

CITY OF PORTLAND, MAINE

HISTORIC PRESERVATION BOARD

Julia Sheridan, Chair
Bruce Wood, Vice Chair
Ian Jacob
Robert O'Brien
Penny Pollard
Julia Tate
John Turk

AGENDA

HISTORIC PRESERVATION BOARD MEETING

The Historic Preservation Board will hold a meeting on Wednesday, December 5, 2018, Room 209, 2nd Floor, City Hall, 389 Congress Street. Public comments will be taken for each item on the agenda during the estimated allotted time and written comments should be submitted to hp@portlandmaine.gov.

- 1. ROLL CALL AND DECLARATION OF QUORUM**
- 2. COMMUNICATION AND REPORTS**
- 3. REPORTS OF DECISIONS AT THE MEETING HELD ON NOVEMBER 7, 2018**
 - i. Certificate of Appropriateness for Comprehensive Redesign of Congress Square Park and Surrounding Square; Congress Square, City of Portland, Applicant. *The Board voted 4-0 (Jacobs, Sheridan and Wood absent) to approve the application, subject to conditions.*

WORKSHOP - 5:00 PM

- i. Preliminary Review of Proposed New Construction; 5 India Street; Essex North Portland, LLC., Applicant.

BREAK FOR DINNER - MEETING RESUMES AT 6:30 P.M.

WORKSHOP, CONTINUED

- i. Preliminary Review of Proposed Hotel Construction; 1 Center Street; Fathom Companies, Applicant.
- 4. PUBLIC HEARING**
 - i. Request to Amend Previously-Approved Plans; 80 Exchange Street; Fathom Companies and Steve Parker, Applicants.
 - 5. CONSENT AGENDA**

HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE

WORKSHOP
5 INDIA STREET

TO: Chair Sheridan and Members of the Historic Preservation Board
FROM: Deb Andrews, Historic Preservation Program Manager
DATE: November 27, 2018
RE: December 5, 2018 **WORKSHOP – Preliminary Review of Proposed
New Construction**

Address: 5 India Street

Applicant: Essex North LLC
Ara Afandilian, principal

Project Architect: Kaplan Thompson Architects
Jesse Kaplan and Adam Wallace

Introduction

Jesse Thompson and Adam Wallace of Kaplan Thompson Architects have requested a workshop to introduce preliminary plans for a four-story, mixed-use structure at 5 India, immediately north of the former Grand Trunk Railroad Office Building. The proposed building site is part of a larger parcel owned by developers Essex North LLC that wraps around the historic Grand Trunk building. The applicant's property, which has been subdivided, includes three other planned or completed structures on the block bounded by India, Thames, Hancock and Fore Streets. The new building immediately east of the Grand Trunk at 20 Thames Street was reviewed and approved by the Historic Preservation Board in 2017.

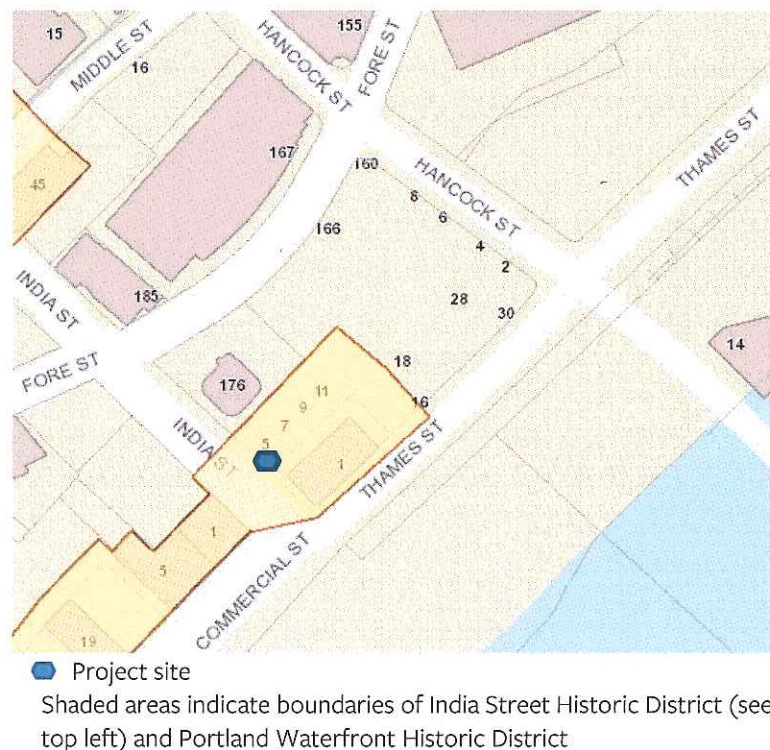
Board members might recall that a different preliminary design proposal for the 5 India Street site was presented to the Board in 2017. It was presented together with the 20 Thames Street project at an initial workshop, but the developer subsequently elected to postpone the 5 India project. Since that time, the developer has retained Kaplan Thompson to provide design services for the project.

Project Context

The 5 India Street parcel is abutted on the south side by the Grand Trunk Railroad Office Building. The building is architecturally distinct in that its ground floor level is raised high above

the street and each floor level of the three-story building is notably tall. This gives the building a more monumental appearance than a typical commercial structure. It is also set back from the sidewalk behind a 5' landscaped area. On the north side of the subject parcel is the small-scale Portland Water District pump station which shares no visual relationship with its surrounding context. Moving north across Fore Street from the pump station is a new 4+ story mixed-use building. In its brick exterior, general massing and relationship to the street, the building is generally compatible with India Street's traditional development pattern. Immediately across India Street from the subject lot is the wood frame, gable-roof, 3+ story structure which formerly housed Benkay Restaurant. Although substantially altered, the building was built in 1860 as the New England House Hotel. Abutting this structure to the north is a large surface parking lot.

As shown on the map below, the development site is included within the boundary of the Portland Waterfront Historic District boundaries and is at the northernmost edge of the district in this particular area. The India Street Historic District's southern boundary is located near the intersection of India and Middle, leaving a fairly large section of lower India outside of any historic district. Although India Street itself is the historic and visual core of this historic neighborhood, the decision was made not to extend the district to include the entire length of India due to the fact that there were no contributing buildings along this section of the street and there was a desire to be conservative in the designation proposal. Notwithstanding that fact, careful consideration of new development on India, whether within or outside the boundaries of a historic district, is important if the key visual characteristics of the historic corridor are to be reinforced and the urban fabric strengthened.



Project Description

The project architects have provided a detailed written description of the proposed building design—see ATTACHMENT 2. The narrative also describes the designers' rationale for some of the design and material choices. As such, there is no need to repeat the information here.

New Construction Review Standards and Guidelines

Building characteristics used to gauge visual compatibility of infill construction with an existing context include the following:

Scale and Form

Height

Width

Proportions of principal facades

Roof Shapes

Scale of the structure

Compositions 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

Presence of signs, canopies and awnings

Relationship to the Street

Walls of continuity

Rhythm of spacing and structures on streets

Directional expression of principal elevations

Preliminary Staff Comments, Questions for Consideration

As with any proposed infill construction project, the Board begins its evaluation by studying the project's immediate and larger context with the aim of identifying any strong or prevailing development characteristics that should inform the new infill proposal. In this particular instance, the immediate context around 5 India is anything but cohesive. On one side of the building is an architectural landmark; on the other is a small concrete utility structure. Across the street is an anomalous wood frame building with gable roof and a surface parking lot. On the face of it, the inconsistent nature of this context might allow for a fair amount of architectural license. The larger context of India Street, however, is noteworthy for a number of strong, unifying architectural characteristics. Given the desire to strengthen the identity of India Street, these unifying characteristics warrant strong consideration when introducing new development at the lower end of the street. And

although the Grand Trunk Railroad Office building is somewhat unique, the strength of its design and its general architectural relationship to other historic structures at the upper end of the street suggests that this building should serve as the major reference point for the new structure at 5 India--in terms of building height, façade organization, window proportions and other key characteristics. A new building that takes its cues from the Grand Trunk building will not only succeed in terms of achieving compatibility with the landmark building itself, but also help knit together lower India from its current fragmented condition.

In staff's view, the preliminary design proposal for 5 India is generally successful in achieving compatibility with the Grand Trunk building and at the same time being a clear expression of its own time. The building heights are consistent, the massing is similar, the ground floor levels align and both building facades are symmetrically composed. The intermediate projecting cornice separating the ground floor of the Grand Trunk from the upper floors is reinterpreted as a simple, recessed reveal in the new building. Similarly, the Grand Trunk's upper cornice and parapet are reinterpreted in the new building in a pared-down version. And despite the fact that the upper façade of the new building features three floors within the same vertical dimension as the Grand Trunk's two upper floors, the strong sense of verticality expressed in the Grand Trunk building is reinforced in the façade treatment of the new building. This emphasis on verticality is achieved through the introduction of panels beneath the third and fourth floor paired windows that creates tall, continuous window bays separated by vertical piers. In short, staff finds that the architect's decision to pursue a spare design solution that honors the basic organization and key datum lines of its historic neighbor to be a successful one.

Staff does wish to raise several questions for consideration:

- The proposal calls for a masonry base (rendering suggests brick), natural slate siding for the upper floors and a patterned aluminum plate for the panels between upper floor windows. While the color palette is not indicated, from the renderings it appears that a fairly monochromatic treatment is proposed. If a monochromatic palette is proposed, it is likely that the brick at the ground floor will be dark grey or brown to coordinate with the slate above.

Staff is not opposed to the material palette shown in the elevation and appreciates the fact that slate cladding has a rich, natural character that will age and patina over time. Staff does note, however, that introducing a new material/color palette for this building will likely add to the disparate character of development on this particular block of India Street. The *India Street Historic District Designation Report* makes note of the fact that one of the key unifying visual characteristics of the district is the predominance of red brick. In the interest of lending a greater sense of unity to the lower end of the streetscape and connecting it to India

Street's upper blocks, perhaps a red brick exterior should be considered. This suggestion is not prompted by a preference for a more "traditional" palette. In fact, staff would suggest that if red brick were used, the brick could be laid up in a pattern or texture (or in alternating tones) to provide visual interest and reinforce the building's own distinct identity. But by using the dominant exterior material and color palette of India Street and employing it in a new fashion, the goal of continuity-and-change that has driven other aspects of the architect's design solution could be achieved in the material palette as well.

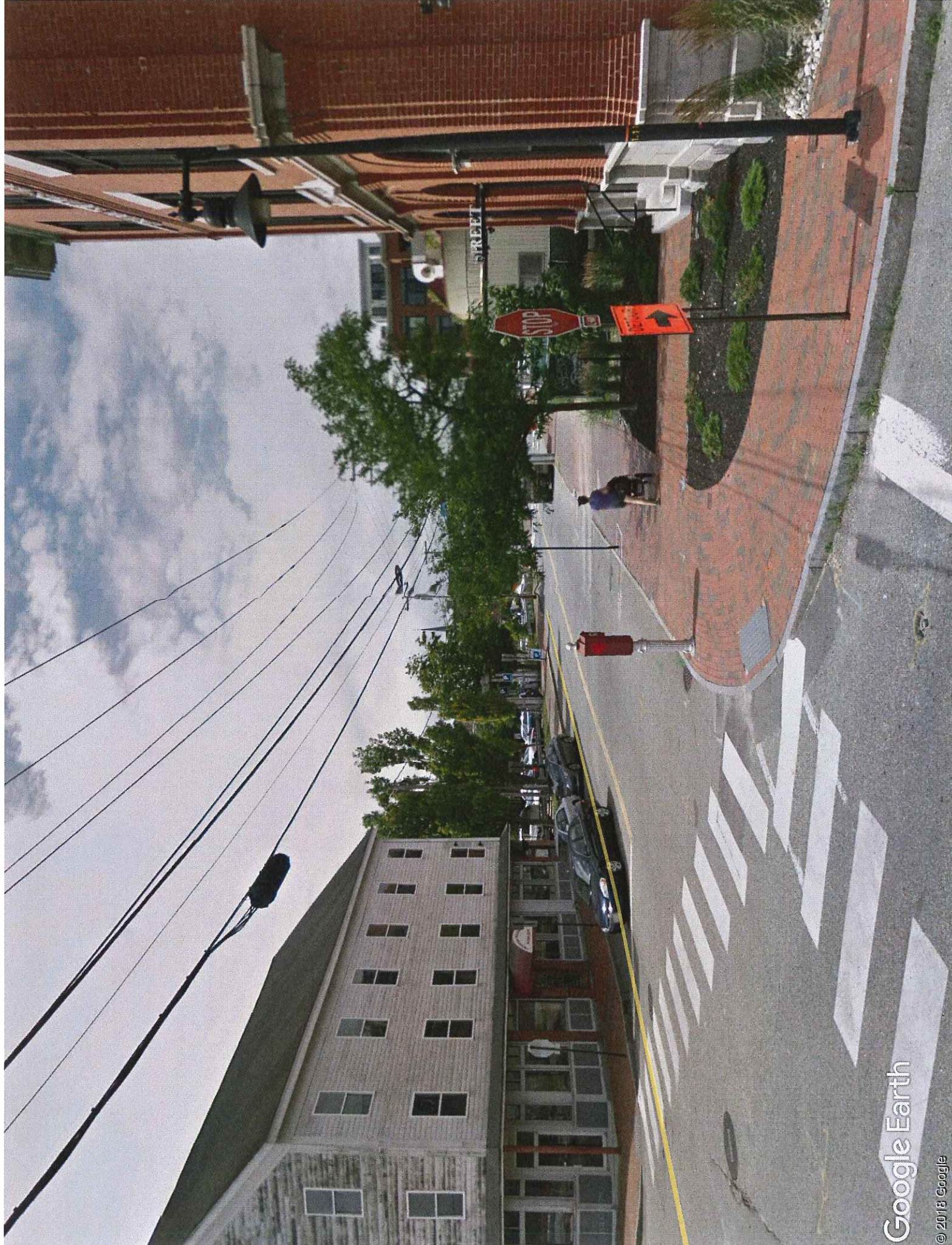
- A material sample should be provided for the proposed patterned aluminate plate panels.
- Regarding the building entrances, notes that there are two retail entries on the India Street façade. Is it the applicant's intent to divide this ground floor space into two separate retail or commercial spaces? If not, what is the rationale for including two entries? Also, from the preliminary rendering it does not appear that the residential entry is differentiated architecturally from the commercial entries. Should this be made clearer?
- Note that the ground floor of the proposed building does not include a foundation or base, which is typical of development in this area. Is it necessary or desirable to delineate a base?
- The storefront windows in the proposed building are tall and narrow, aligning with the width of upper floor windows. This is no doubt intended to reinforce the vertical emphasis of the India Street façade and to echo the treatment on the Grand Trunk Building. This design decision results in storefront windows that are considerably narrower than typical and separated by fairly wide brick piers. Again, staff does not necessarily find this to be problematic, but simply notes it for discussion purposes.
- The notes on the elevations indicate that vinyl windows are proposed for the upper floors. While there are numerous options available today in vinyl or composite windows, the quality of the window and its visual character warrant careful consideration. The project architect should be asked to provide additional information to satisfy any concerns the appropriateness of vinyl windows in this context.
- Reference is made in the project narrative to the applicant's plans to create a courtyard and public way between the new building and the Grand Trunk building. Project architects will need to provide a detailed site plan for this area, as this component of the project also requires HP Board review.

- Consideration should be given to the building's west elevation, which abuts the Portland Water District property. The elevation suggests that the ground floor has few openings. Computer-generated images of the building as viewed from the northwest would be helpful in determining how visible the ground floor will be.

Attachments:

1. Photos of project site and context
2. Letter from project architect
3. Master plan of applicant's properties within block bounded by India, Fore, Hancock and Thames.
4. Ground floor plan
5. Upper floor plans







5 India Street Portland, Maine

City of Portland
Historic Preservation Board
389 Congress Street, 4th floor
Portland, Maine 04101

Historic Preservation Board Workshop Application

The site of 5 India Street is part of the Master Plan from the Twenty Thames project previously approved by the city. The Site Plan for Twenty Thames is included in this application. This site is 7,198 sf and designated as lot #4.

5 India Street is planned to be a four-story building with retail space on the ground floor and 24 residential rental units on the upper three floors. The project is located within the India Street Form-based Code Zone (IS-FBC). The approximate total gross square footage of the building is 20,812 sf. The south elevation of the building faces an Urban Active subdistrict (UA) along India Street. Grand Trunk Station, currently Gorham Saving Bank, sits in the adjacent lot to the east, and the Portland water district pump station sits in the adjacent lot to the west.

The ground floor façade along India Street is comprised of alternating large glazing panels and masonry brick. This sets the rhythm for the composition of the exterior of the building. Two large storefront doors serve as the main entrance for the retail space. Providing multiple entrances along the public way is intended to provide a more active street environment, by engaging with the public frontage. The space in between Grand Trunk Station and the proposed building is planned to be a public corridor, consisting of a landscaped hardscape walkway with trees and plantings along the base of the building. This urban path connects to the newly developed center of 20 Thames Street and the main entrance of the AC Hotel.

The building's massing is kept simple with a rhythmic repetition of solids and voids around all four elevations. The upper floor windows are aligned vertically with the ground floor glazing, accentuating the verticality of the building. The proposed building is four stories in height in contrast to the three-story Grand Trunk Station building but has been designed to be in the same height range as its neighbor. The proposed façade has been carefully organized to maintain a balanced composition with the tall glazing on the Grand Trunk Station. We are utilizing recessed vertical building elements, and visually connecting the windows of the 2nd, 3rd, and 4th floors to maintain a vertical general orientation with the goal of keeping 5 India from looking horizontally compressed.

The building's dark masonry base grounds the building and establishes a new presence along the India Street Corridor. The horizontal division between the base and the upper section of the building's façade is delineated with a simple façade reveal set at an elevation in alignment with the horizontal datums evident on Grand Trunk Station to the east. A natural slate cladding is used for the body of the middle section of the building with recessed CNC patterned aluminum plate panels used as spandrel panels. The windows will be set to the interior face of the wall leaving a recessed exterior with prominent shadow lines. The window surrounds will be enhanced with a dark brake metal to accentuate the depth and create a more articulated facade. At the top of the building a simple brake

metal cornice is set at a height which relates to the 1 India Street building. It has a similar indentation as seen above the ground floor.

The overall dark tone and use of natural materials on the proposed building is intended to both harmonize and remain distinct from Grand Trunk Station. The shift in tone from the red brick used on the Grand Trunk Station allows that significant and iconic existing building to stand alone and the proposed building to not be in competition with the existing building. The natural slate cladding material on the upper levels maintains the tradition of using building materials with a small, human scaled module in keeping the overall scale of the neighboring building. Brick masonry at the base helps to reference the historic buildings while the darker tone keeps the building visually “quiet.”

We feel that the building we are proposing complies with the IS-FBC and will be a strong asset to the India Street Corridor. The design details will be of the highest quality creating visual interest and maintaining a human scale while the landscape improvements along the new pedestrian corridor will provide a new neighborhood connection and amenity.

Jesse Thompson

PRINCIPAL, AIA, LEED AP, CPHC

Maine Licensed Architect

Kaplan Thompson Architects

102 Exchange Street, Portland, ME 04101

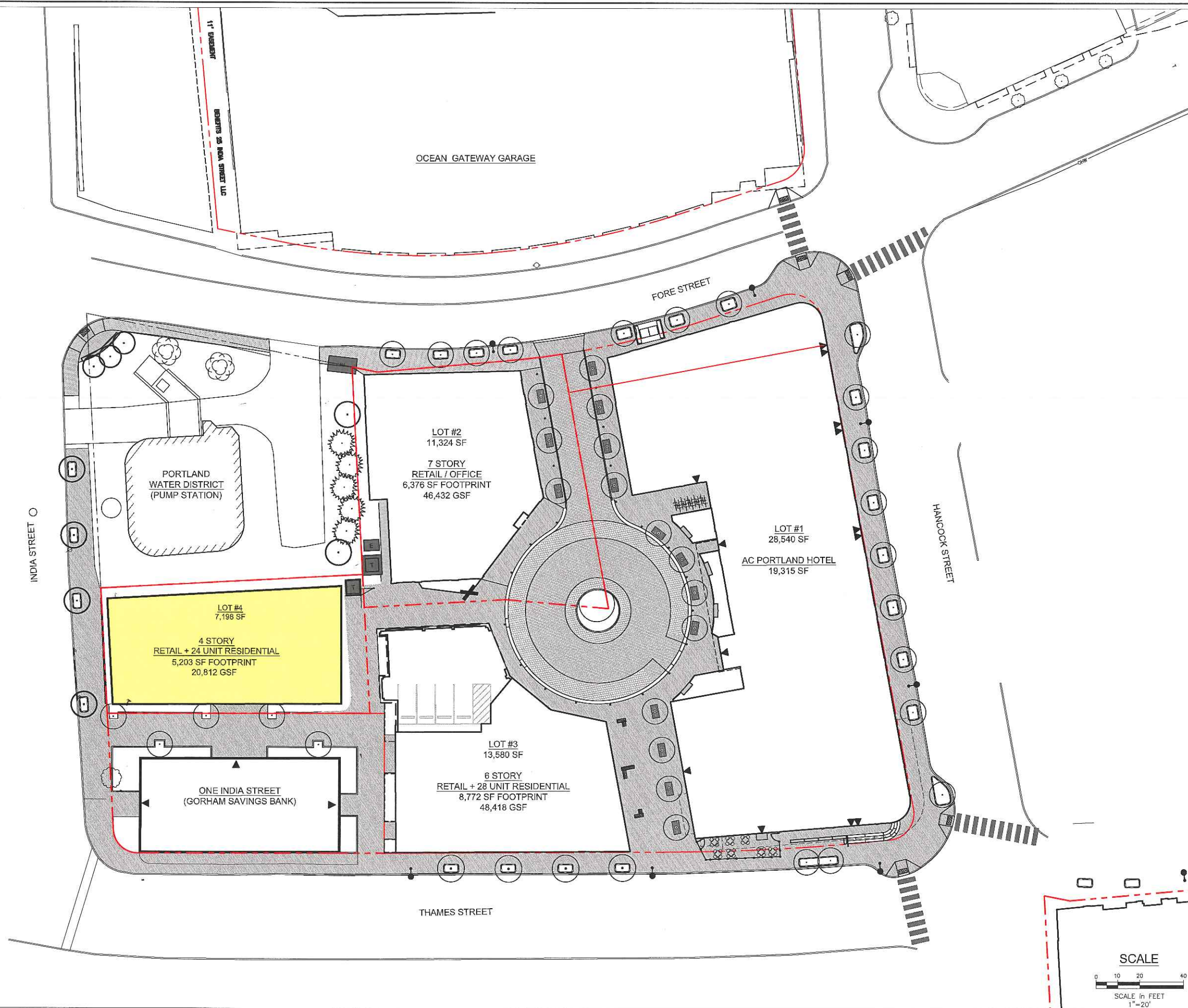
(207) 842-2888



PROPOSED ELEVATION: INDIA STREET

5 INDIA ST

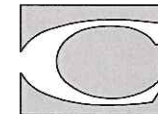
ESSEXNORTH LLC
5 INDIA ST PORTLAND ME 04101



PORTLAND GATEWAY
PROJECT

FORE STREET /
HANCOCK STREET /
THAMES STREET
PORTLAND, MAINE

Prepared for:
ESSEXNORTH PORTLAND, LLC
P.O. BOX 394
TOPSFIELD, MA 01983



CARROLL ASSOCIATES
LANDSCAPE ARCHITECTS
217 COMMERCIAL STREET, STE 200
PORTLAND, MAINE 04101
207.772.1952

RANSOM
Consulting
Engineers
and Scientists

400 Commercial Street, Suite 404
Portland, ME 04101
Tel: (207) 772-8891
Fax: (207) 772-8248
www.ransomenv.com

MASTER PLAN

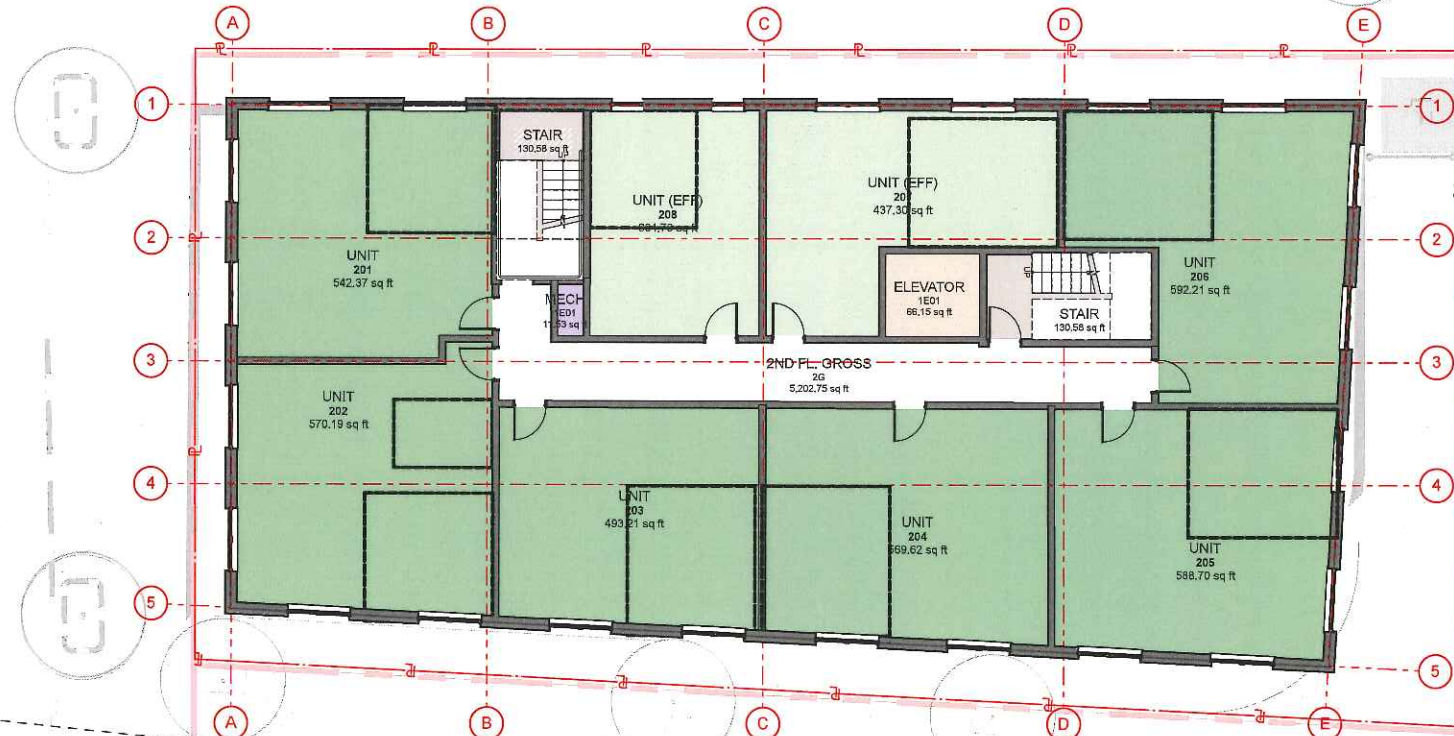
No.	Revision/Issue	Date
3	REVIEW	05.1.1
2	REVIEW	05.24.
1	INTERNAL REVIEW	02.16.

Design by:	MAP/PC	Checked by:	PC
Drawn by:	MAP	Approved by:	PC
Project:	150.06094	Date:	FEBRUARY 2016

Sheet No:
C-100
1 of 10

INDIA STREET

5IN UNIT SF (2-4)			
Room #	TYPE	QTY.	Area: sf
201	1 BEDROOM	1	542.4
202	1 BEDROOM	1	570.2
203	1 BEDROOM	1	493.2
204	1 BEDROOM	1	569.6
205	1 BEDROOM	1	588.7
206	1 BEDROOM	1	592.2
207	EFFICIENCY	1	437.3
208	EFFICIENCY	1	334.7
		8	4,128.3 sq ft



LOT #3
13,580 SF

6 STORY
RETAIL + 28 UNIT RESIDENTIAL
8,772 SF FOOTPRINT
48,418 GSF

1 2ND, 3RD, 4TH FLOOR PLAN
SCALE: 1/8" = 1'-0"

2ND-4TH FLOOR PLAN

5 INDIA ST

ESSEXNORTH LLC
5 INDIA ST PORTLAND ME 04101

Kaplan
Thompson
Architects

102 Exchange Street Portland, ME 04101
(207) 842-2888 kaplanthompson.com

INDIA STREET

GROSS SF			
Room #	NAME	QTY.	Area: sf
1G	1ST FL. GROSS	1	5,202.9
2G	2ND FL. GROSS	1	5,202.8
3G	3RD FL. GROSS	1	5,202.8
4G	4TH FL. GROSS	1	5,202.8
		4	20,811.3 sq ft



1 GROUND FLOOR
SCALE: 1/8" = 1'-0"



GROUND FLOOR PLAN

Kaplan
Thompson
Architects

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(207) 842-2888 kaplanthompson.com

5 INDIA ST

ESSEXNORTH LLC
5 INDIA ST PORTLAND ME 04101

HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE

WORKSHOP
ONE CENTER STREET

TO: Chair Sheridan and Members of the Historic Preservation Board
FROM: Deb Andrews, Historic Preservation Program Manager
DATE: November 27, 2018
RE: December 5, 2018 **WORKSHOP – Preliminary Review of Proposed Hotel Construction**

Address: One Center Street
(northeast corner of Commercial and Center)

Applicant: Fathom Companies
Jim Brady, principal

Project Architect: HKS Hospitality Group

Introduction

Jim Brady, principal of Fathom Companies, and architects from HKS Hospitality Group have requested a workshop to introduce their proposal for construction of a new hotel at the northeast corner of Commercial Street and Center Street. The proposed hotel would be located immediately west of the historic Richardson Wharf Company Building at 269 Commercial. The address of the project, One Center Street, reflects the developer's decision to locate the main entrance of the hotel off Center Street.

As the aerial view illustrates, the hotel will occupy one corner of a large contiguous open parking lot that occupies the majority of the block bounded by Commercial, Center, Fore and Cross Streets. The entire property is currently owned by Waterfront Maine, which plans to subdivide the property and sell this lot to Fathom Companies. (Waterfront Maine is currently developing its own plans for the balance of the property.)



Enclosed for the Board's review is a fairly comprehensive package of aerial views of the site, floor plans, renderings, building sections and photos of other structures that have informed the design solution for the hotel. Included with these materials is a site master plan (see Sheet A1.01) that illustrates the relationship of the proposed hotel to structures and site amenities being planned by Waterfront Maine for the balance of the block. A review of the site master plan will address questions regarding the intended relationship between this hotel and other planned development. For example, parking for the hotel will be accommodated in a garage to be built by Waterfront Maine, access to which will be from Center Street. A wide set of stairs immediately abutting the east elevation of the hotel will access the upper portion of the block (which is elevated) and lead across the interior of the block to Fore Street. These elements, while planned in conjunction with the hotel, are not included in this developer's proposal and therefore not being reviewed at this time.

Project Context

The Historic Preservation Board has reviewed a number of new developments in this general area of Commercial Street in the recent past and has therefore spent a considerable amount of time reviewing and discussing the subject context.

Immediate Context

On the east side of the proposed hotel is the four-story Richardson Wharf Company building, which was constructed in 1860. (The applicant's narrative refers to the building as the Swasey & Company building based on the painted wall sign for a subsequent tenant.) With its broad gambrel roof, regular fenestration of vertical punched openings, brick upper façade and granite base, the building is typical of most of the warehouse structures that line the north side of Commercial. On the west side of the proposed hotel, across Center Street, is the Baxter Davis Block, built in 1902. (The building is often referred to as the Porteous Company warehouse, a major tenant for many years.) Built several decades after most of Commercial Street's warehouses, the building features Classical Revival architectural details consistent with its later construction date, is a story taller than its neighbors to the east and occupies the full width of its block. In important respects, however, the building is entirely consistent with its earlier neighbors. Because of its form, general scale, material palette and compatible architectural treatment, the Porteous warehouse continues and reinforces the established development pattern to the east.

General Context

The north side of Commercial Street is one of the most architecturally cohesive in the city, exhibiting an almost continuous row of similarly-scaled and architecturally related commercial structures that stretch along the inland side of Commercial Street from the

Galt Block east of Franklin Street to the recently completed Marriott Hotel west of Foundry Lane.

As Board members are aware, Commercial Street was created in the early 1850's on filled land. It was the coming of the railroad in the 1840's that mandated its creation. Starting in 1850, the land downhill from Fore Street was filled to create a mile-long, 100'-wide street to accommodate tracks, traffic and the business blocks and warehouses of an expanding economy. The fact that Commercial Street was almost fully developed within a very brief time period and that many of its structures were built for the same general function, accounts for Commercial Street's striking uniformity in scale, materials and architectural expression.

While most of the existing structures on the north side of Commercial were built shortly after the street was created in 1850, the Porteous warehouse between Center St. and Foundry Lane, described above) was built in the early 20th century (1902.) In 2013, approval was granted for the new Courtyard Marriot, immediately west of the Porteous Warehouse. Although the parcel was undeveloped when the Portland Waterfront Historic District was created, the boundary encompassed this open parcel to ensure compatible development on this site. As with the Porteous warehouse building, great care was taken to ensure that the new structure built upon the strongly consistent building patterns and characteristics that unify Commercial Street. Given this architectural unity and the compelling streetscape that results from it, it is important that Commercial Street's salient building characteristics be studied and reinforced in any new development.

Following are **unifying characteristics** of the streetscape:

Relationship to the street:

- With few exceptions, the entire width of each block is developed with wall-to-wall buildings. On a few blocks, individual buildings with large footprints fill the entire width of the block. More often, individual, smaller-footprint buildings directly abut each other, sharing party walls. This creates a strong continuous streetwall, interrupted only by intersecting side streets. The few gaps in this continuous streetwall pattern are the result of demolition and reuse of the subject site for surface parking.
- Buildings are oriented with their principal facades facing Commercial Street, with no setback from the sidewalk.
- The flatness and unusual breadth of Commercial Street, together with its broad sweeping curve as one travels from one end to the other, make possible expansive views of the continuous streetwall on the inland side of the street. This configuration allows one to appreciate the relationship between individual buildings.

Scale, Form and Architectural Composition of Individual Structures:

- A strong base, typically executed in granite, which is clearly distinguished from the upper floors. A continuous horizontal datum is established by the frieze/cornice above abutting storefronts
- Building heights that generally range from 3-5 stories. The Courtyard Marriott is 6 stories.
- Overall simplicity of massing
- Very regular fenestration, individual punched window openings, windows of vertical proportions
- A defined cornice
- Roof forms are typically flat or gambrel, with few exceptions
- Consistent and limited material palette.

Variety of Architectural Detail

- Within the generally uniform architectural framework described above, the individual buildings exhibit a great deal of architectural variety. Architectural detail is provided through corbelling of brick, projecting and recessed elements, decorative cornices, alternating bay treatments, granite detailing, etc. Observing the various ways in which granite alone is employed in buildings along Commercial Street, one sees a wide range of surface treatments and detailing. This lends textural and architectural interest to the street.

Proposed Development

The proposal calls for a six-story structure that occupies the northwest corner of the block. At an average height of 65 feet, the building meets the height allowed by zoning. See page 38 of architect's submission for most direct depiction of scale relationships with adjacent buildings. The building wraps the corner of Center Street and extends to the middle of the block. A five-story glass tower defines the Center Street corner. In its material palette and particularly in its prominent use of dark metal for window and door surrounds, the building features an industrial design vocabulary.

At its east end on Commercial Street, the building extends its full six stories for a depth of approximately 60 feet. Beyond this point, the hotel is a single story tall with a plaza atop this floor, creating an L-shaped plan for the bulk of the building.

A distance of approximately 30 feet separates the hotel from its easterly abuttor. Within this space, immediately abutting the east elevation of the hotel, the developer of the upper portion of the block proposes to construct a broad set of steps and landings to access their development (which includes a pedestrian plaza) and Fore Street. (This feature is not being reviewed at this time, but does obviously affect the design of the hotel's east elevation.)

As proposed, the Commercial Street facade of the hotel is broken up with a series of intermediate cornices, shifts in building materials and setbacks. The cornices and setbacks are intended to correspond to key datum lines of the buildings on each side. The building base is two stories tall across the entire façade, is clad in brick and features tall two-story window openings separated by brick piers. The building base is terminated by what appears to be a precast projecting cornice. On the east side of the Commercial Street facade, the façade rises to 6 stories, with breaks and projecting cornices above the second and fourth floor levels. Above the fourth floor, there is a shallow step-back and the façade material transitions from brick to an as-yet unspecified material. A simple flat cornice terminates the façade. Fenestration consists of tall, two-story openings with the floor breaks expressed by horizontal metal panels. The windows appear to be deeply set within the openings and wide metal trim surrounds the windows. The fenestration takes on a pronounced character with this treatment.

A vertical break near the center of the Commercial Street façade breaks the façade into two separate-but-related components above the two-story base. On the west side of the facade, above the second floor and intermediate cornice, the exterior material changes to the panel system. The façade extends to five stories. The sixth story is set back about 15 feet from the Commercial Street face of the building. (This setback continues around the corner as well, for a distance of about 40 feet.) The sixth story features a deep roof overhang and a metal railing surrounds the open plaza at this level. Window openings on the west side of the Commercial Street façade extend three stories with metal panels delineating the floor breaks.

The ground floor level of the Commercial Street façade features two recessed entries near the west corner of the building. Other window openings follow the vertical alignment of windows on the upper floors. The ground floor windows extend almost to grade, with a shallow stone base under each window.

A glass tower with metal framing defines the Commercial/Center St. corner of building. Beyond this point, the Center Street elevation repeats the design strategy established by the front façade. The lower end of the Center Street elevation is treated the same as the west end of the Commercial Street façade. Beyond this point, moving up Center Street, the treatment mirrors that of the east end of the Commercial Street façade. This creates the effect of the Center Street corner of the building begin “bracketed” by the two ends, as viewed from the southwest—see rendering on Sheet 22.

The hotel’s main entrance is located mid-block on Center Street. The entrance is three-bays wide, with a deep canopy. Both the canopy and the lintel over the entrance bay itself appear to feature I-beams, consistent with the industrial vocabulary of the building. The two ends of the wide canopy appear to be louvered, creating a light pattern on the sidewalk. As proposed, the sidewalk on Center will be widened with a turn-out for arriving vehicles.

The east elevation, abutting the stairs leading to the interior of the block, features two solid walls separated by a continuous vertical break that is recessed from the abutting wall planes. Tall

windows delineate the floors within the recessed reveal. The exterior treatment employed on the east side of the Commercial Street facade (four stories of brick with intermediate cornices and metal panel above) continues around the corner up to this vertical break. The north end of this elevation features a metal panel exterior.

Preliminary Staff Comments

The proposed design reflects a considerable amount of study of the surrounding context in terms of the building's general massing, alignment with the sidewalk edge, material palette, proportion and rhythm of bays and fenestration, industrial design vocabulary, etc. It is also clear that care has been taken to honor key datum lines established by the proposed building's immediate abutments. The introduction of the intermediate cornices and other architectural devices reflect this effort. (See page 38 of applicant's submission.) That said, staff has one key concern about the hotel design as proposed. Staff questions whether the decision to architecturally distinguish the east side of the Commercial Street facade from the west side is a successful strategy. Understanding that this has been driven in part by the goal of responding to the scales and respective datum lines of two buildings with different base heights and overall heights, the result is a design solution that is inconsistent with one of the key characteristics of virtually every building that makes up Commercial Street's strongly cohesive streetwall. That is, the general simplicity/uniformity of each building's overall design expression. Within the uniform overall expression, each building employs a variety of architectural details, usually repeated, that provide architectural interest and texture. Staff argues that the proposed hotel design, particularly its Commercial Street facade, would be more compatible with its surrounding context were two ends of the facade architecturally unified.

In staff's view the new building's relationship to the 1860 Swasey Block to the east is the least successful aspect of the proposal. While breakmetal horizontal panels dividing the two-story windows of the new building's base are intended to refer to the datum line of the Swasey Block's ground floor granite lintel, these horizontal panels do not "read" strongly enough to relate to the datum line. Also, the presence of the high-contrast masonry cornice above the second floor (that relates to the ground floor datum on the westerly abutment) only accentuates the jump in scale on the east side.

Perhaps it's not necessary to follow each of the datum lines established by the two abutments and the effort to do so only results in complicating the design. For example, the introduction of a second intermediate cornice above the east side's fourth floor (intended to relate to the roof cornice of the Richardson Block) ends up creating a three-tiered composition to this end of the facade that is not consistent with the compositional organization of other Commercial Street buildings. Also, while the renderings suggest a stronger tonal contrast than might be intended for these intermediate cornices, the very limited use of the material appears a bit arbitrary and not well integrated with the overall material palette.

While staff can appreciate that introducing these intermediate cornices and vertically dividing the Commercial Street elevation and the Center Street elevation into two sections also has the effect of highlighting and “bracketing” the western corner of the building, this architectural strategy is only discernible as one approaches from the west.

New Construction Review Standards and Guidelines

Building characteristics used to gauge visual compatibility of infill construction with an existing context include the following:

Scale and Form

Height

Width

Proportions of principal facades

Roof Shapes

Scale of the structure

Compositions 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

Presence of signs, canopies and awnings

Relationship to the Street

Walls of continuity

Rhythm of spacing and structures on streets

Directional expression of principal elevations

Attachments:

1. Project architect's submission

HISTORIC PRESERVATION - WORKSHOP ONE

CENTER STREET

BOUTIQUE HOTEL

11.21.2018

Fathom HKS | HOSPITALITY
GROUP

DESIGN NARRATIVE

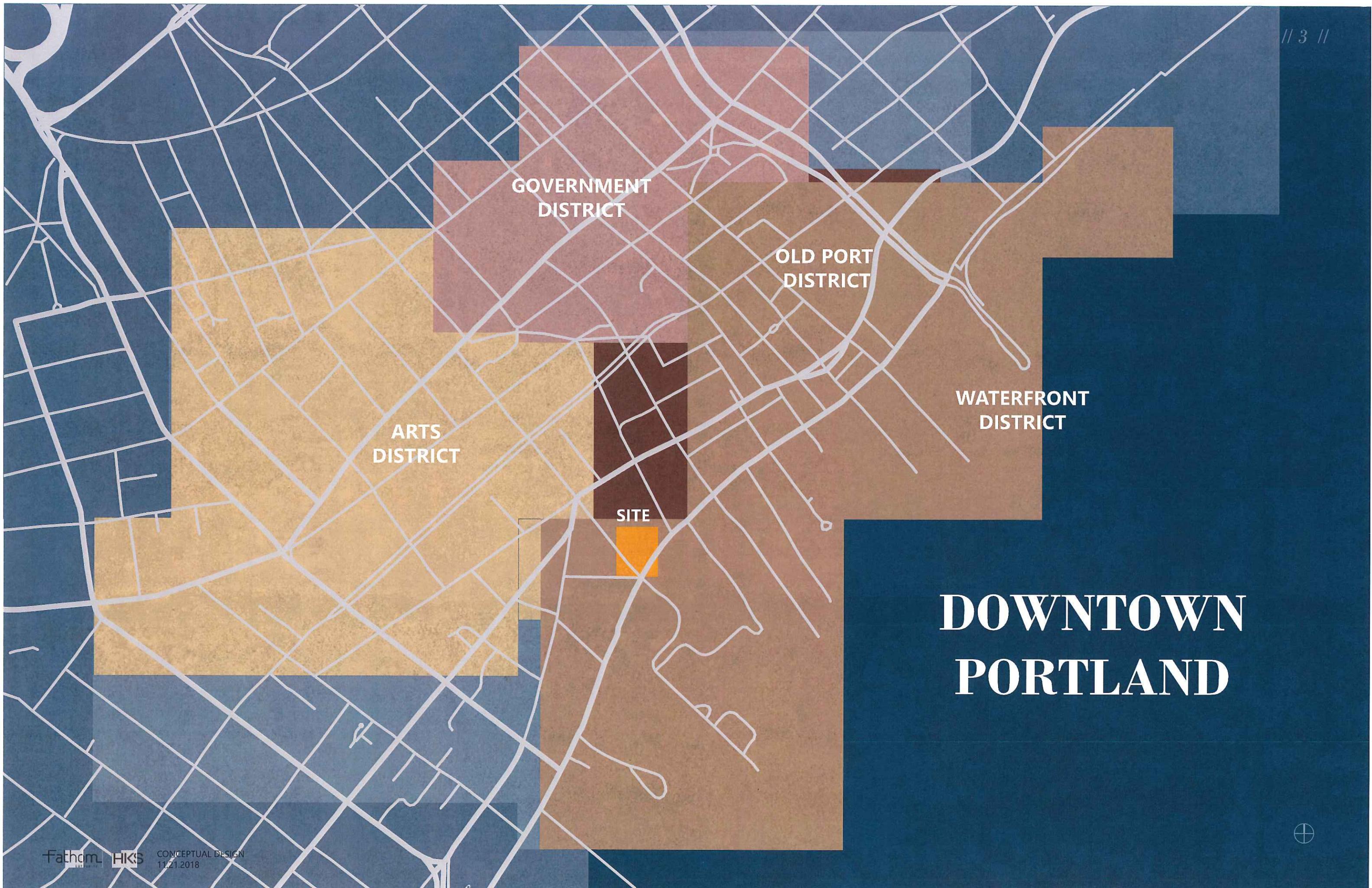
PORTLAND MAINE

Portland's historic port town plays homage to the old while embracing the vitality of the new. The materiality of the city embraces your senses with charm and sophistication between the hints of the waterfront breeze and smells of culinary pleasure. As the new architecture begins to settle itself within the city, the industrial atmosphere with cobblestone streets and array of stone facades reminds the guest of the ethnicity of its place.

The Center Street Boutique Hotel rests at the axis of both the past, present, and future architecture finding its home in the Old Port Historic District. The hotel respects adjacent building facades with both scale and texture while allowing hints of glass and light to reflect the harbor and Casco Bay.

The hotel embraces the footprint of the site, opening its corners to the public allowing pedestrian flow from Commercial and Center Street. The Center Street Boutique Hotel uses the sites slope to its environmental advantage, pulling public space to the front and private space to the rear, creating a more efficient floor plan and embracing urban fabric.





GOVERNMENT
DISTRICT

OLD PORT
DISTRICT

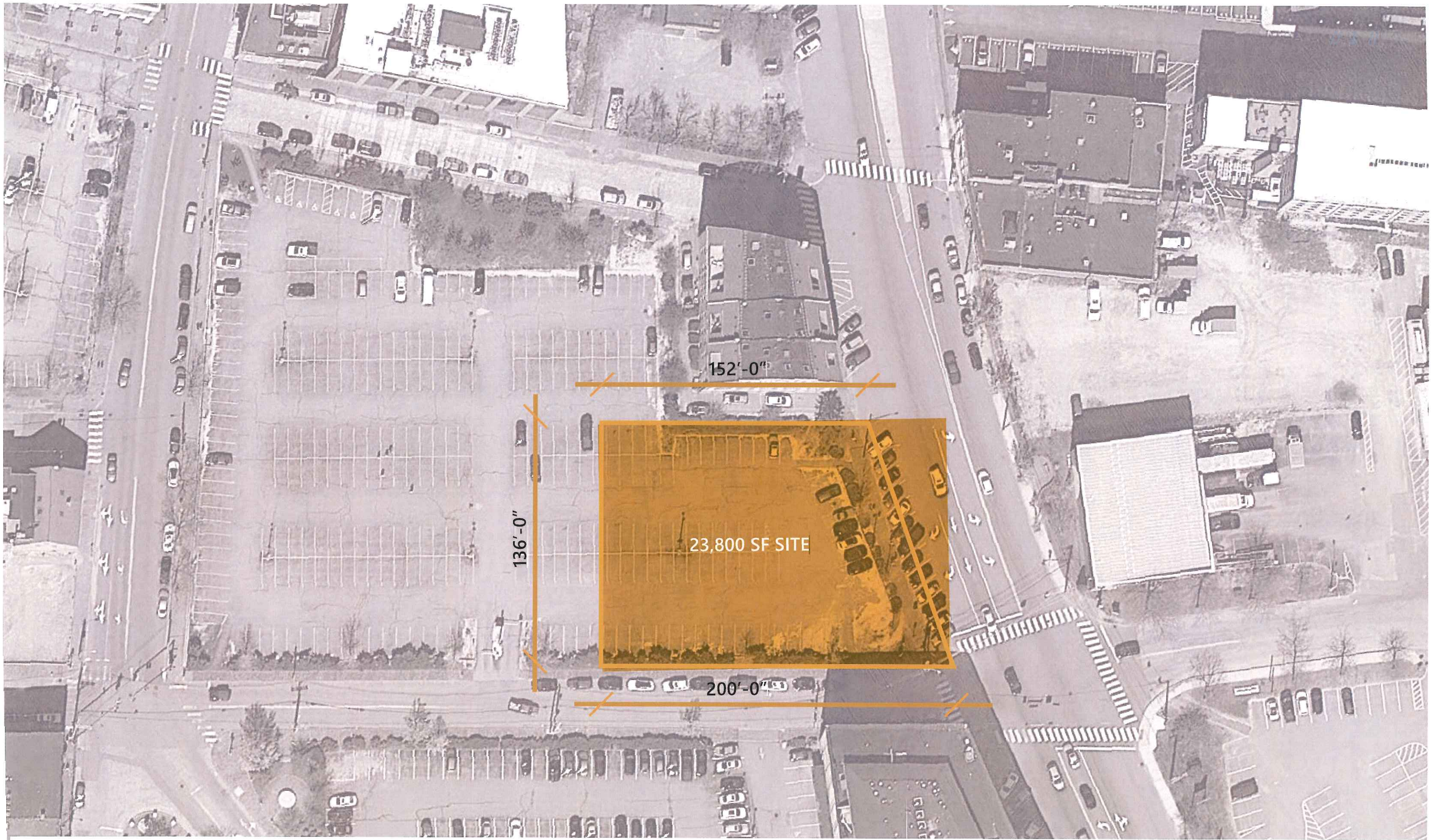
ARTS
DISTRICT

WATERFRONT
DISTRICT

SITE

DOWNTOWN PORTLAND





CENTER STREET HOTEL
PORTLAND, MAINE

CONCEPT PACKAGE
21 NOVEMBER 2018
HKS # 22302.999

Fathom
COMPANIES

HKS

HOSPITALITY
GROUP

EXISTING SITE AERIAL

0 25 50FT



FAC
(SWASEY & CO)

DEVELOPMENT BY
OTHERS

CENTER STREET

COMMERCIAL STREET

CROSS STREET

SITE

SITE MASTERPLAN
SCALE 11X17: 1"=40'

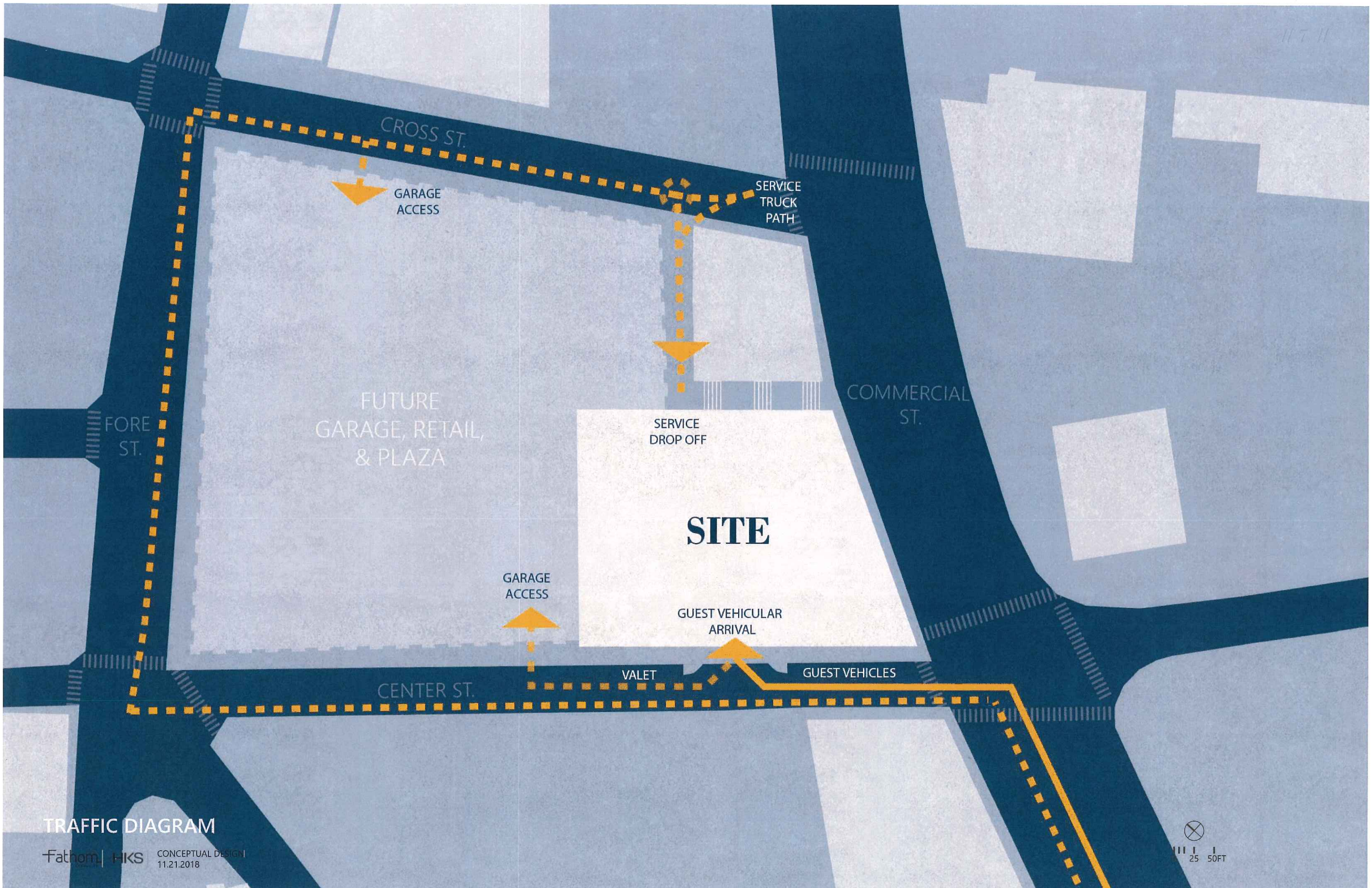


A1.01

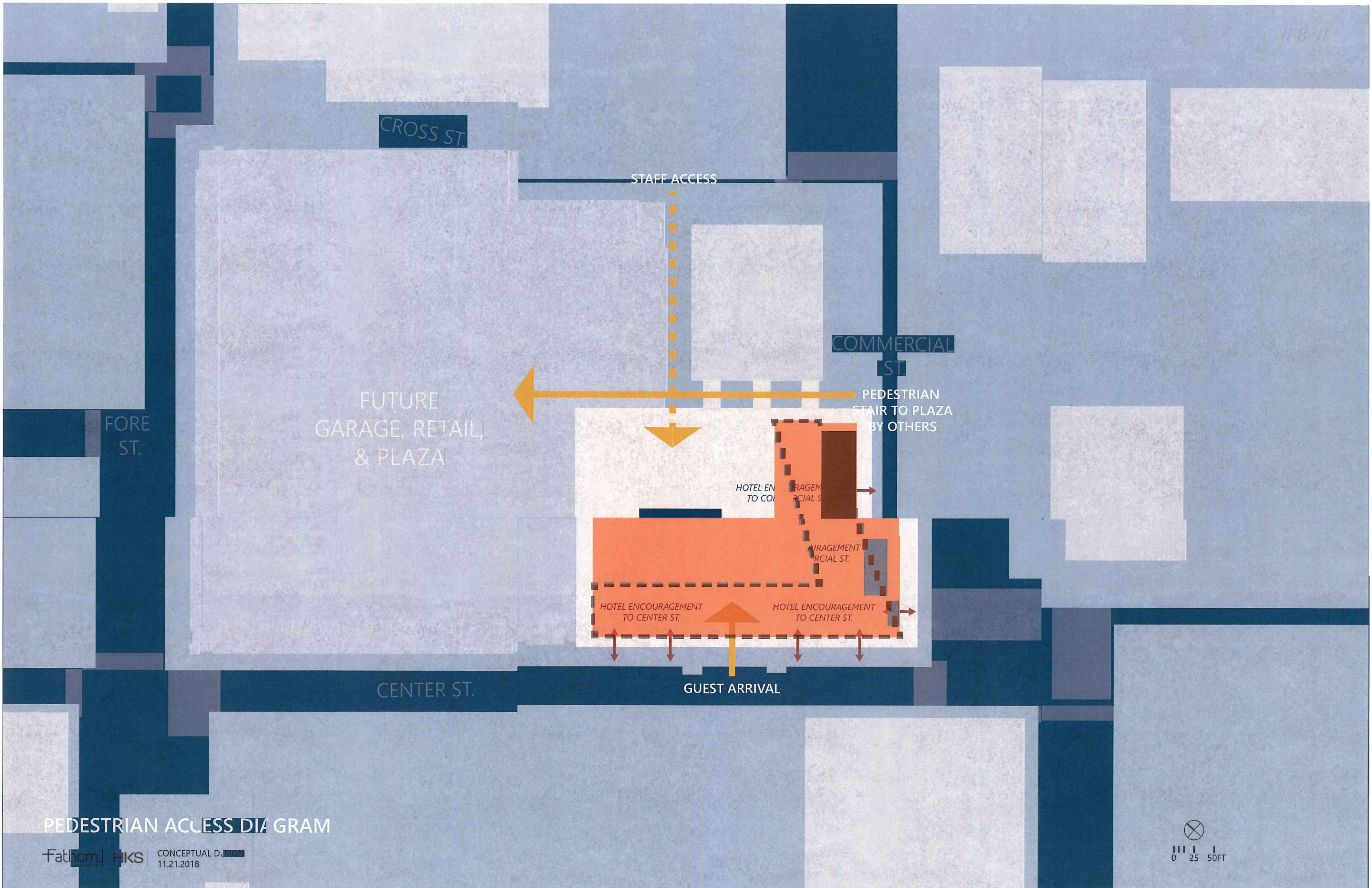
PC



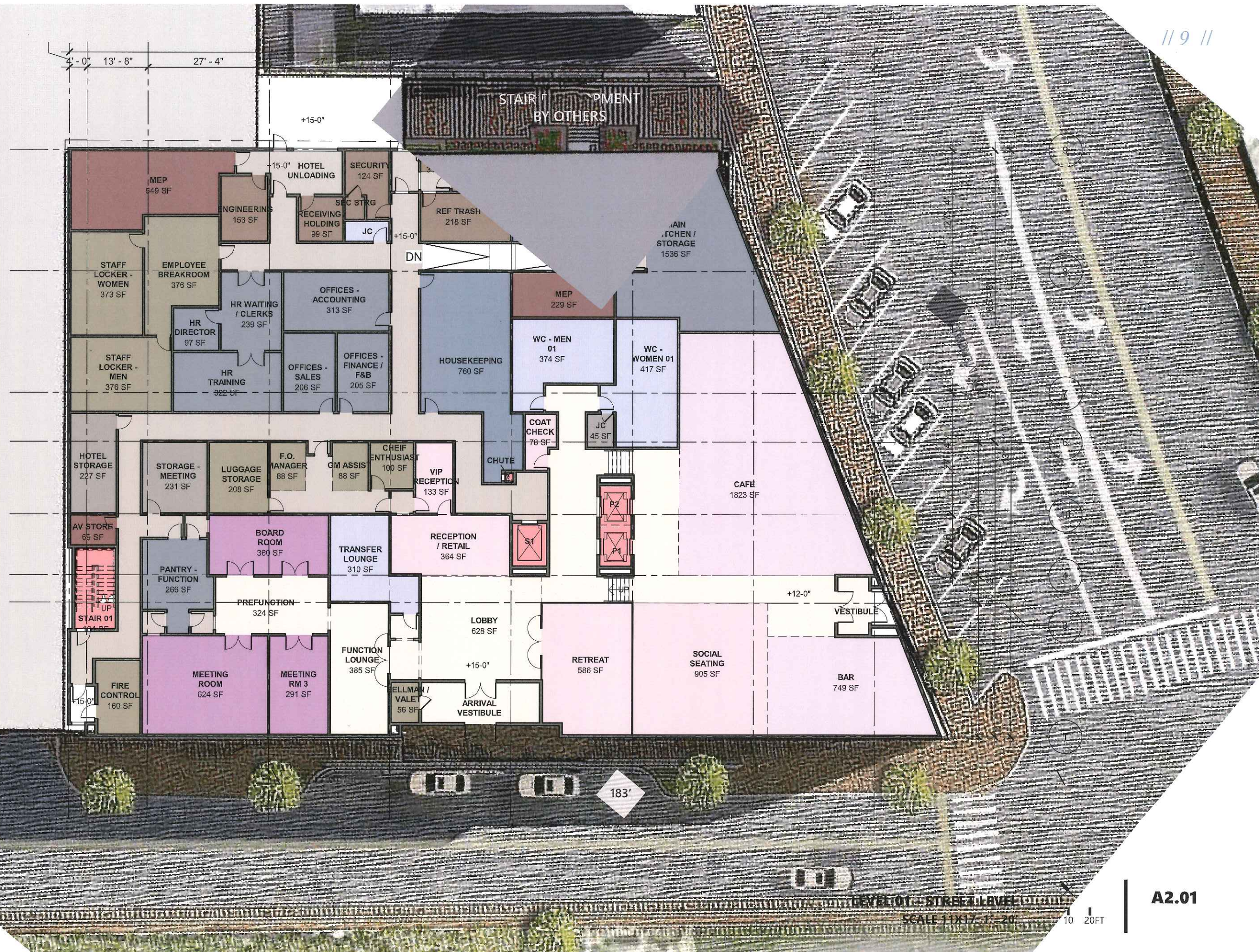
1. BASE PLAN SURVEY WAS PREPARED BY OWEN-HASKELL FOR CARROLL ASSOCIATES ENTITLED "BOUNDARY & TOPOGRAPHIC SURVEY LOWER PARKING LOT FORE ST. CROSS ST. COMMERCIAL ST., & CENTER ST., PORTLAND, MAINE" DATED DEC. 5, 2016.
2. ELECTRICAL AND TELECOMMUNICATIONS FEEDS ARE NOT SHOWN AND REQUIRE ADDITIONAL COORDINATION WITH NORTH RIVER, CMP, AND TELECOMMUNICATION COMPANIES. TRANSFORMER LOCATION TO BE DETERMINED.

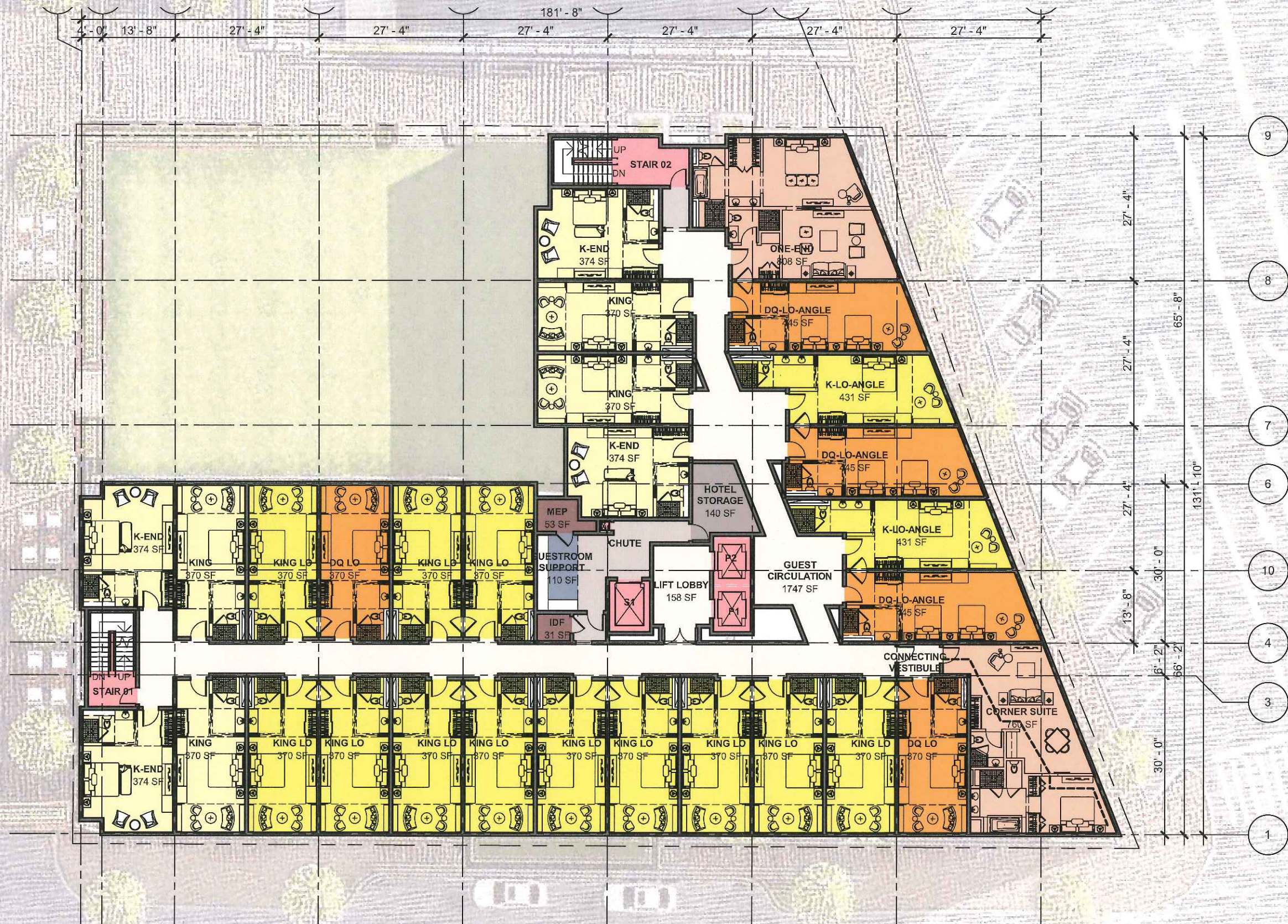


TRAFFIC DIAGRAM



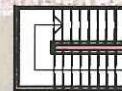
PEDESTRIAN ACCESS DIAGRAM





4'-0" 13'-8" 27'-4" 27'-4"

9





REFERENCE IMAGERY

PRSU 206551 9
US 2210

PAYLOAD 28200 kg
62174 lb
CU.CAP 32.96 m³
1164 ft³

MSCU 270189 7
22G1

M. G. W. TARE
(30.480 KGS
67.200 LBS
2.280 KGS
5.030 LBS)

NET CU.CAP.
(28.200 KGS
62.170 LBS
33.2 CU.MT.
1.170 CU.FT.)

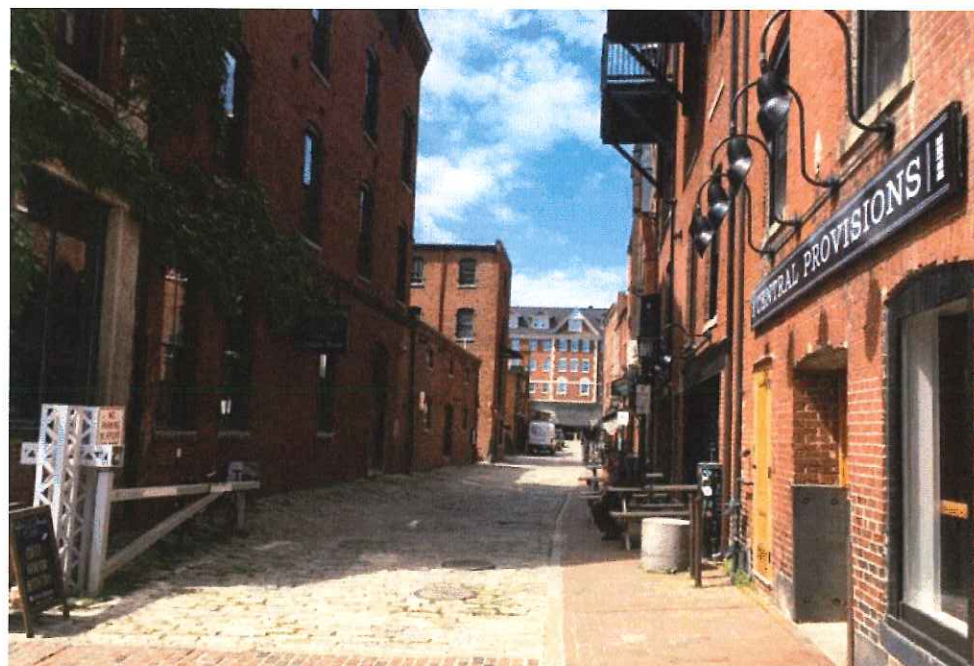
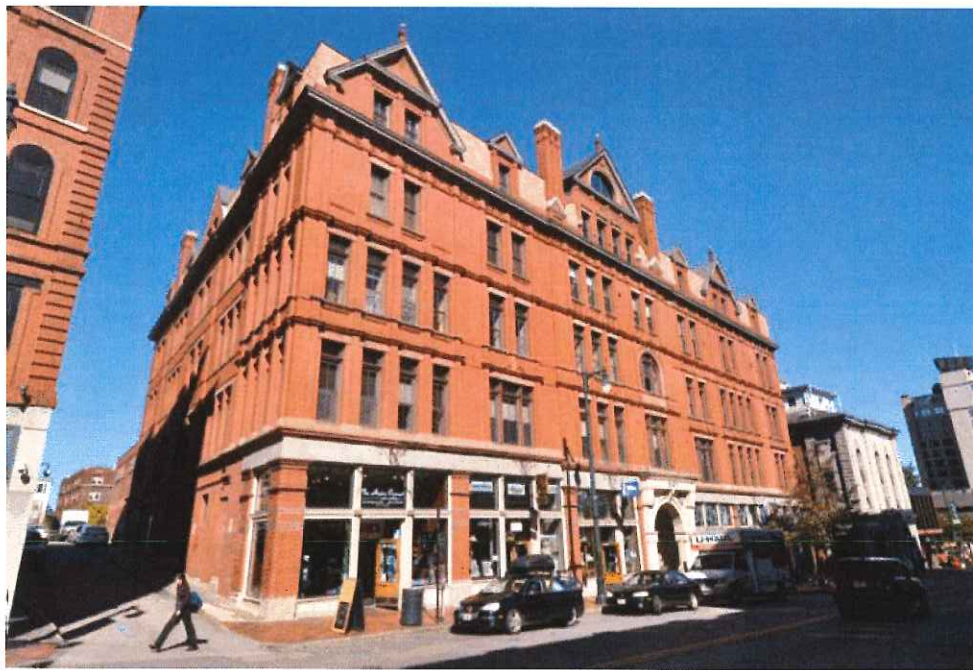
PRSU 206551 9 Fathom HKS

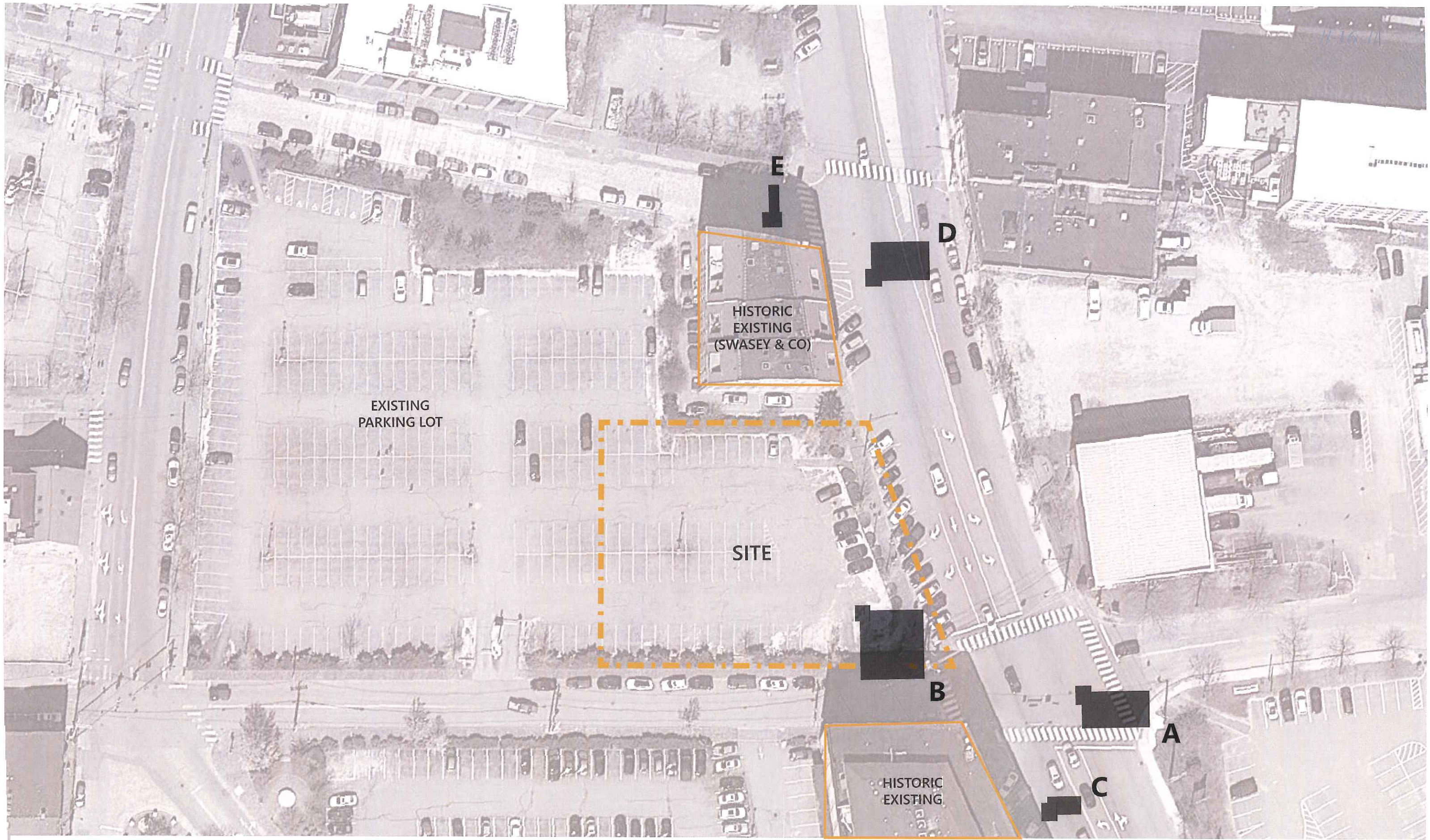
HOSPITALITY GROUP

TPHU 244764 7

SITE PHOTOS

IN THE VICINITY





SITE PHOTOS

SITE & ADJACENT BUILDINGS



FACADE MATERIALS

BRICK & METAL



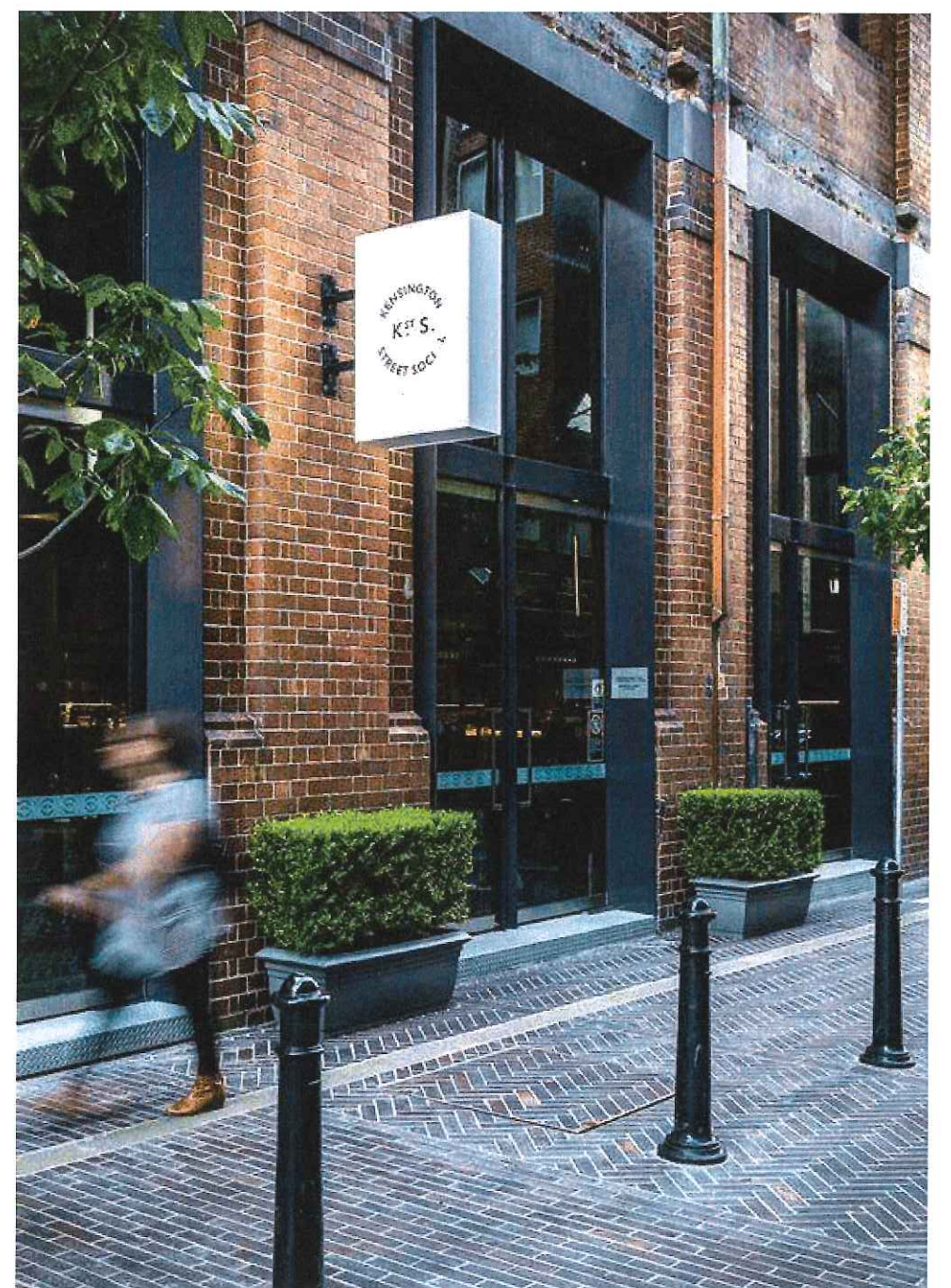
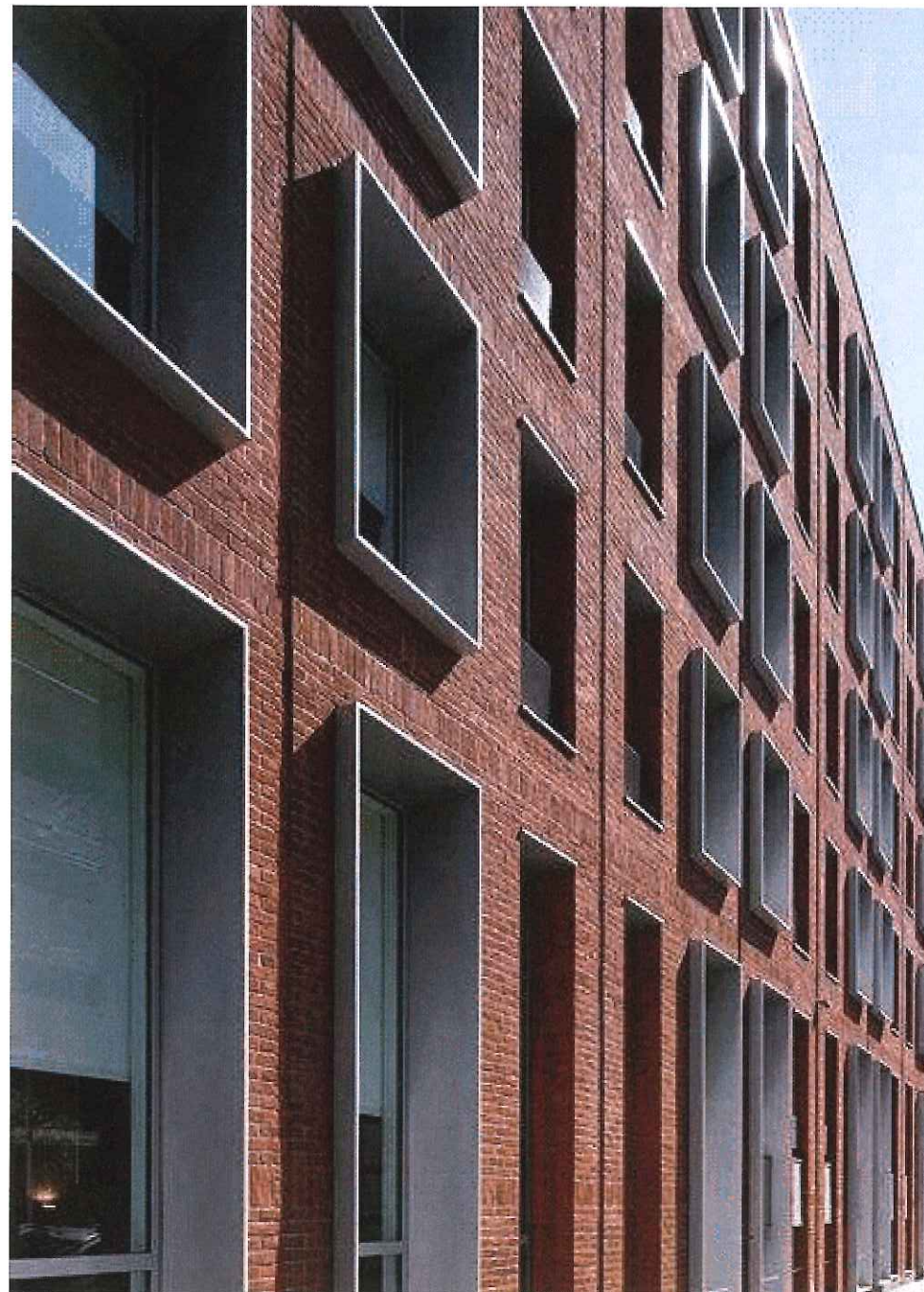
FACADE MATERIALS

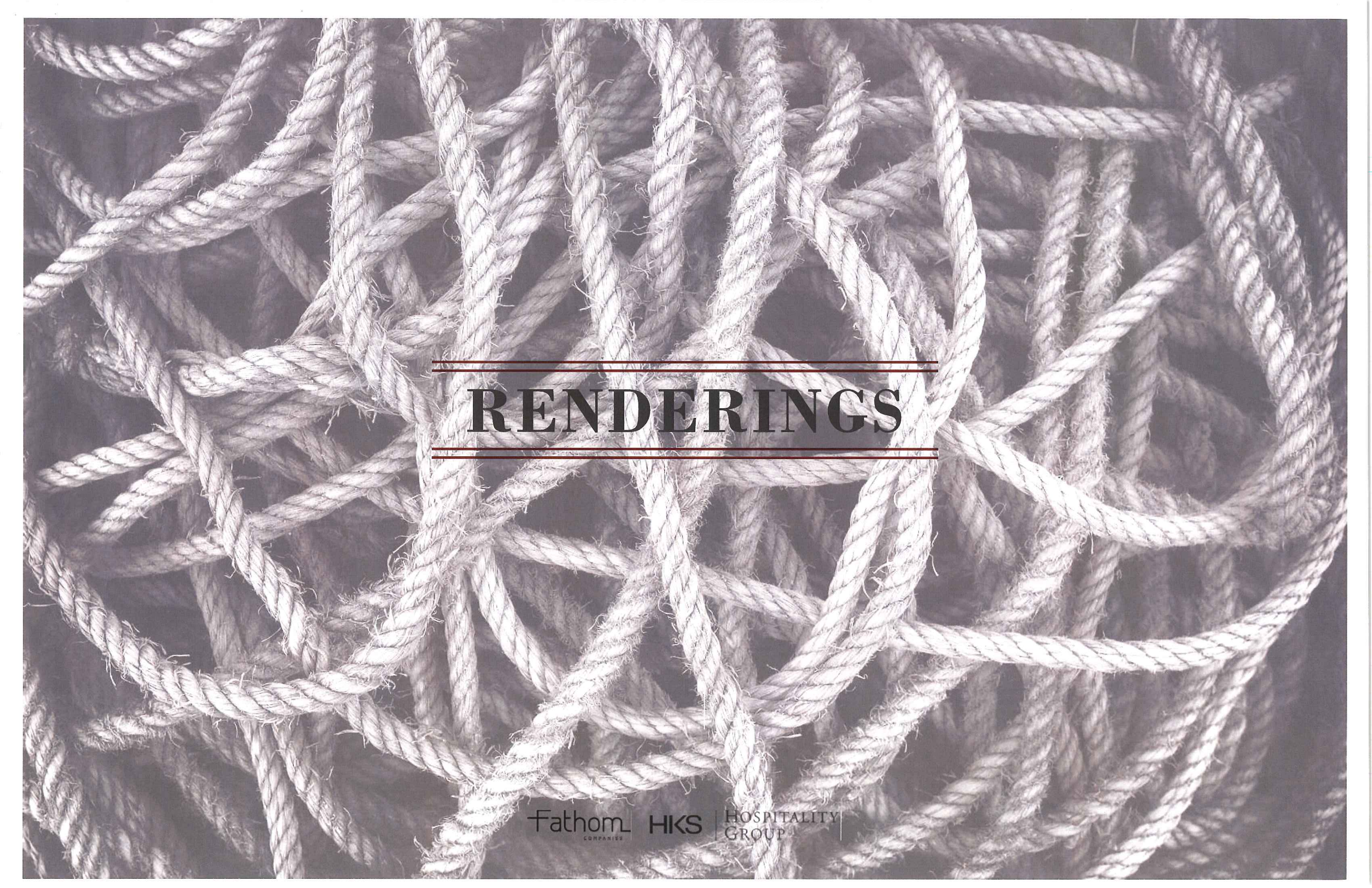
BRICK & METAL



FACADE STRATEGIES

DOORS & WINDOWS





RENDERINGS

Fathom
COMPANIES

HKS

HOSPITALITY
GROUP

















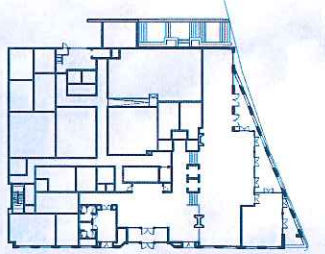


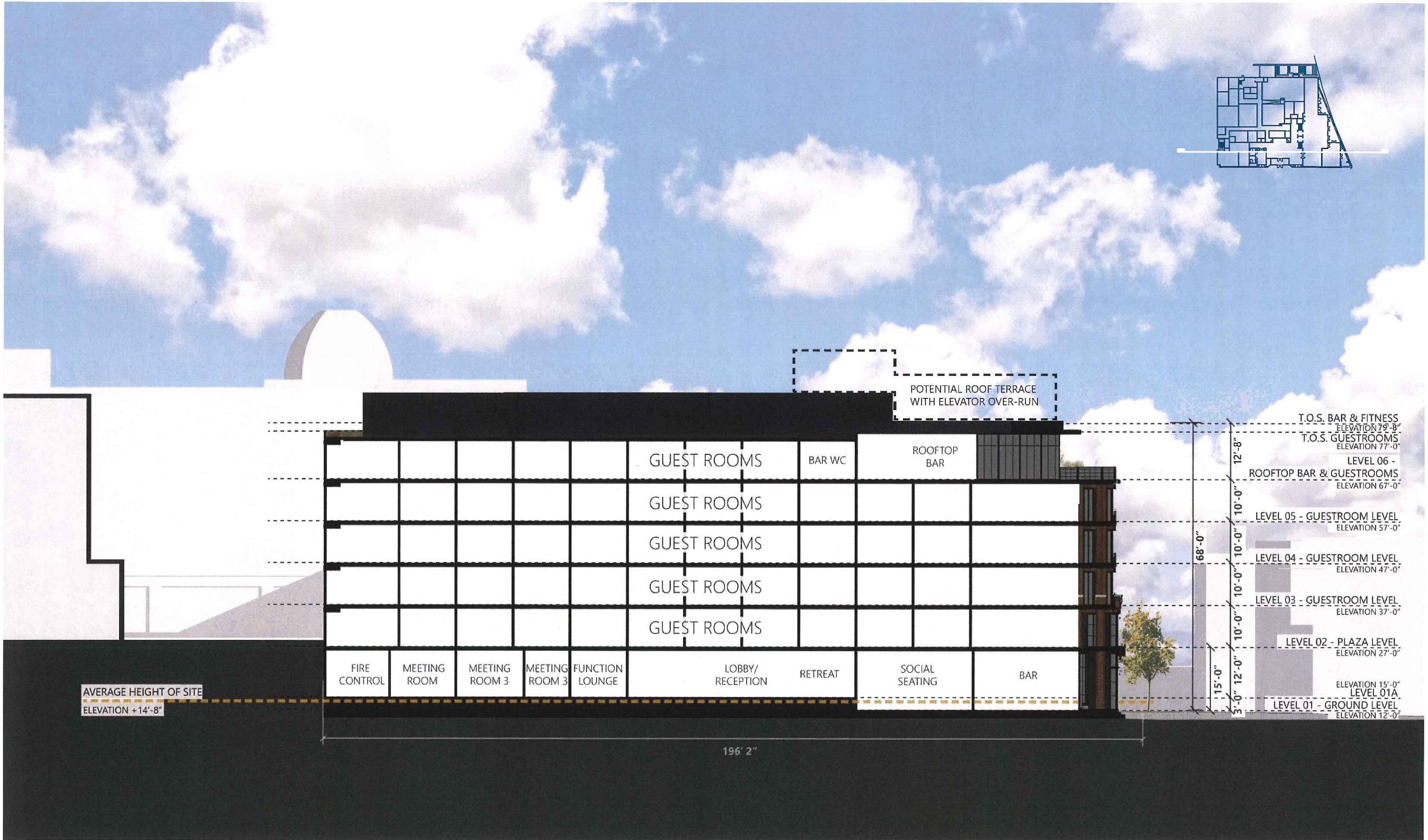


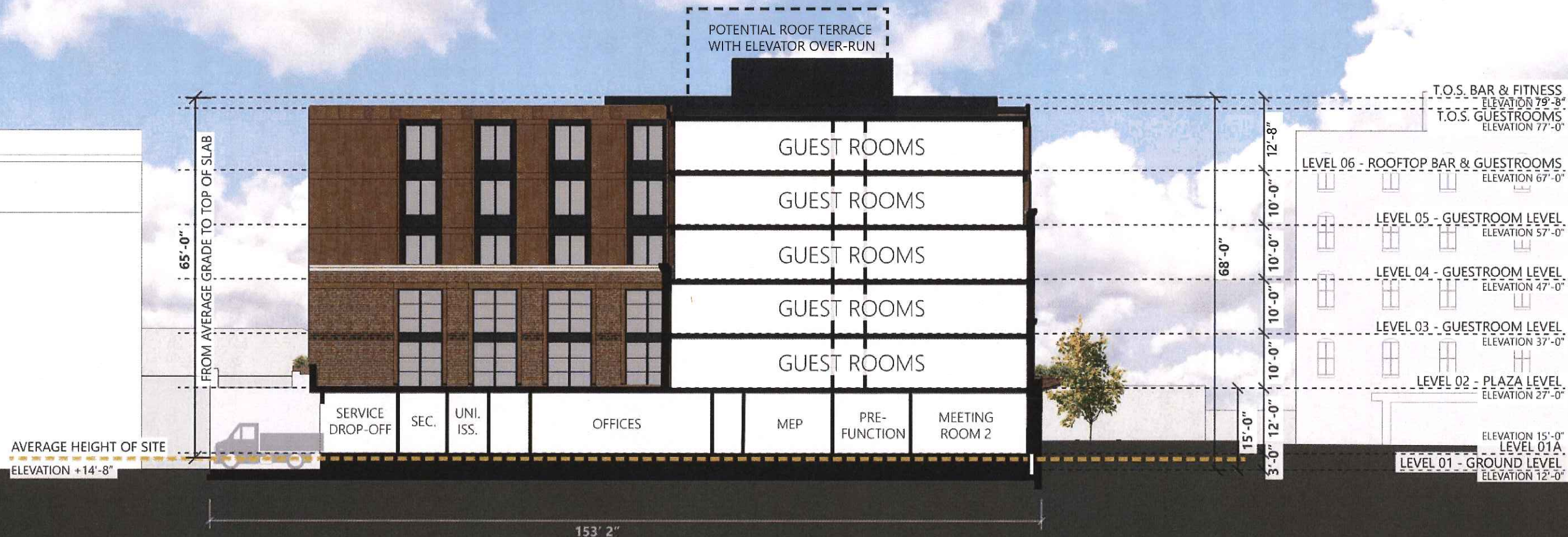












HISTORIC CONTEXT - PALETTE



BAXTER PLACE

PORTLAND SQUARE
BOUTIQUE HOTEL.

OLD E. SWASEY & CO.
CROCKERY

HISTORIC CONTEXT - ADJACENT BUILDING RELATIONSHIPS

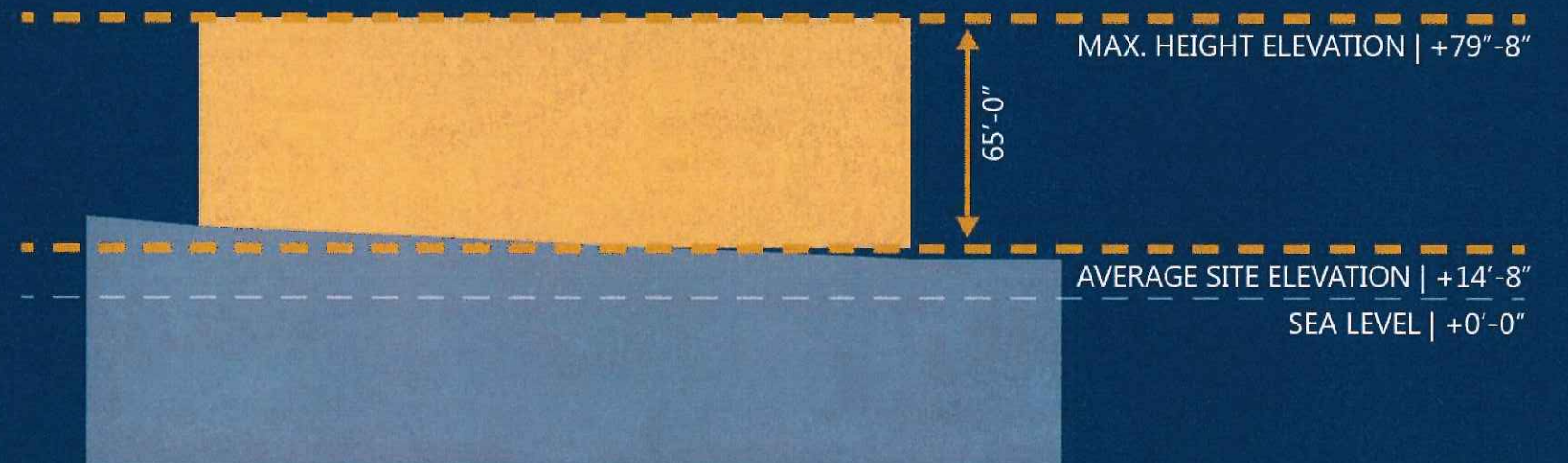
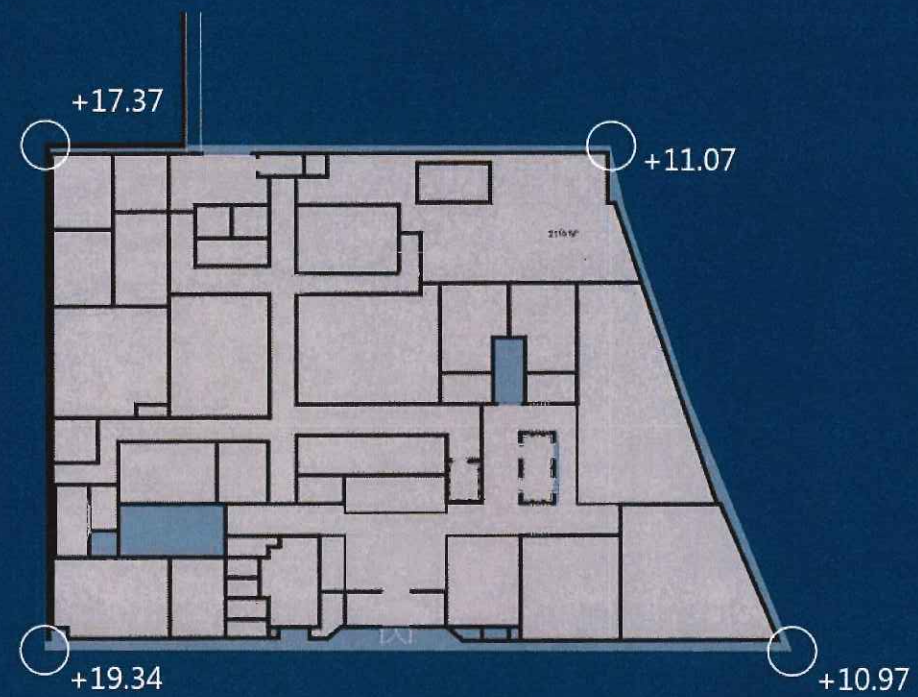


BAXTER PLACE

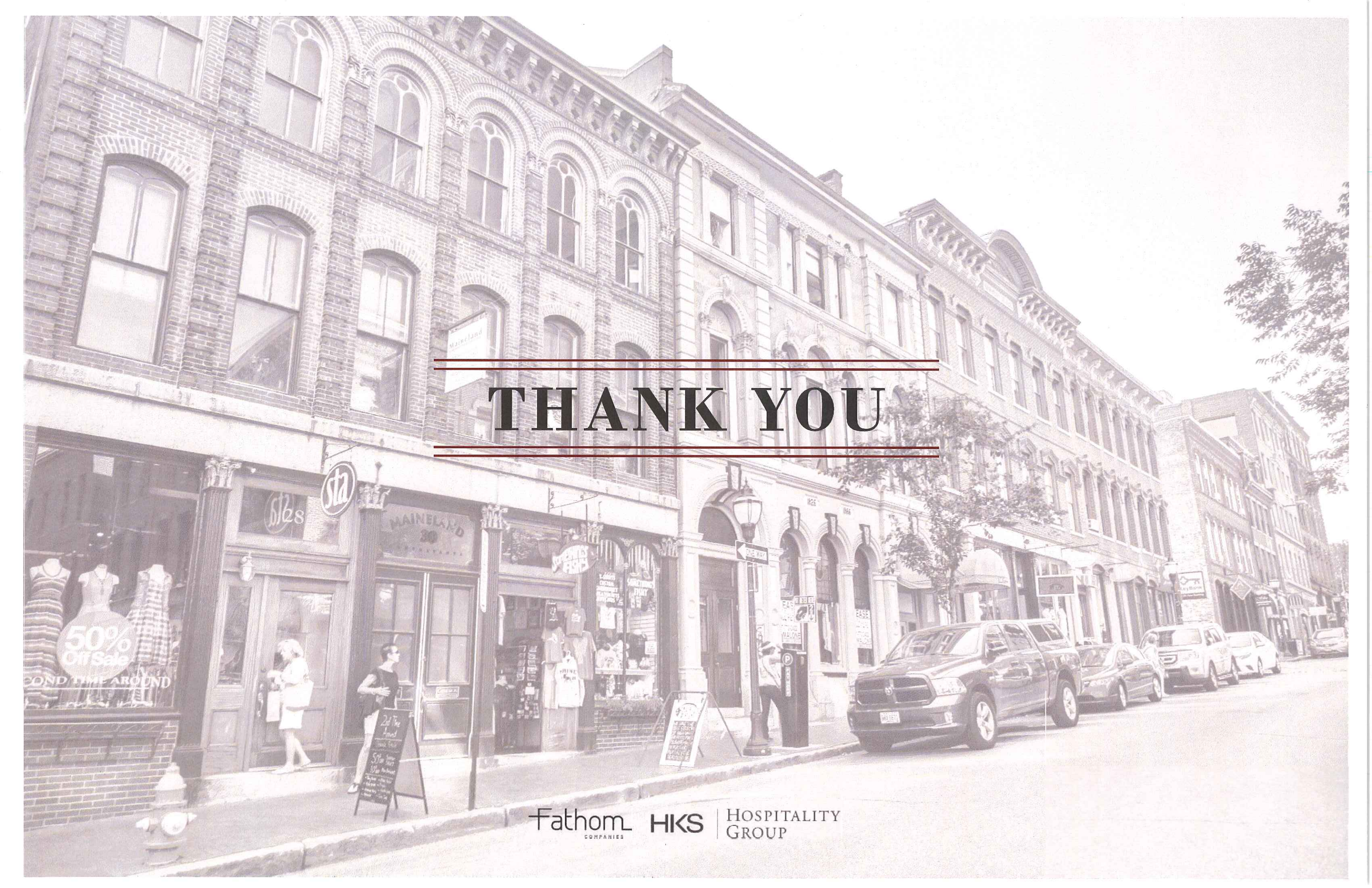
PORTLAND SQUARE
BOUTIQUE HOTEL.

OLD E. SWASEY & CO.
CROCKERY

COMMERCIAL ST. FACADE STRATEGIES - HISTORIC CONTEXT



SITE HEIGHT CALCULATION



THANK YOU

Fathom
COMPANIES

HKS

HOSPITALITY
GROUP

HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE

PUBLIC HEARING
80 EXCHANGE STREET

TO: Chair Sheridan and Members of the Historic Preservation Board
FROM: Rob Wiener, Preservation Compliance Coordinator
DATE: November 30, 2018
RE: December 5, 2018 PUBLIC HEARING – 80 Exchange Street Mural –
Request to Amend Previously Approved Rehab Plan

Address: 80 Exchange Street
Applicants: Jim Brady and Stev Parker, Fathom Companies
Designer: Will Sears
Artist: Will Sears

Introduction

The owners of 80 Exchange Street, Jim Brady and Stev Parker of Fathom Companies are returning to the Historic Preservation Board for final review of the mural design for the south wall facing Tommy's Park. In September, 2017 the Board reviewed plans for the exterior rehabilitation of the property, with final details reviewed later by staff. Last September the owners and their consultants did not yet know whether the condition of the concrete block and stucco outer wall on the south end of the building would require structural work and resurfacing.

In April of this year staff communicated to the Board that the owners needed to repair the wall and intended to replace the highly visible mural painted in 1985. (See Attachment 2.) Having established at the September 2017 meeting that changes of that nature needed to be communicated to the Board, and that Board review of a new mural design would be expected, Board members are now being asked to review the mural design selected by the committee convened by Fathom Companies. Given the prominence and well established presence of the mural facing Tommy's Park, Post Office Park, and the busy intersection of Exchange and Middle Streets, Board review of the design is called for. Although it is not a commercial sign and only permanent until the next layer of paint is applied, the mural will be the third on that wall; tradition and the context call for a careful consideration of the new mural.

As work on 80 Exchange Street nears completion, including repairs of the south wall, a new unpainted stucco surface faces Tommy's Park and the selection committee has chosen a

winner, Will Sears, from the three finalists. The submission from Fathom Companies (Attachment 1) explains the selection process and criteria considered, and presents as well the artist's narrative about his winning design. No formal standards exist in Portland's Historic Preservation Ordinance for review of murals on buildings in historic districts, but staff's comments make reference to some examples of other municipalities with guidelines for reviewing murals in historic districts.

Background Information and Existing Conditions

The south wall of 80 Exchange Street was built as a party wall, and in 1924 it had one window that was visible and a large painted commercial sign above (see Attachment 3.) At that time the abutting structure was a single-story building which occupied the present site of Tommy's Park. When a new skin was needed for 80 Exchange Street in the mid-20th Century, a thin concrete block wall with stucco surfacing was added on the south end, creating a double wall. Additional windows were added since 1924, including two more added during the current renovations. A mural painted in 1976 was replaced by the recently removed 1985 trompe l'oeil composition inspired by the Classical Revival Post Office that existed across Exchange Street until its demolition in 1965. Both murals were apparently funded by corporate and private donations; the current owners apparently plan to use the same funding method for the proposed mural.

Earlier this year this wall was found to need work – particularly to deal with infiltrating moisture – necessitating the removal of the stucco. At the April 4, 2018 Board meeting Mr. Brady, architect Chris Briley, and contractor Peter Warren met with the Board. Also present was Erin Hutton of the Maine College of Art, who had been asked by the owners to serve as Mural Project Art Director. In discussion at that meeting, Board members asked to be informed about the parameters and details of the process, urging the project principals to share a narrative outlining the expectations for the mural proposals. The packet submitted (Attachment 1) includes an overview, parameters, and selection criteria used to evaluate the many applications.

Proposed Mural

Please see Attachment 1 for depictions of the proposed mural by Will Sears. In a departure from the two previous murals that were representative and more literally related to architecture, Mr. Sears' composition is abstract, and uses colors "gathered from the Portland area."

Review Criteria

No formal standards exist in Portland's Historic Preservation Ordinance for review of murals in historic districts, and no formal relationship exists between this project and the City's Public Art Program. Yet this project presents a major alteration to an important façade in the heart of the Old Port. Board comments have made clear that members didn't necessarily expect to review content, but it was apparent that all expected a successful mural design to be responsive to the

host building, the immediate context, and to the character of the City. The project narrative describes the project goals and selection criteria (Attachment 1, pp. 1-3.)

A quick search by staff found a number of examples of mural design guidelines from around the country. In the case of both signage and new art murals, many districts prohibit new murals on contributing historic buildings, but Portland has a bit of a unique situation in this case: a well-known art mural on a mostly blank former party wall that pre-dated the Historic Preservation Ordinance. Other similar cases exist or existed – such as the former party wall that faces a parking lot, on the side of 48 Free Street. Although that wall now has numerous windows, a clever trompe-l'oeil mural of blueprints was painted on the stucco until recently, when the wall had to be resurfaced. (No replacement mural has been proposed there.)

In general, common themes of mural guidelines tend toward encouraging creativity, but also ensuring a design's compatibility with the architecture and character of the building and the historic district, such as these paraphrased qualities from a number of sources - note that these are not adopted guidelines in Portland:

- Murals should complement the architecture and character of the building and the historic district.
- Murals should not interrupt, detract from, or overwhelm the architectural features of the building.
- Murals should be designed to reinforce and complement the size, shape, and proportions of the façade and its features.

Staff Comments and Questions

The Board's review of the mural proposal for 80 Exchange Street is an unusual one in that an art mural has been selected and the task is not to judge the work itself or second-guess the work of the selection committee, but to review the proposed mural's compatibility with the building and its context. None have questioned whether a mural should be added to the wall facing Tommy's park. No checklist for compliance is available or appropriate in this case; in judging the appropriateness of the design, it would be helpful to identify what design elements are most important (See above criteria.) Board members might also begin by considering how well the chosen design meets the selection criteria created by the applicants (see Attachment 1.) Also important are the words Mr. Sears uses in his narrative accompanying the design.

For the Board's consideration, staff offers some comments and questions:

- While both of the previous murals at the site had architectural themes, there is no requirement that the current proposal needs to follow that pattern.
- Previous murals have been representative compositions, but there exists no standard that would rule out a contemporary abstract design.
- Murals are a common treatment for large walls with little architectural interest – especially former party walls, and particularly where there is a desire to enliven adjacent public spaces.

- The relevant contexts to consider include the façade and the building itself, the public park space facing the mural, the immediate vicinity at the heart of the Waterfront Historic District, and the City of Portland.
- Do Board members think the colors, composition, and overall design of the mural respond appropriately to the façade and the immediate context?
- The parameters stated in the project introduction are: “The design should fully occupy the entire façade and last for 15 years.” Staff assumes the building owners will be taking responsibility for maintenance.
- Further, the parameters include: “The work must integrate into the park as a place of respite and must activate the space.” Staff does not disagree with the applicants’ proposal that a contemporary, abstract design might be able to satisfy all of the stated parameters, goals, and criteria, as well as the Board’s review of appropriateness to the building and context. The sum of these considerations may pose a challenging but not impossible task.

Applicable Review Standards

Standards for Review of Alterations

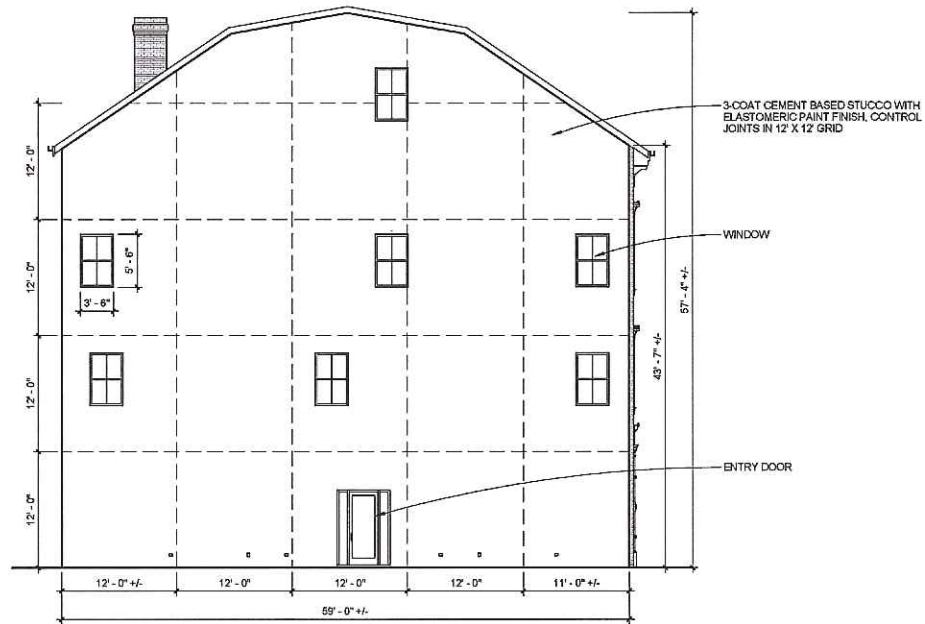
- (1) *Every reasonable effort shall be made to provide a compatible use for the property which requires minimal alteration to the character-defining features of the structure, object or site and its environment or to use a property for its originally intended purpose.*
- (2) *The distinguishing original qualities or character of a structure, object or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.*
- (3) *Changes which may have taken place in the course of time are evidence of the history and development of a structure, object or site and its environment. Changes that have acquired significance in their own right, shall not be destroyed.*
- (4) *Deteriorated historic features shall be repaired rather than replaced wherever feasible. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the feature being replaced in composition, design, texture and other visual qualities and, where possible, materials. Repair or replacement of missing historic features should be based on accurate duplications of features, substantiated by documentary, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects.*
- (9) *Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural or archeological materials that characterize the property. The new work*

shall be differentiated from the old and shall be compatible with the size, scale, color, material and character of the property, neighborhood or environment.

- (10) *Wherever possible, new additions or alterations to structures and objects shall be undertaken in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.*

Attachments:

1. Applicant's project overview, finalists, and winning selection
2. Staff communication to Board, April 4, 2018
3. 1924 tax photo



MURAL WALL

80 EXCHANGE STREET
Portland, Maine

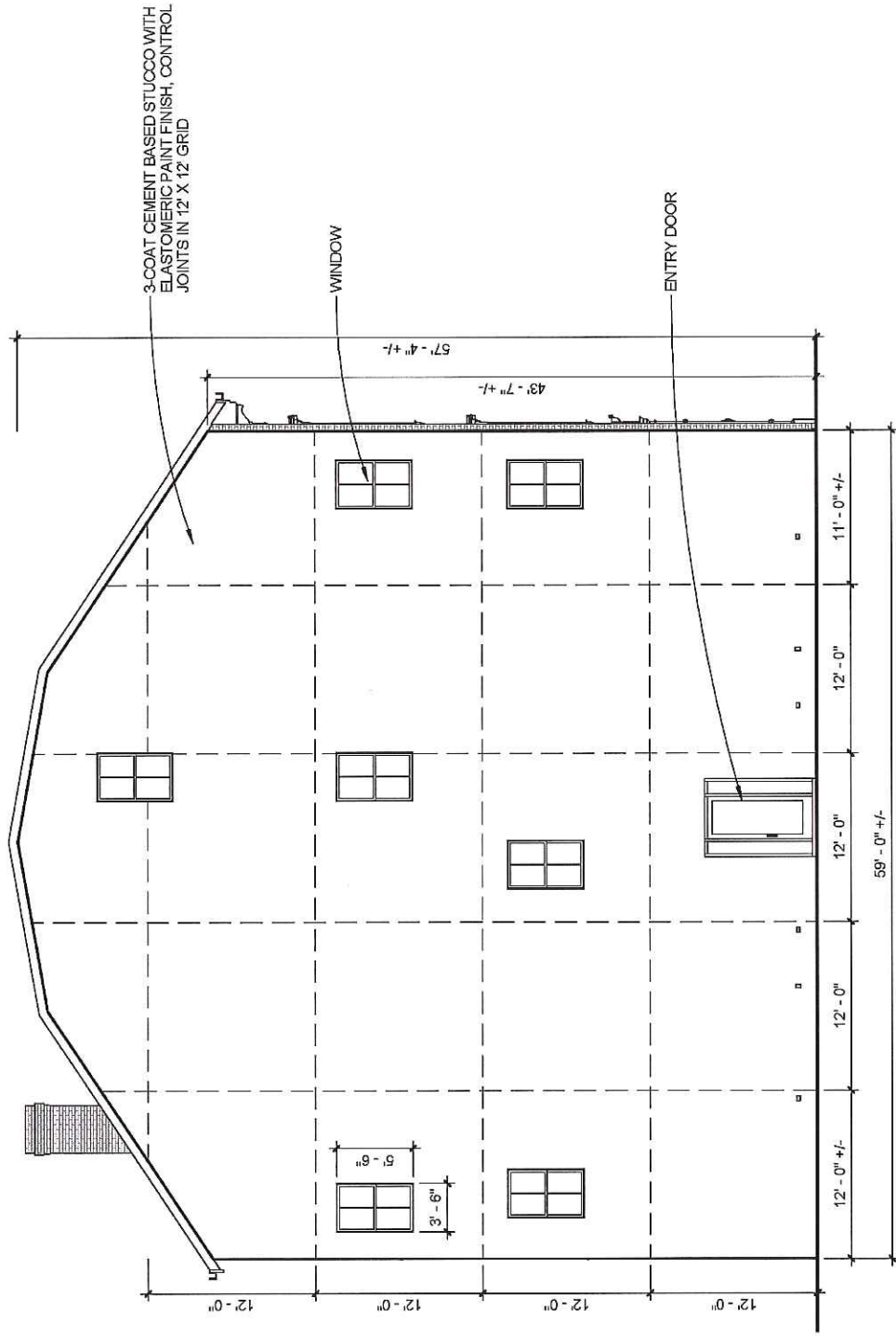
05/11/18

BRI BURN
architecture for life

80 Exchange Mural Project

ATTACHMENT 1

Initial Steps



MURAL WALL

80 Exchange Mural Project

80 Exchange Street, Portland Maine

Murals are more than decoration. Murals help build community and make art accessible to all.

PROJECT OVERVIEW

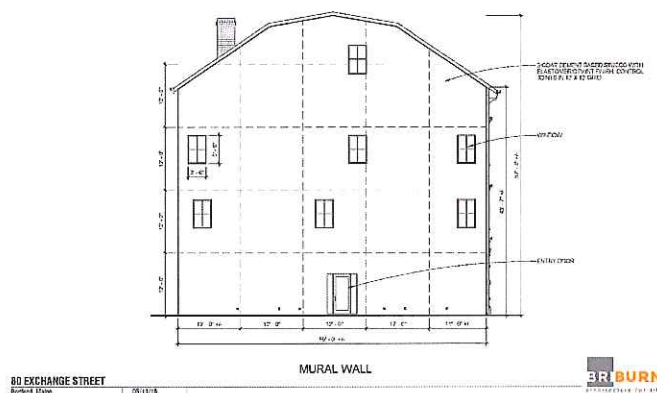
Fathom Companies is seeking Maine based artists to submit proposals to design, create and install a wall mural at 80 Exchange Street, Portland Maine. The 80 Exchange Street Mural project is an investment in the city's future and will provide a contemporary visual public art display and add color and visual interest, character and a unique sense of place to the location. The purpose of the 80 Exchange Mural is to enhance an already thriving public space with public art that is non commercial, beautiful and thought provoking.

Fostering community and partnerships with the city of Portland and area businesses, this public mural will demonstrate commitment to urban renewal and growth in the Portland neighborhood. This public work will add a new layer to the city fabric and serve as a featured canvas for contemporary art.

Deadline to submit proposals is July 15, 2018.

LOCATION DETAILS

The 80 Exchange Street Building is located at 80 Exchange Street, Portland, Maine and is popularly known as the Mural Building at Tommy's Park. Highly recognized, the building is located at the entrance to upper Exchange Street and is adjacent to Tommy's Park in the historic Old Port. The 80 Exchange Street mural wall is a 4-story facade, brick wall covered in cement stucco.



80 Exchange Mural Project

80 Exchange Street, Portland Maine

Murals are more than decoration. Murals help build community and make art accessible to all.

SELECTION PROCESS

A committee will review all submissions and select an artist or artist team based on their qualifications, experience, and fit for the project. The committee will review proposal materials to determine who to invite for a second round of evaluation. Artists selected for the second round will receive a \$500.00 design fee for refining their proposals. Finalists will present their final proposals to the review committee in person. Final proposals will include detailed models, drawings, renderings, samples of work and/or materials depending on the nature of the proposal.

PARAMETERS

The design should fully occupy the entire facade and last for 15 years. The work must integrate into the park as a place of respite and must activate the space.

SELECTION CRITERIA

The committee will review materials based on the following criteria:

- Artistic merit and quality, as substantiated by an artist's vision, originality, as well as the inherent quality in terms of timelessness of design, aesthetics, and excellence;
- Local significance, translating an emotional connection to the City of Portland, creating a sense of excitement in public spaces and presenting fresh ways of seeing the community and city reflected;
- Demonstrating ideas are well communicated and comprehensive;
- Ability to translate artistic concepts into work that will activate or enhance the proposed space
- Ability to design work, that is sensitive to social, environmental, historical, and/or other relevant contexts
- Capacity to complete the proposal on time and within budget

WHO IS ELIGIBLE

All artists or artist teams with a strong connection to Maine are encouraged to submit proposals. Without preference to racial or ethnic origins, gender, sexual orientation, religious affiliation, disability. Artists must be 18 years of age or older to submit a proposal.

PROJECT BUDGET

Artist's proposed budget will be a significant consideration in the final selection process. This RFP seeks proposals inclusive of all costs associated with the mural, including, but not limited to, artist design fee, materials, installation labor, travel to and from the site, per diem expenses, project documentation, contingency to cover unexpected expenses and any other costs related to the mural. A budget range of 40-80K is suggested.

80 Exchange Mural Project

80 Exchange Street, Portland Maine

Murals are more than decoration. Murals help build community and make art accessible to all.

Please keep in mind that, as a privately funded project, we will rely on the generosity of individuals, area businesses, corporations and foundations for support. Fathom Companies will launch a fundraising campaign to generate funding and will request the artist and/or artist team to attend fundraising events and gatherings (artists should include within their budget 15 hours for attending fundraising events).

DEADLINE

July 15, 2018 by 5 P.M. is the deadline for submission of materials. Materials received after this date may be excluded from consideration.

MATERIALS REQUIRED IN SUBMISSION

- Materials must be submitted via online form here: [80 Exchange Mural Project Form](#)
- All documents must be in a PDF format.
- All images must be in a jpg or PDF format.
- Each document must include the artist's name.
- Any submissions that do not follow the requirements may be considered ineligible.

PROPOSAL REQUIREMENTS

To be reviewed for consideration, the application must contain:

- ☐ Resume: A current artist resume and exhibition list (2 pages maximum).
- ☐ Project Narrative: A brief written proposal describing past work/projects, connection to Maine and how you plan to address the site. Proposal should include purpose, rationale and/or intention, including how the piece responds to the site and the surrounding area, and to the City of Portland (2 pages maximum).
- ☐ Concept Drawings: Illustrative drawings or model showing artwork in relation to 80 Exchange Street. Include concept, sketches and approaches to the project.
- ☐ Budget: A detailed budget estimate to give cost expectations (include design fees as well as anticipated fabrication, installation and maintenance costs). A more precise budget will be requested for those invited to the finalist round.
- ☐ Work Examples: Five digital images of recent work. Artist teams must submit five images for each artist represented.

80 Exchange Mural Project

80 Exchange Street, Portland Maine

Murals are more than decoration. Murals help build community and make art accessible to all.

SUBMITTING PROPOSALS

Proposals must be submitted via online form here: [80 Exchange Mural Project Form](#) by July 15, 2018 by 5 P.M.

PROJECTED TIMELINE

- July 15, 2018: RFP deadline, **No late submissions will be accepted**
- August, 2018: Committee will meet to review all proposals and select artist(s) for the second round proposal process.
- September, 2018: Finalists will present their final proposals to the review committee in person.
- October, 2018: Committee will meet again to vote on a final selection and artist(s) will be chosen.
- November 2, 2018 - First Friday Art Walk design launch and celebration
- April, 2019: Work on mural will begin
- May, 2019 (approx.): Mural completed

46 responses were received from the artists/groups below:

A. Swartz	M. Demers
A. Fersch	M. Rose Templeton
A. Graff	M. Rich
C. M. Lewis	M. Droge
C. Johnson	M. Libby
C. Ryan	P. Moulton
C. Fulkerson	R. Adams
C. Baker	S. Fletcher
D. Nastee	S. Foley
D. Connors	S. Richards
D. McCrillis	S. Herdrich
D. Greene	S. Bartlett Rice
E. Hansen	T. Jones
E. Giddings	T. O'Brien
F. Schrock	T. Flanagan
H. Ross	W. Sears
J. Antich	
J. Goulette	
J. McCreight	
J. Stark	
J. Hemes & T. Castro	
J. Knight	
J. Taylor	
K. Delaney	
K. Parker	
K. Convery	
K. Pearson	
L. deCsipkes	
M. Kumbang	
M. Shingiro	
M. Kearns	

***indicates a Top 3 Finalist**

Will Sears - #42

South Portland, ME

<http://www.willsearsfineart.com/>



Budget: \$66,930

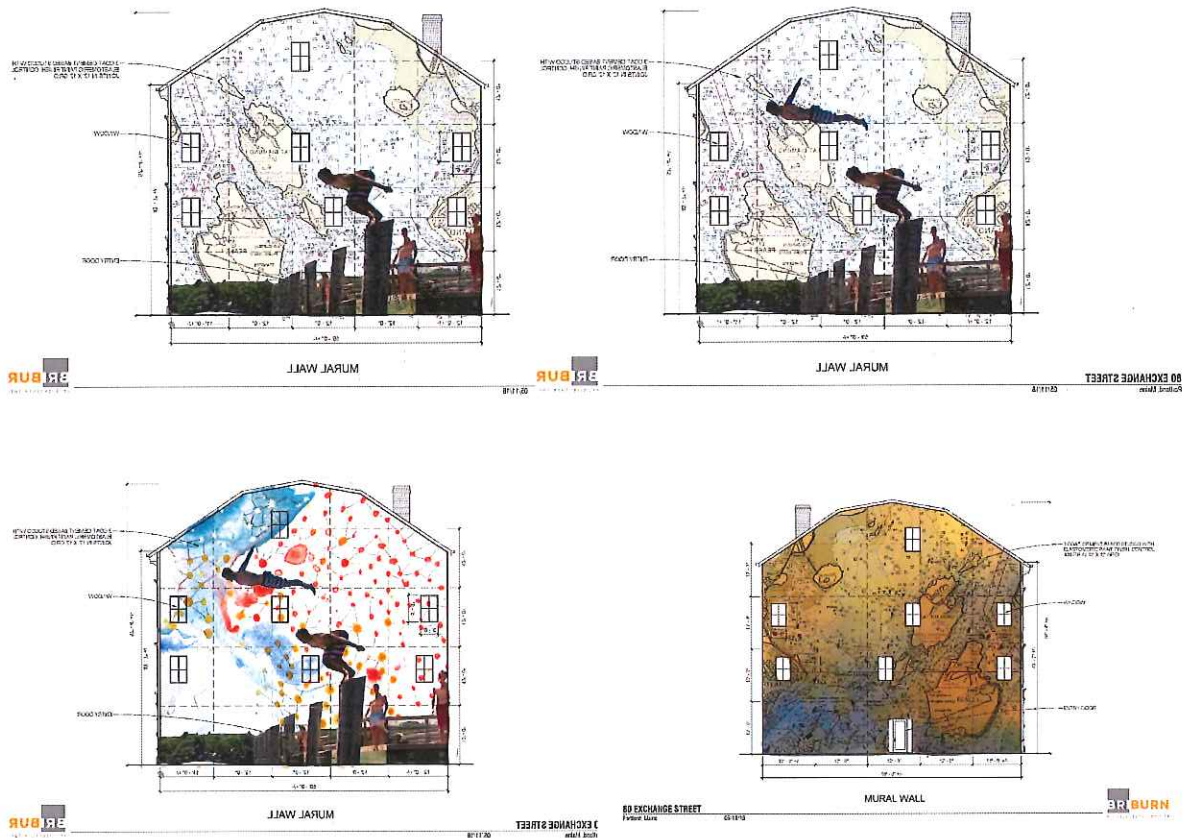
Connection to Maine:

Full-time Maine resident for the past 8 years

Michel Droge - #10

Portland, ME

<http://www.micheldroge.com/>



Budget: \$72,300 – 72,800

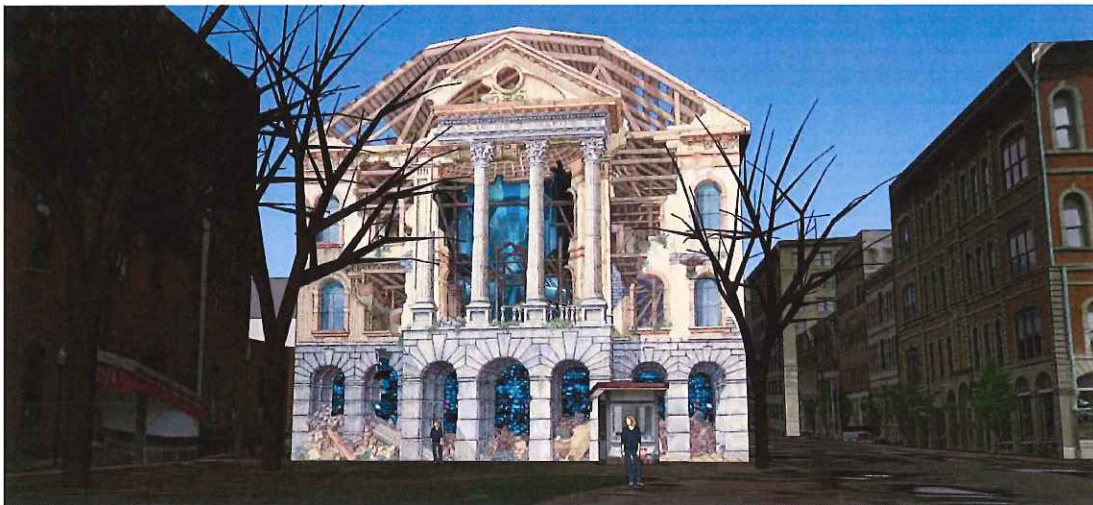
Connection to Maine:

I have lived in Maine (since 2008) in Portland, I taught at Maine College of Art and focused classes on Maine Island Communities and Climate Change and how Art can be a part of that discourse. I have partnered with Maine Audubon and the Island Institute on Art and Climate Change related projects.

C. Michael Lewis - #28

Portland, ME

<http://www.cmichaellewis.com/>



Budget: \$68,000

Connection to Maine:

Born in Calais, raised in Portland.

Committee Biographies and Selection Criteria

80 Exchange Street Mural Project Committee

Members Include: Julie Larry, Cyrus Hagge, Dan Crewe, Jessica Tomlinson, Chris Denison, Stev Parker and Jim Brady

Fathom Companies Executive Administrative Assistant: Bettina Reece

Mural Project Art Director: Erin Hutton

Erin Hutton is the Director of Exhibitions and Special Projects at the Institute for Contemporary Art at Maine College of Art, as well as a freelance curator, project manager and art consultant. Erin is overseeing all aspects of the 80 Exchange Street Mural Project. Co-owner of Studio 24b, a design and fabrication studio that creates custom woodworking, public projects, and furniture for clients across the United States.

+++++

Julie Larry -

Julie Larry is the currently the Director of Advocacy for Greater Portland Landmarks. A former partner at Turk Tracey & Larry Architects (ttl-architects), an architecture and preservation firm, Larry has a vast knowledge of historical research and restoration. Larry's passion for conservation, specific to the New England area, has aided her work in projects including the restoration of the Portland Observatory and the Castle-in-the-Park at Deering Oaks. She has previously served as a docent, and a member of the Board of Trustees and Chair of the Public Issues at Greater Portland Landmarks as well.

Cyrus Hagge -

Cyrus Hagge is the founder and owner of Project Management Inc. in Portland. Committed to his philanthropy concerning the development and integration of arts with the public, Hagge is a strong advocate for youth education and development. Hagge is also the president of the University of Southern Maine Foundation, as the Vice President on the Board of Trustees at the Portland Museum of Art, and as Treasurer at SPACE Gallery.

Dan Crewe -

A well-versed member of the music business and arts community, Dan Crewe is the co-founder of the Bob Crewe Foundation. In addition to being a trustee of the University of Southern Maine Foundation and Maine College of Art, Crewe also serves on the Board of Directors of the American Civil Liberties Union of Maine, and the PSO. Crewe has vast experience within the arts, education, and other humanitarian fields, previously serving on the boards of the Susan Curtis Foundation, Portland Concert Association, Maine Audubon Society, Breakwater School, and Equality Maine.

Jessica Tomlinson -

Jessica is currently the Director of Artists at Work at the Maine College of Art, acting as an integral liaison between creatives and employers. She is the Board Vice President at SPACE Gallery. Jessica's past experiences include co-founding the Dead Space Gallery, serving on the board of the Maine Arts Commission, the Portland Arts and Cultural Alliance and working as the Community Coordinator for the Portland Press Herald. She recently served on the Public Art Selection Committee for Congress Square.

Chris Denison -

Chris Denison is the owner of Light Impressions Glass Crafters in Scarborough, Maine. A multi-disciplinary artist, Denison produces fine art glass for a variety of architectural applications, with publication features in The New York Times, Downeast, and Maine Home + Design, among many others. Denison was one of the artists behind the creation of the Tommy Park mural at 80 Exchange Street and was the sole creator of the "Blueprint" mural at 48 Free Street, both located in Portland, Maine.

Stev Parker -

Stev Parker is an attorney who has served the Portland community for thirty years. He holds both a B.A. from the University of Washington and a J.D. from the University of Maine School of Law and was admitted in the 1st Circuit, District of Maine. Prior to that, he has had careers as owner of bicycle shops, a picture framer, poet and photographer. He has been in commercial real estate for forty years and has been the custodian of the mural at 80 Exchange for 20 years.

Jim Brady -

Jim Brady is the president and director at Fathom Companies, specializing in the redevelopment of historic properties. A silver Olympic Medalist, Brady also serves on the boards of Portland Chamber of Commerce, Maine Preservation, and SailMaine. His consulting and development projects are worldwide and include the conversion of the former Portland Press Herald building into the highly acclaimed Press Hotel and UNION Restaurant in Portland, Maine.

Selection Criteria

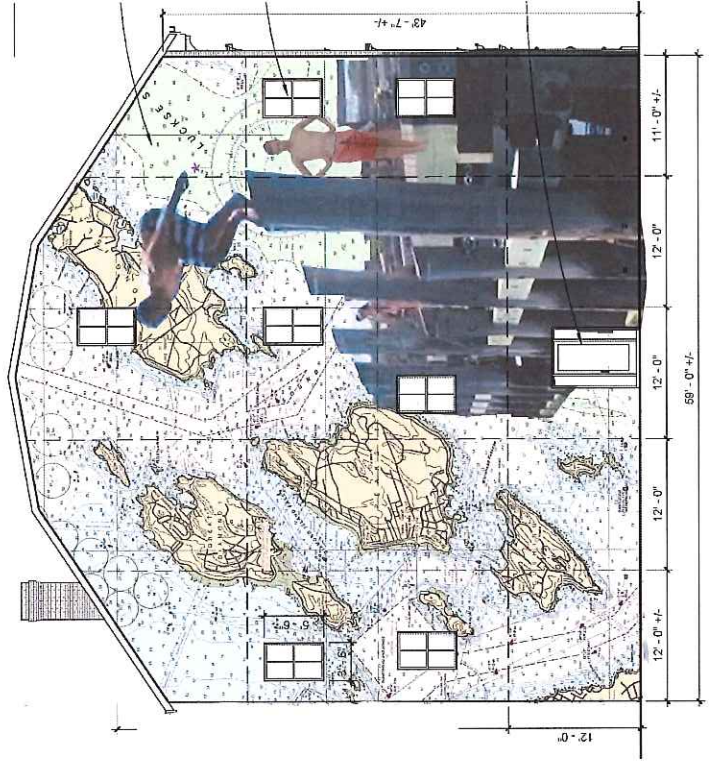
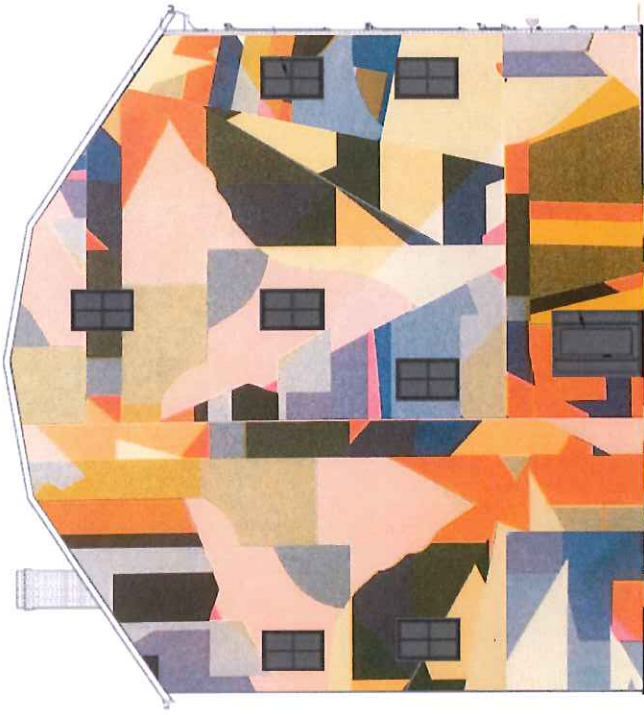
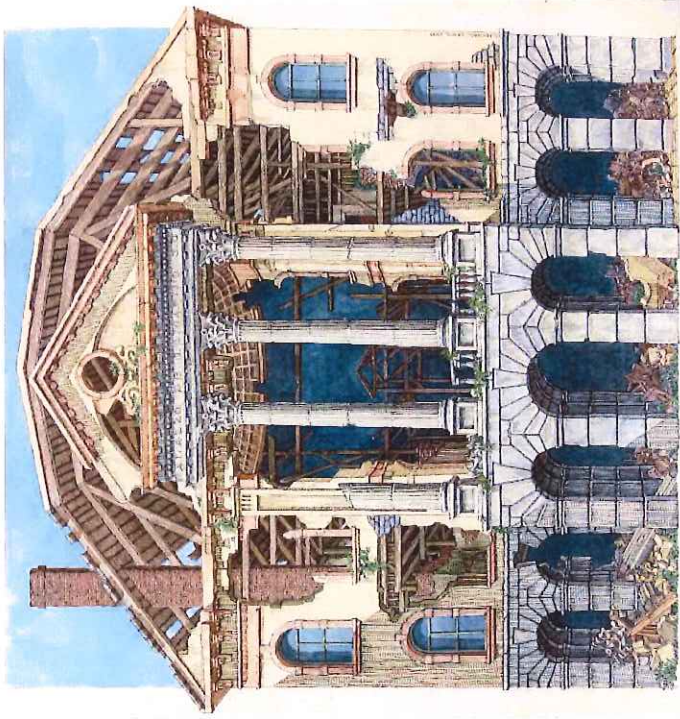
The committee will review materials based on the following criteria:

- Artistic merit and quality, as substantiated by an artist's vision, originality, as well as the inherent quality in terms of timelessness of design, aesthetics, and excellence
- Local significance, translating an emotional connection to the City of Portland, creating a sense of excitement in public spaces and presenting fresh ways of seeing the community and city reflected
- Demonstrating ideas are well communicated and comprehensive
- Ability to translate artistic concepts into work that will activate or enhance the proposed space
- Ability to design work, that is sensitive to social, environmental, historical, and/or other relevant contexts
- Capacity to complete the proposal on time and within budget

Final Three Artists Chosen:

Michel Droge, C.M. Lewis, Will Sears

Final 3 Designs



Final Steps and Outcome

Second Round Meeting Agenda

9:00 - Meet and Review

9:15-9:30 - Michel Droge Presentation

9:30-9:45 - Discussion (Michel Droge) *artist is not present

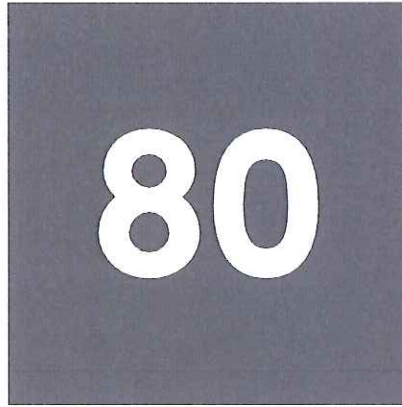
9:45-10:00 - C.M. Lewis Presentation

10:00-10:15 - Discussion (C.M. Lewis) *artist is not present

10:15-10:30 - Will Sears Presentation

10:30-10:45 - Discussion (Will Sears) *artist is not present

10:45-11:15 - **Final Selection: Will Sears is selected**



80 Exchange Street Mural Project

WILL SEARS

Will Sears

South Portland, ME

<http://www.willsearsfineart.com/>



Budget: \$76,715

Narrative:

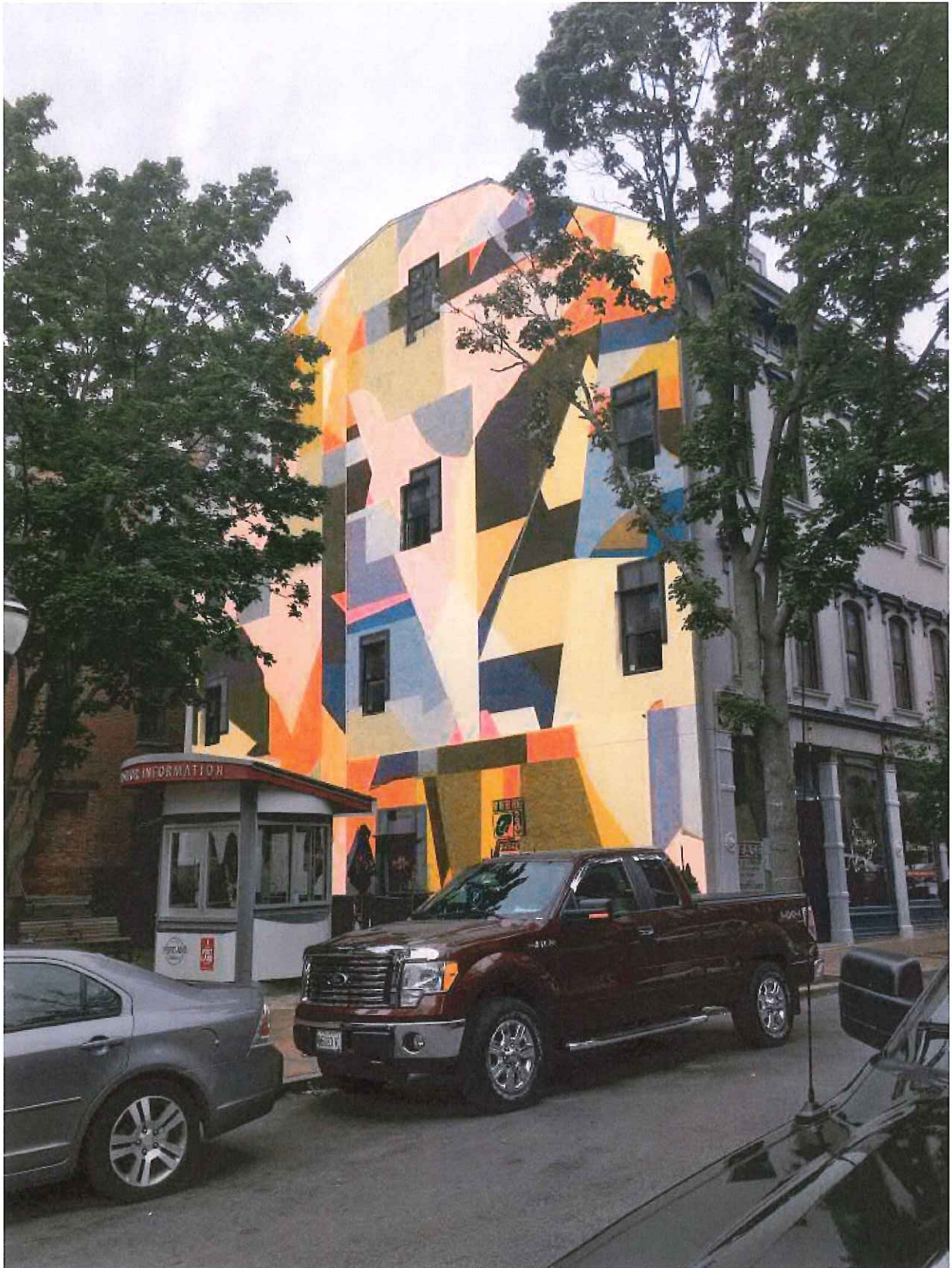
In the past 8 years of living in Maine I've had the pleasure of bringing my studio practice outdoors, on a large scale in public space. Much like the murals I've completed in Portland and Augusta, my plan for the Exchange St Mural is to create a hard edge abstract composition by cropping and rearranging fragments of letter forms, creating a conversation of familiar shapes within a new context. The other part of my work that is very critical is the juxtaposition of colors; gathered from the Portland area and referencing things such as the sand, sea, sky, and alpenglow of historic brick buildings of downtown just before sunset. My color palate is intended to be fun, activating, and contemporary, with the timeless feel of sun-kissed and muted tones of history throughout. A meeting of old and new.

About the Artist:

Will Sears was born and raised in Philadelphia, where he began making art at an early age. He received a BFA after studying painting at Syracuse University. He now lives and works in South Portland, where he is the art director for Oxbow Brewing Company in addition to creating and co-running Better Letter Hand Painted signs. Sears and his partner, Tessa O'Brien co-founded the Portland Mural Initiative in 2015, and have since helped several artists create permanent public murals throughout the city. He has also worked as a gallery assistant at Aucocisco, where he met many great Maine artists and gained insight into the contemporary art world. Sears maintains a regular studio practice and is an active part of numerous creative projects around

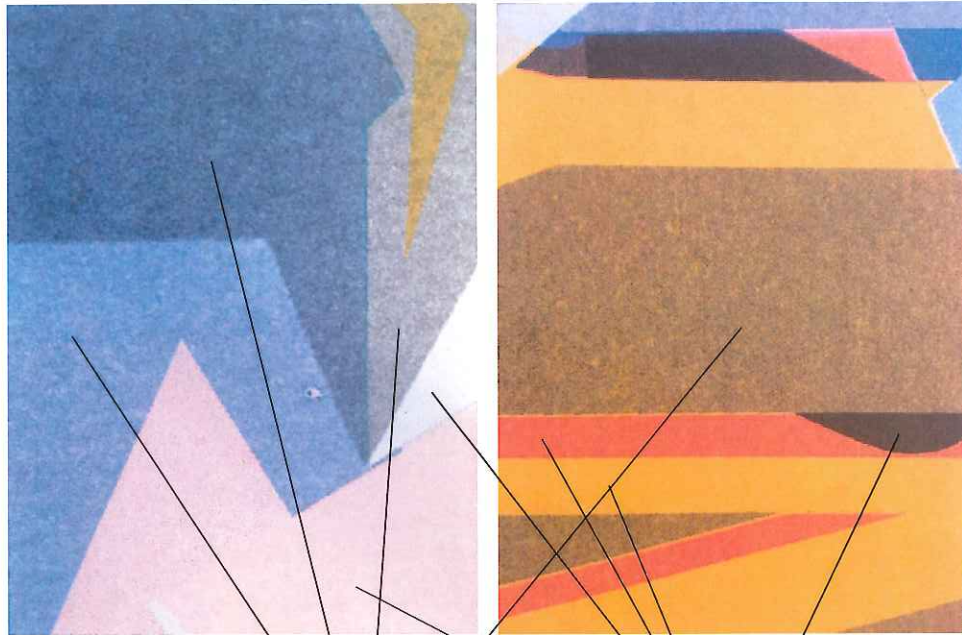






peach melba BM 078	summer peach tree BM 088	tooty fruity BM 089	butterfly wings BM 090	arizona peach BM 092	winter melon BM 093	tangerine mist BM 129
peach jam BM 130	greclan gold BM 224	el sereno gold BM 223	crisp khaki BM 234	jonesboro cream BM 241	mansfield tan BM 248	renaissance gold BM 280
corn husk BM 307	golden vista BM 308	imperial gold BM 314	oxford gold BM 315	harbor town BM 493	blue belle island BM 782	lake tahoe BM 783
blue macaw BM 784	paddington blue BM 791	aquarius BM 788	blue suede shoes BM 798	paradise view BM 794	faded denim BM 795	nova scotia blue BM 796
blue bayou BM 801	lake placid BM 827	butterfly kisses BM 902	secluded beach BM 899	ocean beach BM 958	antique parchment BM 959	northwood brown BM 1000
deep orche BM 1048	gingersnaps BM 1063	alpaca BM 1074	warm apple crisp BM 1091	maple syrup BM 1105	falcon brown BM 1238	confetti BM 1311
luscious BM 1369	seduction BM 1399	snugglepuss BM 1405	purple heart BM 1406	purple haze BM 1413	spring flowers BM 1430	french violet BM 1427
amethyst shadow BM 1441	ben moore classics < />> ben moore color preview	pink sea shell BM 2009-60	golden nugget BM 2019-20	mardi gras gold BM 2019-10	cumulus cotton BM 2063-70	sapphireberry BM 2063-60
blue margurite BM 2063-50	costa rica blue BM 2064-50	brilliant blue BM 2065-30	dark royal blue BM 2065-20	blue wave BM 2065-50	bashful blue BM 2065-70	honolulu blue BM 2066-60
mystical grape BM 2071-30	scandinavian blue BM 2068-30	custom mixed/ flouesent golden colors >	flouescent hot pink	flouescent fire red	flouescent purple	custom-mixed blacks

optional mural finish; selective "noise"



slight splatter/mist noise effect

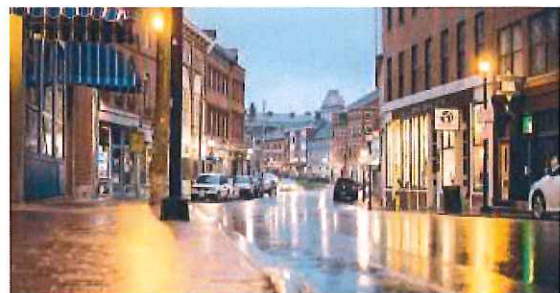
solid/opaque color

work details from Tim VanCampen to demonstrate effect:



*photos are not for publication. intended for internal use only

a color story
based on the
portland area



* none of the photographs are owned by me or for publication or reuse

Budget Narrative

I currently have many of the supplies that will be needed for the mural, including drop cloths, ladders, and general painting hand tools. I plan to use a combination of Benjamin Moore exterior latex paint and Golden latex mural paint, with a clear UV anti graffiti top coat. I have a good relationship with the local Benjamin Moore rep, and can rely on them to deliver paint to the site and to be on call as technical support for any paint-related problem solving.

Rather than erecting expensive and cumbersome scaffolding, I plan to rent two boom lifts for accessing all of the wall. One 60' articulating lift to reach the highest parts, and a 45' articulating lift to reach the rest. I will have a crew of 3-6 assistants, so that teams of two can be working in each lift, and one or more can be working from the ground on ladders and providing eyes on the ground to the teams in the lifts. I have included a line in the budget to purchase additional insurance to cover each of these assistants for the duration of the project, if they do not already have their own.

I am budgeting for a month of painting on site. We will need a place to store all of the paint and supplies, and to address this I have included the rental of a portable storage container. We will need to drive to and from the site daily, so I have included two month-long parking passes to the nearest garage, and a daily food allowance of \$7 each for the crew and myself.

I wrote in 10K for documentation, intending to hire the local film production company ROVE, (whom we worked with to make a video for the Portland Mural Initiative,) to film the process and create a short piece about the mural. Also included in this budget line is the idea that we will hire local printers Wingclub Press to create postcards and posters of the mural design, which can be used to promote the project and as thank you notes in the fundraising effort.

Budget

line item	quantity	duration	cost
60' Boom lift	1	1 mo	3081
45' Boom Lift	1	1 mo	2315
Storage pod	1	1 mo	200
Additional Insurance for helpers		1 mo	1500
Paint (3300 sq. Ft)			3500
Will on site	160	\$75.00	12,000
help labor	640	\$40.00	25,600
garage parking	2	2	450
crew Meals			1050
Design fee			10,875
Fundraising time	15	\$75.00	1125
Documentation			10,000
Subtotal Total			71,696
7% Contingency			5019

Total \$76,715.00

Project timeline:

Oct 2018:

- Finalist Notified

Nov 2. 2018:

- First Friday art work design launch & celebration
- Begin work with Wingclub Press to produce fundraising materials
- Book lifts & reserve parking spaces
- Notify assistants & schedule crew
- Book Rove Lab for documentation

Jan 2019:

- Buy sprayer & continue process experimentation

Feb 2019:

- Order custom Golden paint colors
- Officially book crew schedule

Mar 2019:

- Assemble paint order & organize supplies
- Refine scale measurements & execution plan

Apr 2019:

- Begin mural

Week 1:

- Initial Layout of design
- Set up jobsite
- Plot key measurements on wall & snap chalk lines
- Spray paint secondary composition lines

Week 2:

- Fill in key solid colors areas according to priority work order
- Begin applying texture effects in key areas

Week 3:

- Continue week two tasks
- Begin filling in secondary color areas

Week 4:

- Touch up and clear coat application

May 2019:

- Mural completed

**HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE**

**COMMUNICATION
80 EXCHANGE STREET**

TO: Chair Sheridan and Members of the Historic Preservation Board

FROM: Deborah Andrews, Historic Preservation Program Manager

DATE: March 29, 2018

RE: April 4, 2018 **Communication** – Expanded Scope of Work for 80 Exchange Street rehabilitation project

Last September, when the Historic Preservation Board reviewed plans for the exterior rehabilitation of 80 Exchange Street, it was unclear whether the project would include any repairs or alterations to the building's south elevation. The south elevation faces Tommy's Park and features a trompe l'oeil mural, painted in 1985, which was inspired by the grand post office building that once stood across the street. At the time of the Board's review, the applicant and project architect had not yet determined the condition of the wall itself or the stability of the painted mural. Anticipating the possibility of the wall's inclusion in the project, the Board did approve a potential alteration that would introduce two new window openings in the wall. As there were a few other outstanding issues at the time of the review, the Board authorized staff to review and approve final details of the project.

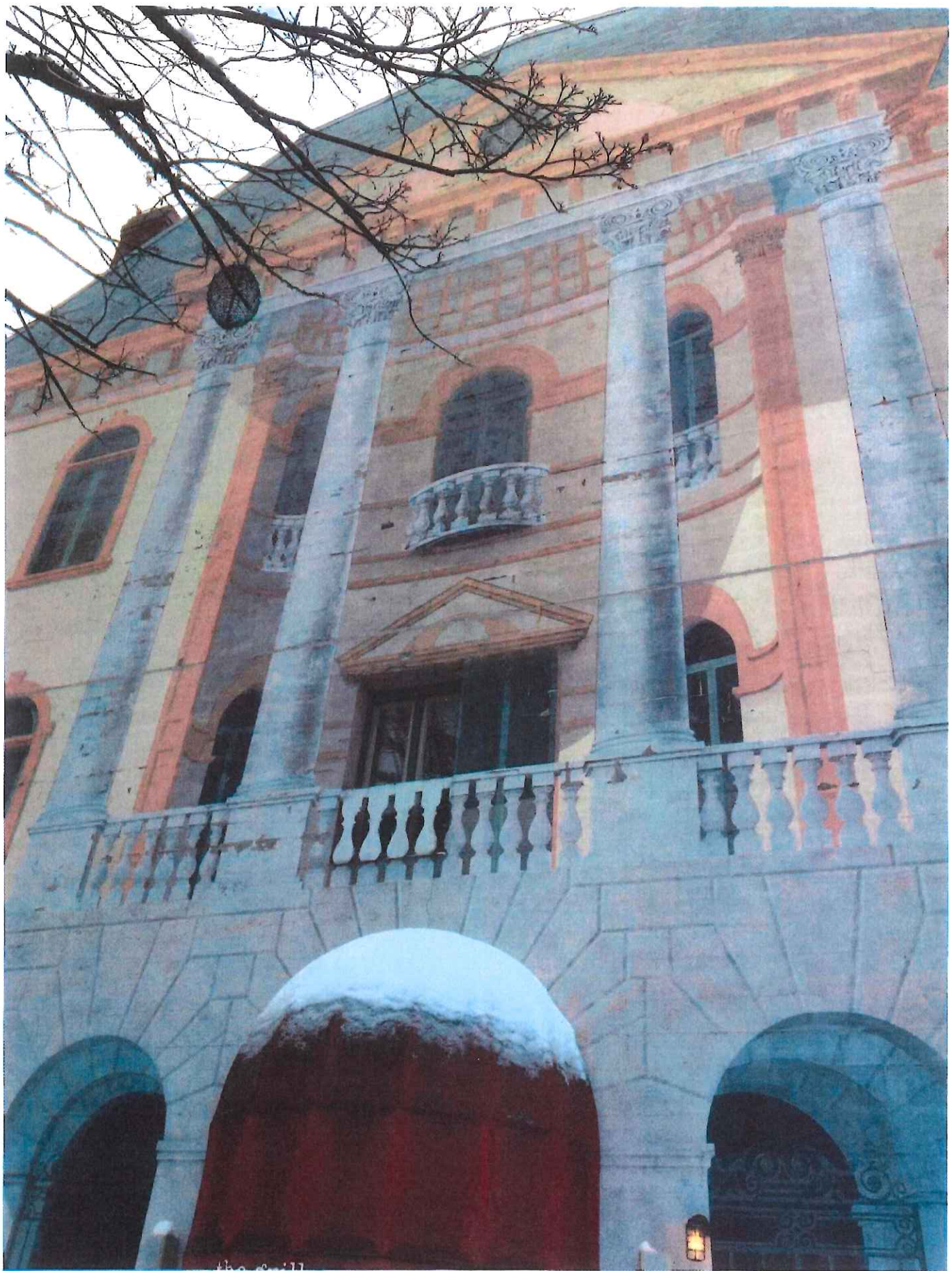
This communication is to confirm that the project scope of work has been expanded to include repairs to the south wall and future replacement of the mural. Given the prominence of the mural within the Old Port Historic District, staff thought it would be appropriate for the applicant to apprise the Board of their plans for replacement of the mural—the process for selection of an artist, an estimate of how long the wall will likely be without a mural, etc. Jim Brady, a partner in 80 Exchange Street LLC, will attend Wednesday's meeting to describe this aspect of the project and how it will be approached. The final design of the mural will be subject to review and approval by the Board.

Attached is an elevation of the south wall with notes describing the proposed repairs. Also shown are the additional window openings.

ATTACHMENTS

1. Photo of existing mural
2. Elevation with notes regarding proposed repairs and added window openings





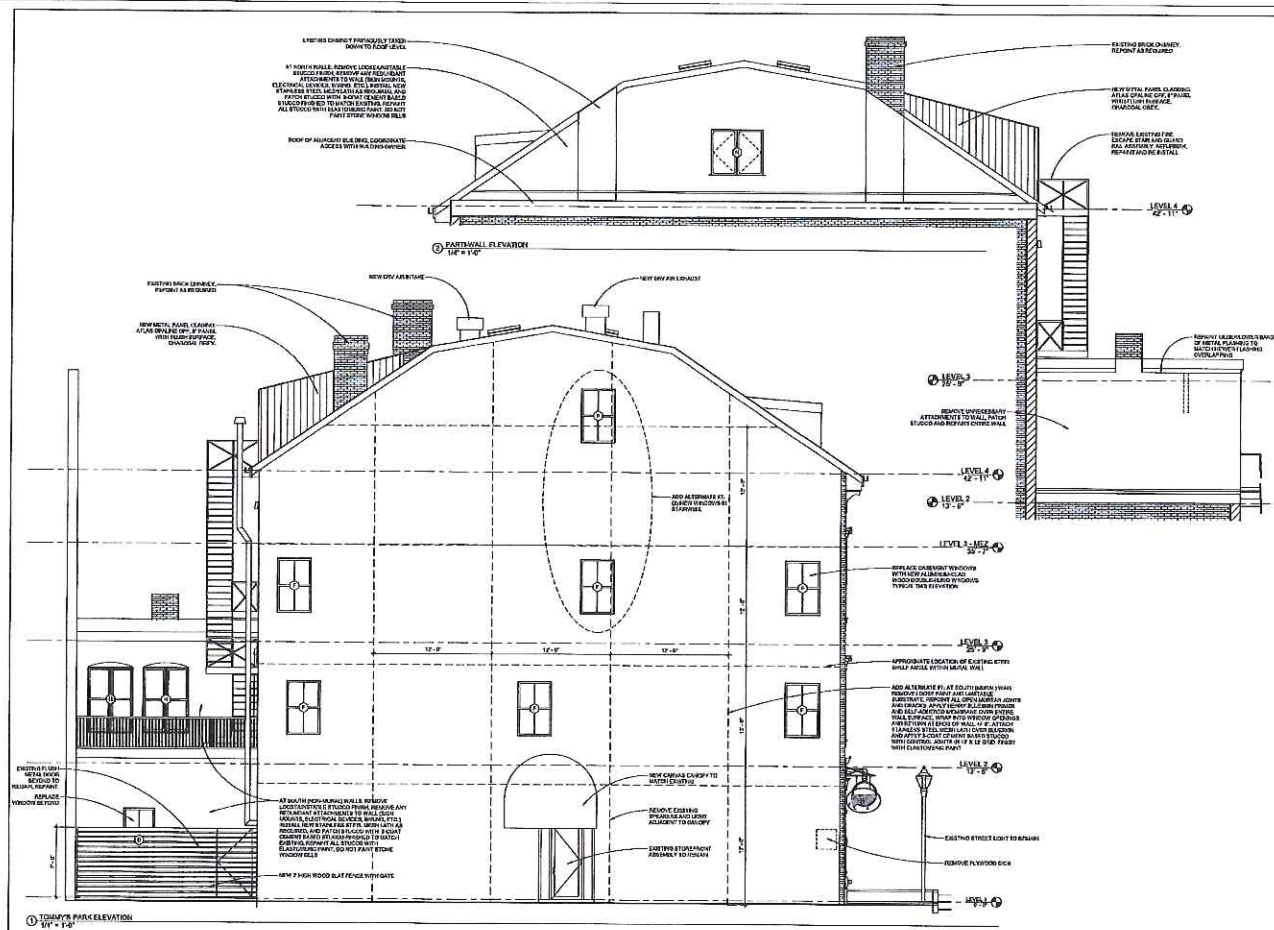


80 EXCHANGE STREET
PORTLAND, MAINE

CONTRACTOR
BURN

REVISIONS	
NO.	DESCRIPTION
1	ISSUED FOR PERMITTING
2	
3	
4	
5	
6	
7	
8	
9	
10	

A203



① TOWN'S PARK ELEVATION
1/4" = 1'-0"

W. F. DRESSER
& SONS -
REAL ESTATE
CITY PROPERTY INVESTMENT SOLD

HORNBLOWER & WELLS

80-86
EXC.

ATTACHMENT 3

NO PARKING
THIS BLOCK