

CITY OF PORTLAND, MAINE

HISTORIC PRESERVATION BOARD



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

AGENDA

HISTORIC PRESERVATION BOARD MEETING

The Historic Preservation Board will hold a remote meeting on **Wednesday, July 6, 2022, 5:00 PM**. This meeting will take place remotely using Zoom pursuant to the Remote Meeting Policy adopted by the Historic Preservation Board and as authorized under 1 M.R.S. 403-B because of the existence of an emergency or urgent issue that requires the committee to meet by remote methods. Allow your computer to install the free Zoom app to get the best meeting experience.

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

For more information on how to access the meeting remotely and how to give public comment, please go to <http://www.portlandmaine.gov/remotEPUD>. 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.

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

You are invited to a Zoom webinar.
When: Jul 6, 2022 5:00 PM Eastern Time (US and Canada)
Topic: Historic Preservation Workshop 7/6/2022

Please click the link below to join the webinar:
<https://portlandmaine-gov.zoom.us/j/81398788002>
Or One tap mobile : US: +13017158592,,81398788002# or +13126266799,,81398788002#
Or Telephone: Dial(for higher quality, dial a number based on your current location):
US: +1 301 715 8592 or +1 312 626 6799 or +1 929 205 6099 or +1 253 215 8782 or +1 346 248 7799 or +1 669 900 6833
Webinar ID: 813 9878 8002
International numbers available: <https://portlandmaine-gov.zoom.us/j/81398788002>

1. ROLL CALL AND DECLARATION OF QUORUM

2. REPORT OF ATTENDANCE AT THE MEETING HELD ON JUNE 15, 2022

- i. Workshops
185 Commercial Street: *Bassett, Naifeh, O'Brien, Pollard, Turk, Whitten present; Tate absent*
281 Spring Street: *Bassett, Naifeh, O'Brien, Pollard, Turk, Whitten present; Tate absent*
51 Congress Street: *Bassett, Naifeh, O'Brien, Pollard, Turk, Whitten present; Tate absent*

3. REPORTS OF DECISIONS AT THE MEETING HELD ON JUNE 15, 2022

- i. There were no public hearing items to report on.

4. COMMUNICATION AND REPORTS

5. WORKSHOP

- i. Preliminary Review of Mural Installation; 404 Cumberland Avenue (55 Forest Avenue); Portland Downtown & Consolidated Communications, Applicants. **(This item was advertised as a Public Hearing.)**
- ii. Preliminary Review of Proposed New Construction, 63 Chadwick Street; Joan & Daniel Amory, Applicants.

6. CONSENT AGENDA

HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE

WORKSHOP
404 CUMBERLAND AVENUE (rear addition to 55 Forest Avenue)

TO: Chair Pollard and Members of the Historic Preservation Board
FROM: Rob Wiener, Preservation Compliance Coordinator
Evan Scheuckler, Historic Preservation Program Manager
DATE: July 1, 2022
RE: July 6, 2022 **WORKSHOP – Preliminary Review of Proposed
Mural Installation
HPBR 001881-2021**

Address: 404 Cumberland Avenue (rear addition to 55 Forest Avenue)

Applicant: Portland Downtown, Cary Tyson, Executive Director

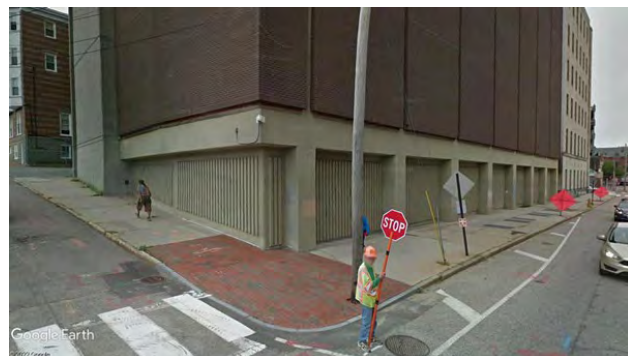
Property Owner: Northern New England Telephone Operations LLC.
(now operated as Consolidated Communications)

Mural Artist: Jared Goudet

A sign announcing the Historic Preservation Board's meeting on 7/6/2022 was posted at the property on 6/29/22. A legal ad was published in the Portland Press Herald on 6/24/22, and 43 notices were sent to neighboring property owners within 100 feet of the subject property.

Introduction

Cary Tyson, Executive Director of Portland Downtown, has submitted a request for a painted wall mural that will cover the ground floor exterior of 404 Cumberland Avenue. The subject structure, which is actually a 1972 rear addition to 55 Forest Avenue and part of the complex owned and operated by Consolidated Communications, occupies the southwest corner of Cumberland and Oak Streets. The proposed mural will wrap the corner of the building, extending across the ground floor of both street frontages. The mural is being proposed as a deterrent to repeated graffiti taggings and to enliven the base of the building, which features no fenestration to engage pedestrians or passing vehicular traffic.

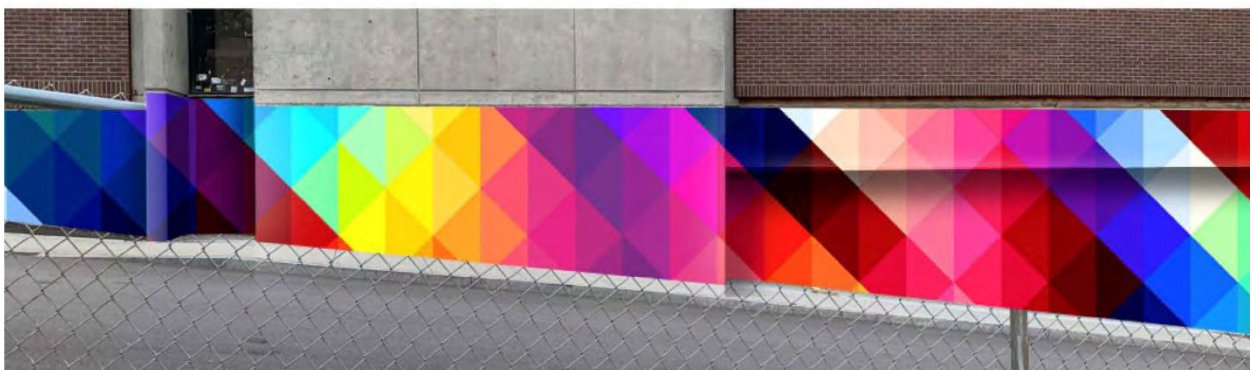
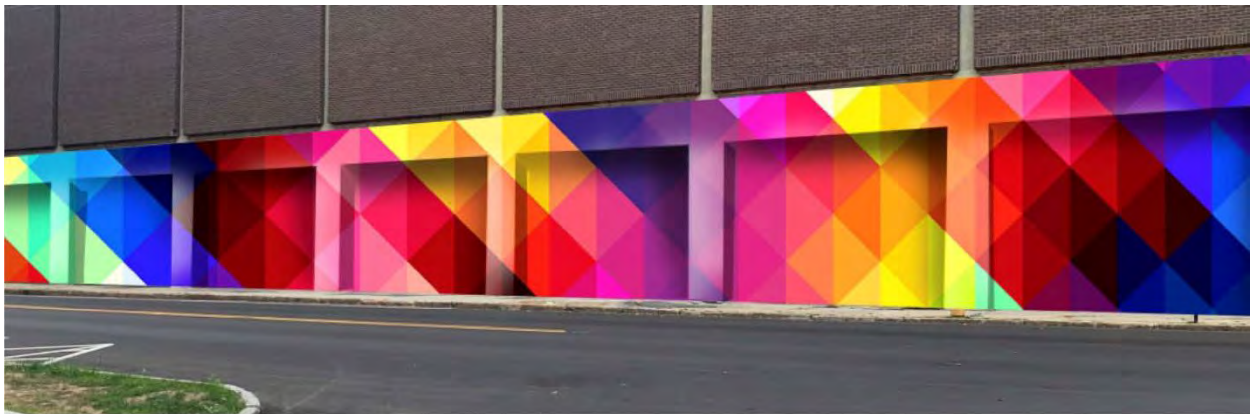


The proposal is the result of a collaboration between Portland Downtown, the property owners and the City of Portland's neighborhood policing office.

Enclosed for the Board's review is the most recently submitted rendering of the mural prepared by muralist Jared Goulette for the July 6 meeting. No additional details have been provided. (In January, staff had been in touch with Mr. Tyson to request a letter of consent from the property owner and to suggest that he or others involved in the project be prepared to address such issues as preparation of the wall surface, expected lifespan of the mural, plans and responsibility for ongoing maintenance, reversibility, etc. Some of these questions were discussed at the January workshop.)

This is the second mural design being reviewed by the Board. The first design, pictured below, was reviewed during a workshop by the board on January 19, 2022. At that time, the board expressed concerns over the following:

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



Last spring the applicant submitted a second design that included telephone elements as a reference to the site's history. That design was meant to be reviewed through a public hearing at this meeting; however, the property owner expressed concern that the telephone references in the mural could be a security concern for the telecommunications facility inside the building. Therefore, the applicant rescinded that proposal and has submitted a third design for review through a workshop. The design under review utilizes much more muted blues, greens, and greys than the first, January version, arranged like waves with some differentiation in color at the piers, but not the lintels.

Subject Property

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



New England Telephone's complex prior to recent property subdivision

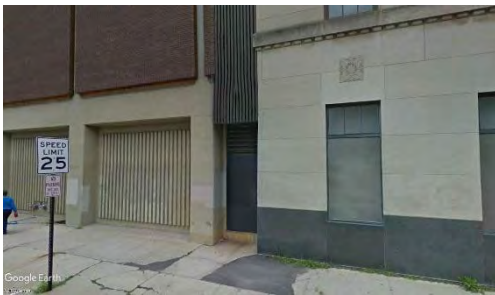
The subject structure at 404 Cumberland is actually a 1972 addition to 55 Forest Avenue. It was built to house switching equipment and continues in that role today. According to the description in the *Congress Street Historic District Building Inventory*, “the dark concrete bunker-like addition...presents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

In 2021, Consolidated Communications subdivided the property, splitting off their original building at 45 Forest. Redfern Properties received approval from the Planning Board to convert the building to housing. (As there were no substantive exterior alterations proposed as part of the adaptive reuse,

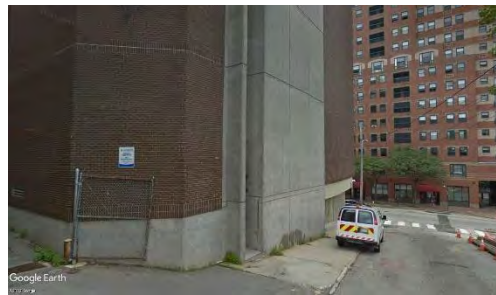
the project did not come before the HP Board for review.)

Proposed Mural

Based on the rendering provided, the mural will extend across the entire ground floor of the 1972 addition, from the sidewalk to the top of the base's continuous lintel. (The brick panels on the upper floors project slightly beyond the face of this lintel.) The mural will begin just beyond the juncture between the Art Deco building and the addition, wrap the corner of Cumberland and Oak and extend across and beyond the wide concrete pier on Oak. As noted above, no additional details have been provided since January on installation details, preparation of the wall surface, etc, though these items were discussed to some extent at the prior meeting.



Connector between 55 Forest and rear addition.



Oak Street frontage looking south

Preliminary Staff Comments

As the subject structure (technically an addition to 55 Forest) is classified as “noncontributing” within the Congress Street Historic District, the ordinance’s Standard for Review of Alterations to Noncontributing Structures applies—see below. As the applicable standard reads: *“The intent of the review shall be to ensure no further erosion of any existing architectural character of the subject structure determined to be significant by the Planning Authority or Historic Preservation Board...”* This standard also instructs the Board to consider any other core Standards for Review of Alterations as may be applicable to the specific project.

In reviewing this proposal, the Board should bear in mind that while the structure is noncontributing—both by virtue of its recent construction date and banal appearance—it is unlikely to be replaced or comprehensively remodeled in the foreseeable future as it houses equipment and servers which are critical to Consolidated Communications’ operations. The Board is also encouraged to consider the fact that unlike a typical concrete block structure, this building addition is the product of an intentional design process with brick panels that define the upper floors and the series of recessed panels on the ground floor. The building base’s substantial piers and continuous lintel create a pronounced framework within which deeply recessed corrugated concrete panels are set.

It should also be noted that although this frame-and-panel base treatment continues for some distance along Oak Street, the treatment stops midway along this frontage and transitions to a projecting concrete vertical pier. (See photo above.) As proposed, the mural extends across the entire Oak Street base without attention to the changes in architectural treatment.

Finally, the proximity of the proposed mural to the structure it will abut—the historic Art Deco building at 55 Forest—should be considered. This designated landmark is noteworthy for its architectural elegance and restraint and its unusual material palette of limestone and black granite. It is appropriate to consider questions of compatibility and visual competition/distraction. While the specific content of a mural may not be subject to review, the visual character of the mural is. In staff's view, murals should not be unduly visually distracting, either through color palette, composition or design, so as to compete with or distract from the character of the surrounding historic context. The revised design does take a much more restrained color palate than the original proposal and is simplified with larger swaths of colors.

As for technical considerations associated with the proposed mural, the applicant and/or muralist provided the following answers during the last workshop:

- How will the existing concrete wall surfaces be prepared for the mural?
 - The concrete would be primed with a white exterior primer.
- How will the edges of the mural will be addressed to avoid peeling or deterioration?
 - Mural will be given a protective double clear coat, which will also ease clean-up of any future graffiti.
- If the mural were to be removed in the future, could it be done so successfully and completely, with limited damage or impact on the base concrete?
 - Paint could be removed with a heated pressure wash. Applicant noted that the area has already been painted several times.
- Have alternative installation methods been considered, such as painting a mural on a series of mounted panels?
 - Mounted panels would add significant additional cost.
- Is there a formal agreement regarding responsibility for maintenance of the mural?
 - The applicant intends to have a formal agreement with the property owner.

The above questions were discussed in some detail with the applicant at the January 19, 2022 meeting.

For reference purposes, Board members might wish to consult the document “Mural Creation Best Practices” developed by Heritage Preservation’s Rescue Public Murals (RPM). Go to www.culturalheritage.org/docs/default-source/resources/mural-creation-best-practices-full-document.pdf

Applicable Ordinance Review Standards

From Standards for Review of Alterations to or Redesign of Noncontributing Structures:

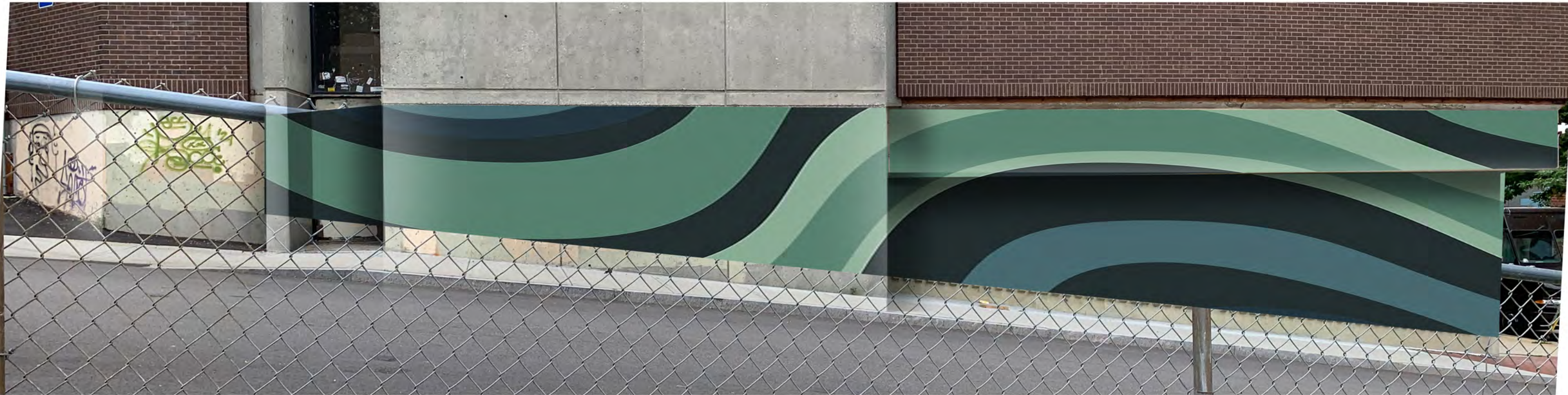
- A. *In considering an application for a Certificate of Appropriateness involving alteration(s) to a noncontributing structure the standards for review of alterations set forth in Subsection 17.8.2 shall apply as applicable. [see below] The intent of the review shall be to ensure no further erosion of any existing architectural character of the subject structure determined to be significant by the Planning Authority or Historic Preservation Board and, where practicable, to guide projects toward a more compatible relationship with the surrounding context.*

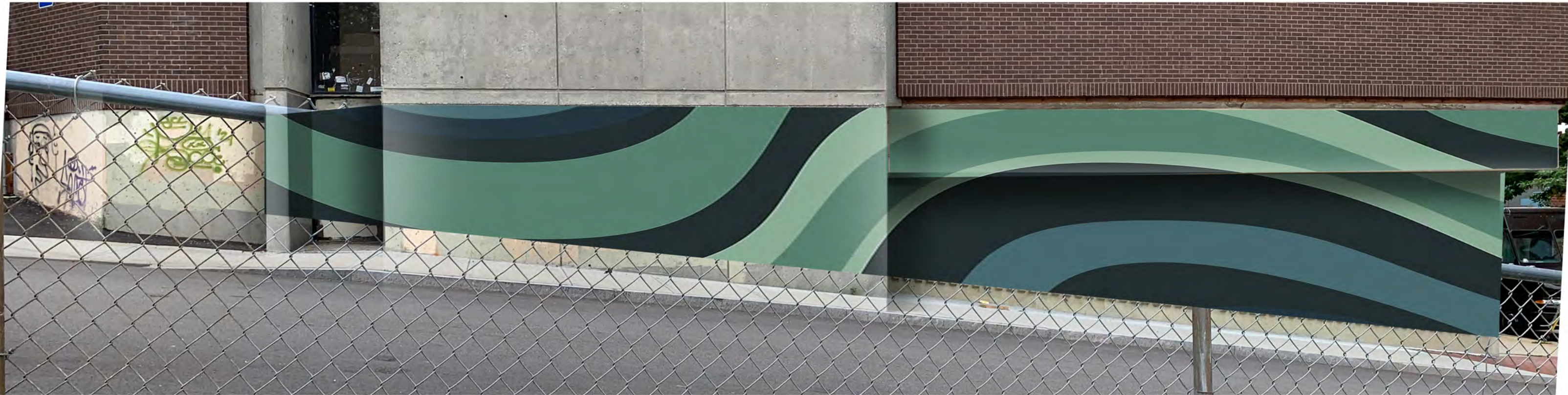
From Standards for Review of Alterations:

- (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.*
- (5) *Distinctive features, finishes, and construction techniques or examples of skilled craftsmanship which characterize a structure, object or site shall be treated with sensitivity.*
- (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. Rendering of mural prepared by Jared Goudette, submitted for July 6 workshop





HPB Public Comment: Mural for Cumberland & Oak Facade

External Inbox

**George Rheault**

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

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

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

(1.) LACK OF OUTREACH TO COMMUNITY

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

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

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

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

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

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

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

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

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

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

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

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

(4.) MORE SLOPPY HISTORY

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

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

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

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

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

BACKGROUND IMAGES

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

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

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

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

1913-14 depiction of original 45 Forest Avenue building footprint

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

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

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

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

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

1909 Sanborn Map

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

1954 Sanborn Map

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

1924 TAX PHOTOS (showing context around telephone company complex)

Corner of Forest & Cumberland

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

Little Store on Cumberland

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

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

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

Small Apartment Building

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

SW Corner of Oak & Cumberland

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

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

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

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

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

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

HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE

WORKSHOP
63 CHADWICK STREET

TO: Chair Pollard and Members of the Historic Preservation Board
FROM: Rob Wiener, Historic Preservation Compliance Coordinator
DATE: July 1, 2022
RE: July 6, 2022 **WORKSHOP – Preliminary Review of Proposed Single-Family House (New Construction)**
HPBR-002093-2022

Address: 63 Chadwick Street

Applicants: Joan & Daniel Amory

Project Architects: Samuel Day, Chris Briley, Briburn Architecture

A sign announcing the Historic Preservation Board's meeting on July 6, 2022 was posted at the property on 6/30/22. A legal ad was published in the Portland Press Herald on 6/24/22, and 34 notices were sent to neighboring property owners within 100 feet of the subject property.

Introduction

On behalf of property owners Joan and Daniel Amory, Sam Day and Chris Briley of Briburn Architecture have requested a preliminary review of plans for a new single-family house at 63 Chadwick Street. The Amorys have lived at 188 Pine Street for many years, in the eastern half of a Colonial Revival double house (188-190 Pine,) designed by John Calvin Stevens and built in 1896. Since 1996 the Amorys have also owned 63 Chadwick Street, the unbuilt lot behind the duplex, which extends from the frontage on Chadwick Street to the mid-block alley that runs parallel to Chadwick and Vaughan Streets. Planning to age in-place, the owners want to construct a smaller home on part of the shady rear garden they have created on the lot.

As Board members are well aware, a review of a new single-family home on an infill lot in the West End is very rare. There are a number of oversized yards on double lots in the West End, however, and it is not inconceivable that similar, small increases in the prevailing density could develop in coming decades. This Historic Preservation staff member has visited the site and discussed early conceptual plans with the owners and staff, and some months ago staff also participated in a short pre-application meeting that was held with several other applicable City departments to raise and / or answer questions about zoning, life safety, planning and building

I:\Shared drives\PUD - Planning\4 Historic Preservation\2. Board Memos and Reports\2022 Memos\7-6-22 Chadwick 63 new constr, W.docx

construction reviews, etc.

Mr. Day and Mr. Briley have submitted a package that includes images and analysis of the West End context, photos of the site, elevations, plans, and perspective views of the proposed house. Staff is adding to the packet some additional photos of the site. As the July 6 meeting will be the first preliminary review, staff expects comments and discussion to focus mainly on broad design characteristics and those sections of the Standards for New Construction that address such characteristics as scale, massing, proportion, composition, relationship and compatibility with the street, site, and context, not details that are not yet fully developed.

Subject Property and Context

While one normally thinks of the predominant styles in the western part of the West End as Colonial Revival, Italianate, Queen Anne, and some Shingle Style and several other revival styles mixed in, the immediate context of the subject lot is quite eclectic, and the Chadwick Street block includes some of the last houses developed on the street. Most of the area south and west of the subject property was part of the huge J.B. Brown estate in the 19th Century, which was gradually divided and developed to become the neighborhood seen today. Across the alley at the rear of the 63 Chadwick lot is the large brick carriage house that remains from the Brown estate, now divided into four condominiums.

Across from the lot, 58 and 66 Chadwick, a ranch and a Mid-20th Century design, were built in the late 1950's and early 1960's. At 196 Pine Street, a two-story Colonial Revival wood-framed house on the corner dating from 1965 replaced a large Italianate mansion that had been demolished. All three have prominent garage doors, and are classified as noncontributing. Next door to the subject lot at 59 Chadwick is a French Provincial house built in 1957, and then at number 53 is a good example of the Tudor Revival Style dating from 1930; both of these are contributing buildings in the West End Historic District.

Staff notes that roofs play an important part in the facades of many nearby houses, and the proportions of roofs to lower walls are key to establishing the overall massing and scale, as well as the character of the house. Windows are mostly punched openings, with wall-to-window ratios that favor solids. Many homes in the West End feature substantial, raised entrances and foundations, but the immediate neighbors on Chadwick Street feature entrances that are raised only slightly.

Existing improvements on the lot include abundant plantings, including small and medium-sized trees, a stone wall and a carefully designed garden shed at the rear end near the alley, and fences facing Chadwick Street. On the north side, the part of the garden closest to 190 Pine Street's garage is enclosed by a 6-foot privacy fence with a gate; this garden will be retained as undeveloped garden. An aging picket fence fronts the rest of the lot along the Chadwick Street sidewalk, and two mature street trees occupy the esplanade between sidewalk and curb, one of which may be impacted by construction.

The workshop presentation package prepared by the architects includes a number of photos of

houses in the neighborhood, highlighting several features that are incorporated into the proposed design: pattern and rhythm, shallow hipped roofs, and prominently featured entry porches.

Proposed New Construction

Please see the architects' narrative and drawings, which clearly describe the conceptual design approach. Rather than repeat a fairly complete description, staff will note a number of features of the proposed design that are likely to be topics of discussion, in the next section of staff comments.

Staff Comments

Staff has attached the first page of the Standards for Review of Construction, from Portland's Historic Resources Design Manual, and suggest this should be the basis of the Board's preliminary review. Most important at this stage of the review is the evaluation of how well the concepts presented meet the threshold of visual compatibility for the most important building characteristics:

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

The preamble to the Standards for New Construction states on the second page:

“A new building in a historic district ... 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.”

The question of *which* characteristics are most important in assuring the compatibility of the new construction with the context becomes important to answer, especially in the case of a contemporary building in an established neighborhood. Of primary importance in this review is for the Board to evaluate the balance of characteristics that help it relate to the context, versus those that make it clearly different and of its own time.

In the design narrative the architects highlight roof form, a prominent front entry, and the rhythm and patterning expressed in the composition of the exterior walls as features that refer to the neighborhood context. Staff comments will begin there:

Entry:

- The entry is front-facing and central, and highlighted by an entrance canopy, though muted wood-toned colors undermine its prominence.
- In contrast to most surrounding buildings, the house has no raised base, and the entry is at or close to grade – not unusual in a contemporary house where accessibility is desired.

Roof:

- While there are examples of low-pitched, hipped roofs in the neighborhood, roofs tend to be more prominent on most homes, with a higher ratio of roof to wall. The proposed house has the shallow hipped roof on only half of the house, while the other half is one story, with a flat roof and deck.
- Wide overhangs seem to accentuate the low, wide posture of the roof. Staff wonders if a steeper roof was considered.

Pattern, Fenestration, and Composition:

- A rich, grid-like pattern is created with wood battens and window divisions on the two-story section, and a completely different, entirely vertical pattern covers the one-story north wing. Staff finds the two parts are quite distinct and not well integrated, as if the north wing with the roof deck were an addition.
- Staff notes that natural wood siding is highly unusual in the West End, but the owners and designers feel it is most compatible with the garden setting.
- In presenting long ribbons or bands of windows on the main facades, the fenestration contributes to the rhythm of the façade in a markedly different way from the prevailing neighborhood pattern. (The house that is most similar to the proposed design is across Chadwick Street, at 66 Chadwick.)
- With broad expanses of patterned, solid wall, interrupted by horizontal bands of mulled windows, the relationship of solids to voids in the composition is in contrast to the prevailing pattern in the neighborhood. This does not necessarily mean it would be impossible to judge the contemporary design as sufficiently compatible; these characteristics do mark the house as distinctly modern.
- Staff wonders if the band of windows on the second floor of the front face might evolve or be reduced due to structural requirements or a desire for privacy.

Driveway and Parking:

- A new curb cut on Chadwick Street is proposed, which appears to meet general technical standards for safety and size (this will be part of the site plan review by

Planning staff.)

- It is not clear why (or if) it would not be possible to park at the rear, off the alley, except that a primary goal of the owners is preserve as much of the existing garden as possible.
- If the driveway and parking are to face Chadwick, staff recommends a narrower curb-cut, stacked parking, and a more natural, pedestrian-friendly approach to the main entrance that is differentiated from the paved parking. Even if overflow parking is needed for guests, a clearly delineated, dedicated walk for pedestrians should be incorporated into the site plan, leading to the front entrance. This would improve the relationship to the street, de-emphasize cars, and provide a more welcoming approach that is not encumbered by cars.

Applicable Standards for Review

The Standards for New Construction are excerpted above. See Attachment 4 for the preamble to the Standards.

Attachments:

1. Architects' package of narrative, drawings and photos
2. Preliminary wall section
3. Photos supplied by staff
4. Preamble, Standards for Review of Construction

63 CHADWICK ST

HISTORIC PRESERVATION WORKSHOP

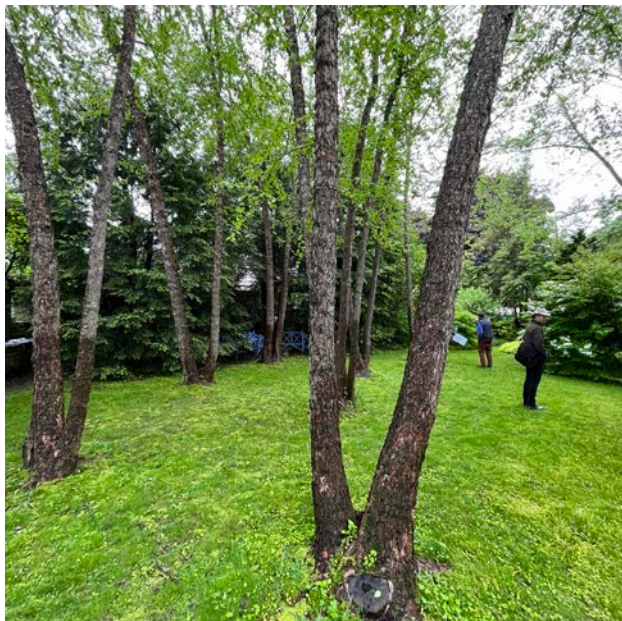
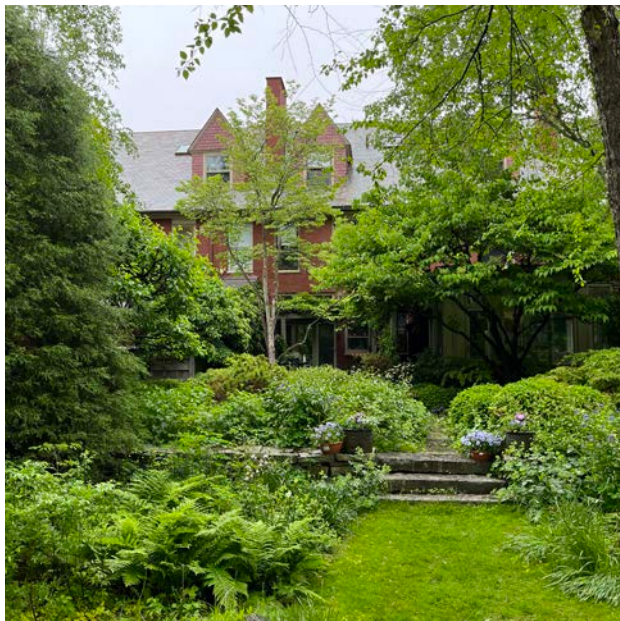
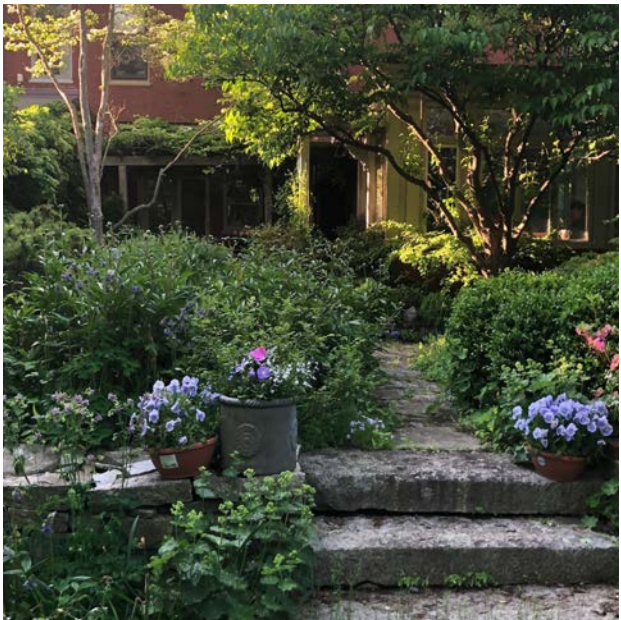
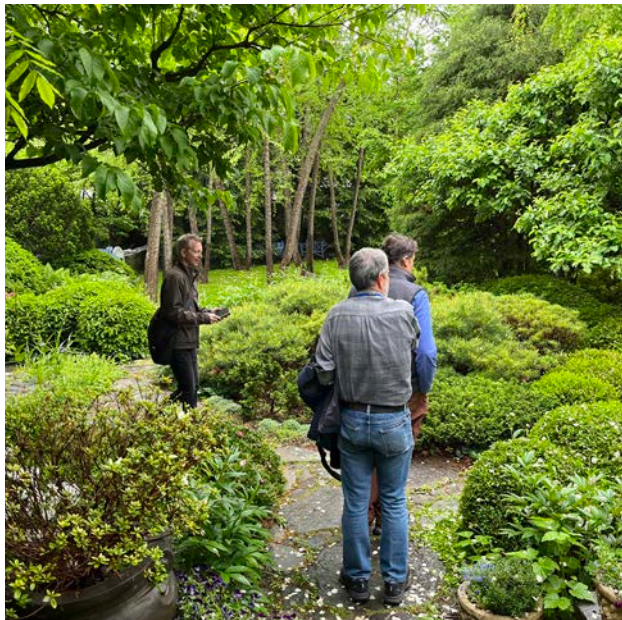
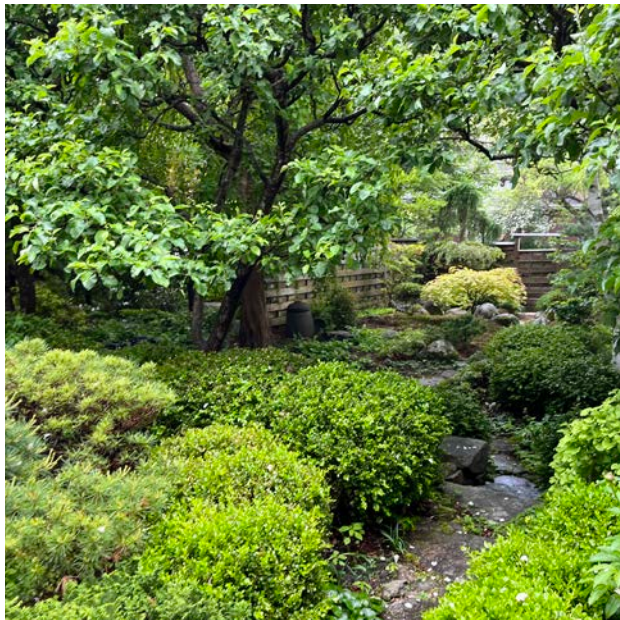


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Project Overview

PROJECT NARRATIVE:

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

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

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

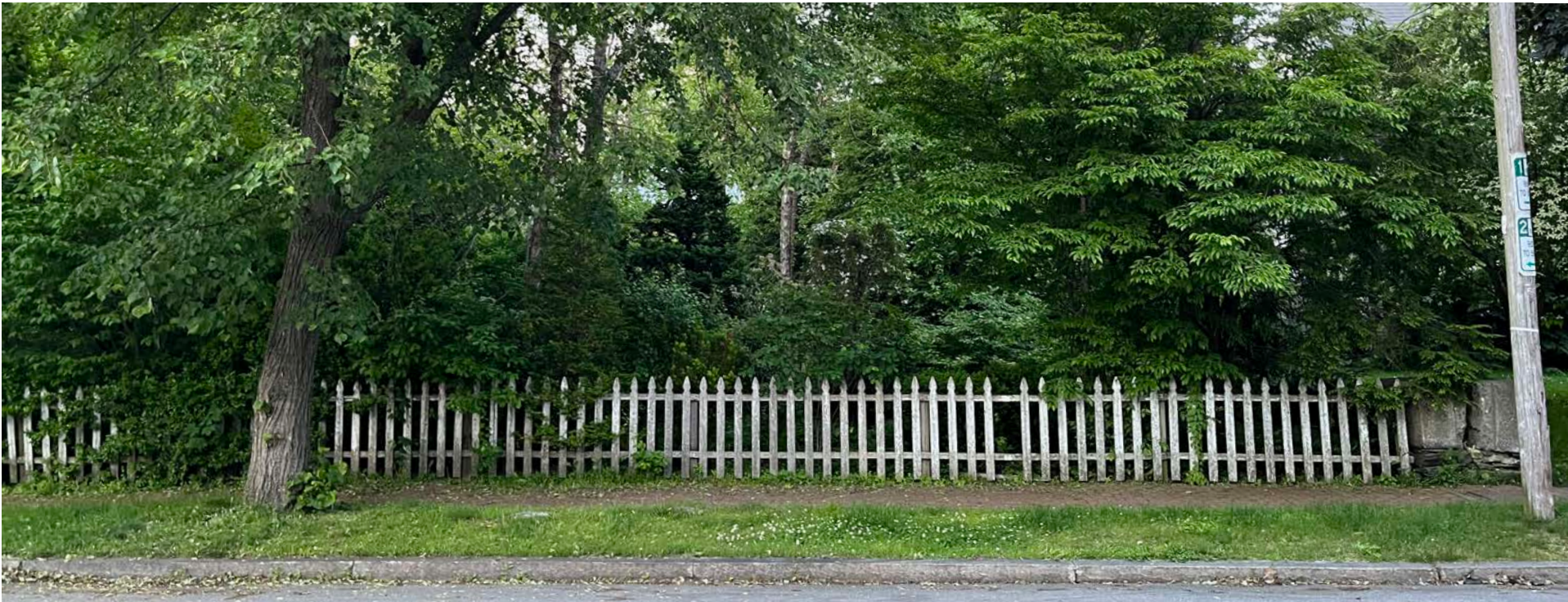
First, the front entry is visible and welcoming from the street - a feature prevalent across the West End especially with single-family dwelling units. The entry pushes forward proudly, with a visible door and covered porch meant to create a welcoming presence on Chadwick Street. Second, the home has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

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

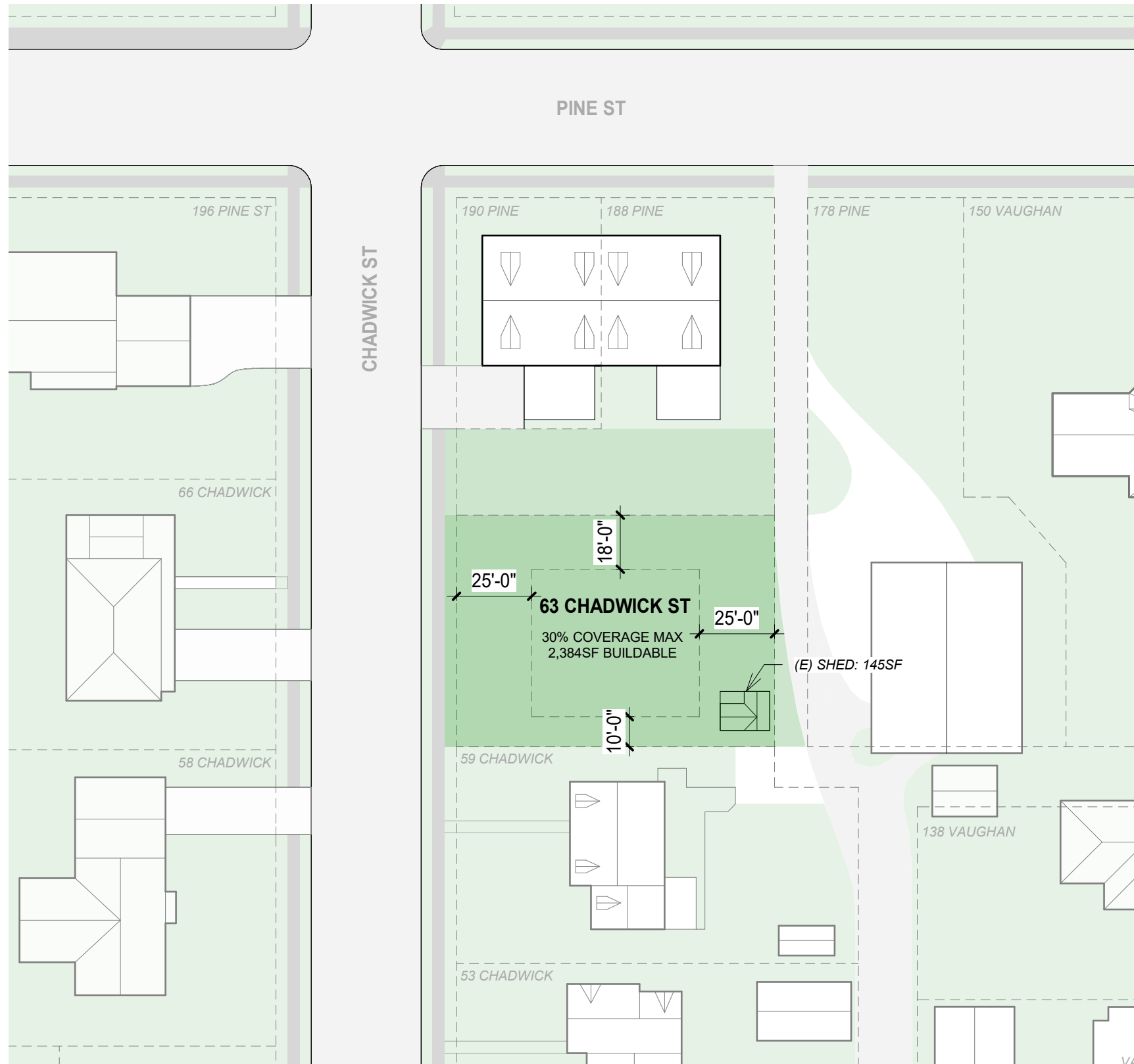
63 CHADWICK ST - HP WORKSHOP #1



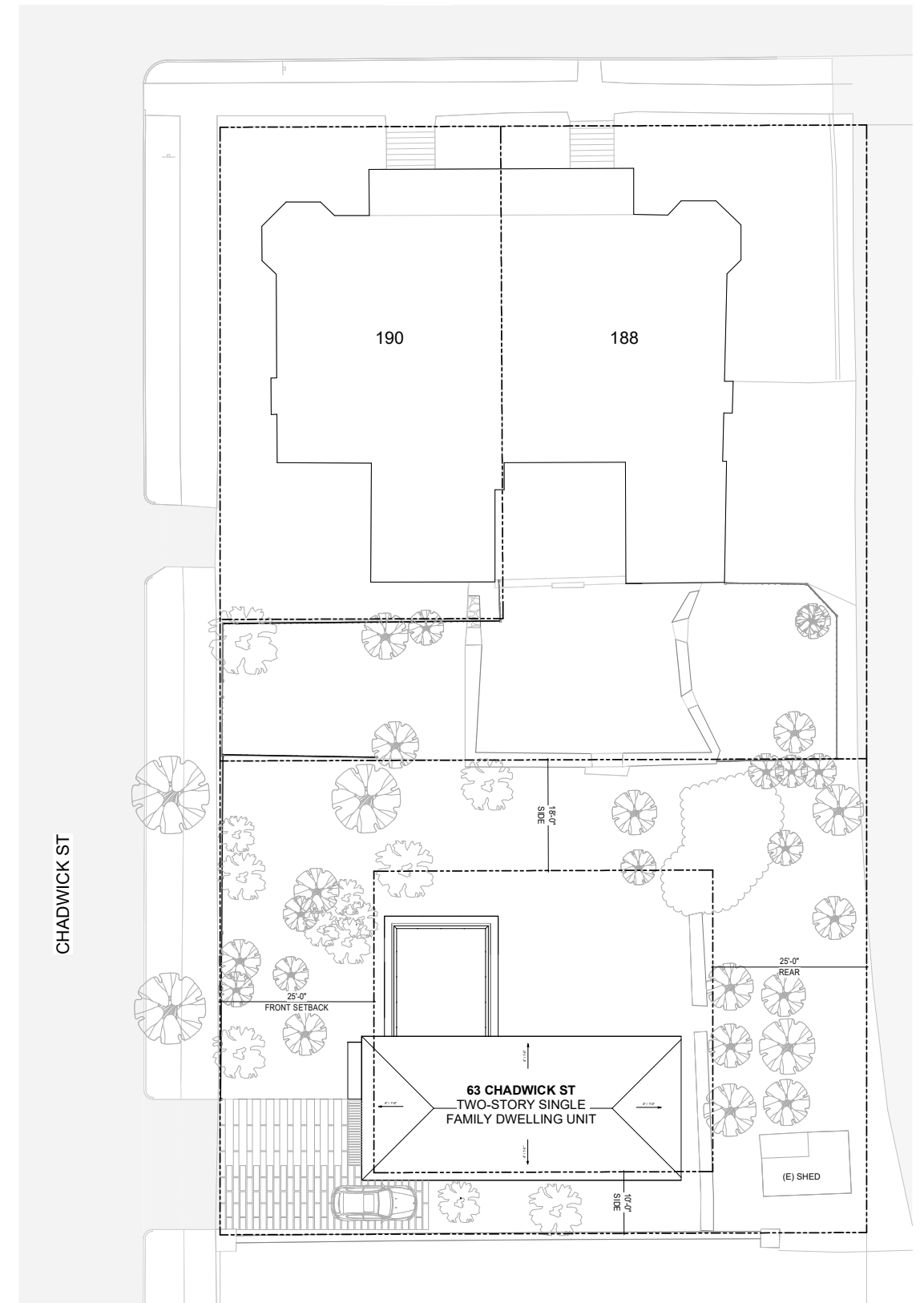
Interior of Existing Garden - View of 188/189 Pine St



Exterior of Existing Garden - View from Chadwick St



Neighborhood Site Plan



Project Site Plan

02

Context Research

PATTERN AND RHYTHM

NEIGHBORHOOD CONTEXT

NARRATIVE: Pattern and rhythm are an essential motif to the exterior of 63 Chadwick. The client wants a facade that speaks to the materiality and texture of the historic West End, while also presenting something new and refreshing that could match the personality and ambition of their garden. Below are several examples of historic and contemporary structures in the West End that use pattern and rhythm to build character, breakdown scale and add a textural quality unique to this neighborhood.



1. 75 Vaughan St - William A. Goodwin House - Gothic Revival
Board & Batten siding create a vertical pattern.



2. 71 Carroll St - Phillip G. Clifford House - Colonial Revival
Vertical and Horizontal lines are generated from fenestration layout.



3. 369 Danforth St - Charles E. Baker House
Pattern through clapboard siding. Mitered corners add textural edge.



4. 188 Vaughan St - Walter D Davis Stable - Contemporary Addition
Rhythm through paneling.



5. 107 Vaughan St - Contemporary Build
Pattern generated from facade, roof and railing



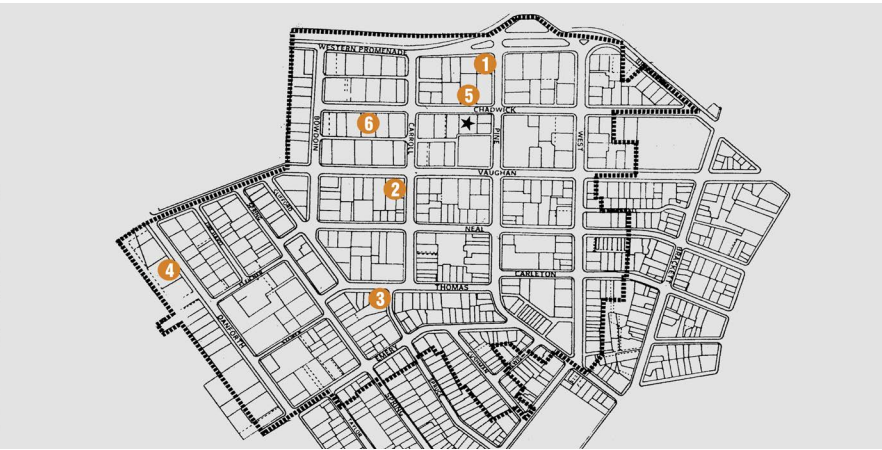
6. 53 Chadwick St - Thomas H. Burrage House - Tudor Revival
Vertical pattern excentuated by contrast

63 CHADWICK ST - HP WORKSHOP #1

SHALLOW HIP ROOF

NEIGHBORHOOD CONTEXT

NARRATIVE: While a variety of roof forms can be found throughout the West End, the hip roof is a historic form found close by and fits the simple rectangular volume of the design. Several examples of hip roofs are shown below, both historic and contemporary. While a relevant motif of the neighborhood, the hip roof also provides a comfortable second floor with overhangs that easily shed water and block harsh sunlight.



1. 199 Western Prom - Perez Burnham House - Federalist



2. 113 Vaughan St - John Marshall Brown House - Italianate



3. 27 Thomas St - Henry T. Carter House



4. 382 Danforth St - Contemporary Single Family



5. 66 Chadwick St - Harold L. Osher House, 1956

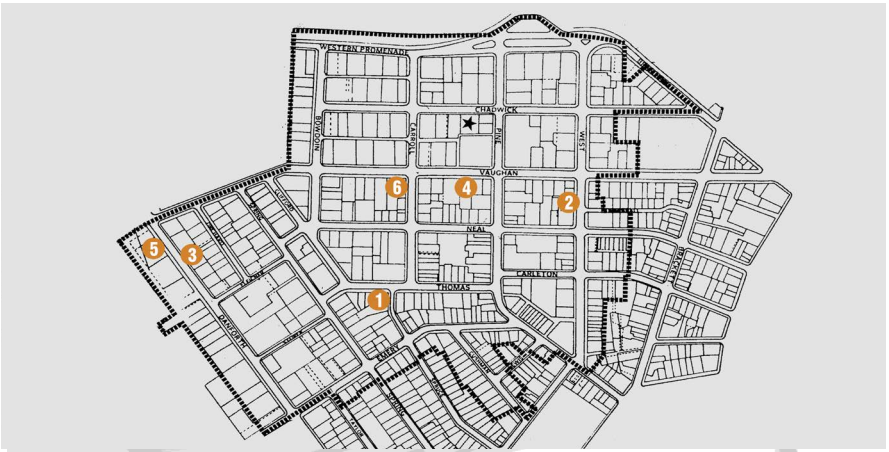


6. 15 Chadwick St - James C. Hamlen House

FRONT ENTRY PORCH

NEIGHBORHOOD CONTEXT

NARRATIVE: The front entry porch is an essential architectural feature of the West End, seen in both old and new homes across all styles. This element creates a welcoming presence on the street while providing convenient shelter between exterior and interior. 63 Chadwick plans to follow this standard of the neighborhood.



1. 25 Thomas St - George W. True House



2. 66 West St - James F. Macy House



3. 381 Danforth St - Willis E. Carter House



4. 143 Vaughan St - Morrill N. Drew House



5. 394 Danforth St - Edward A. Noyes House - Stick Style



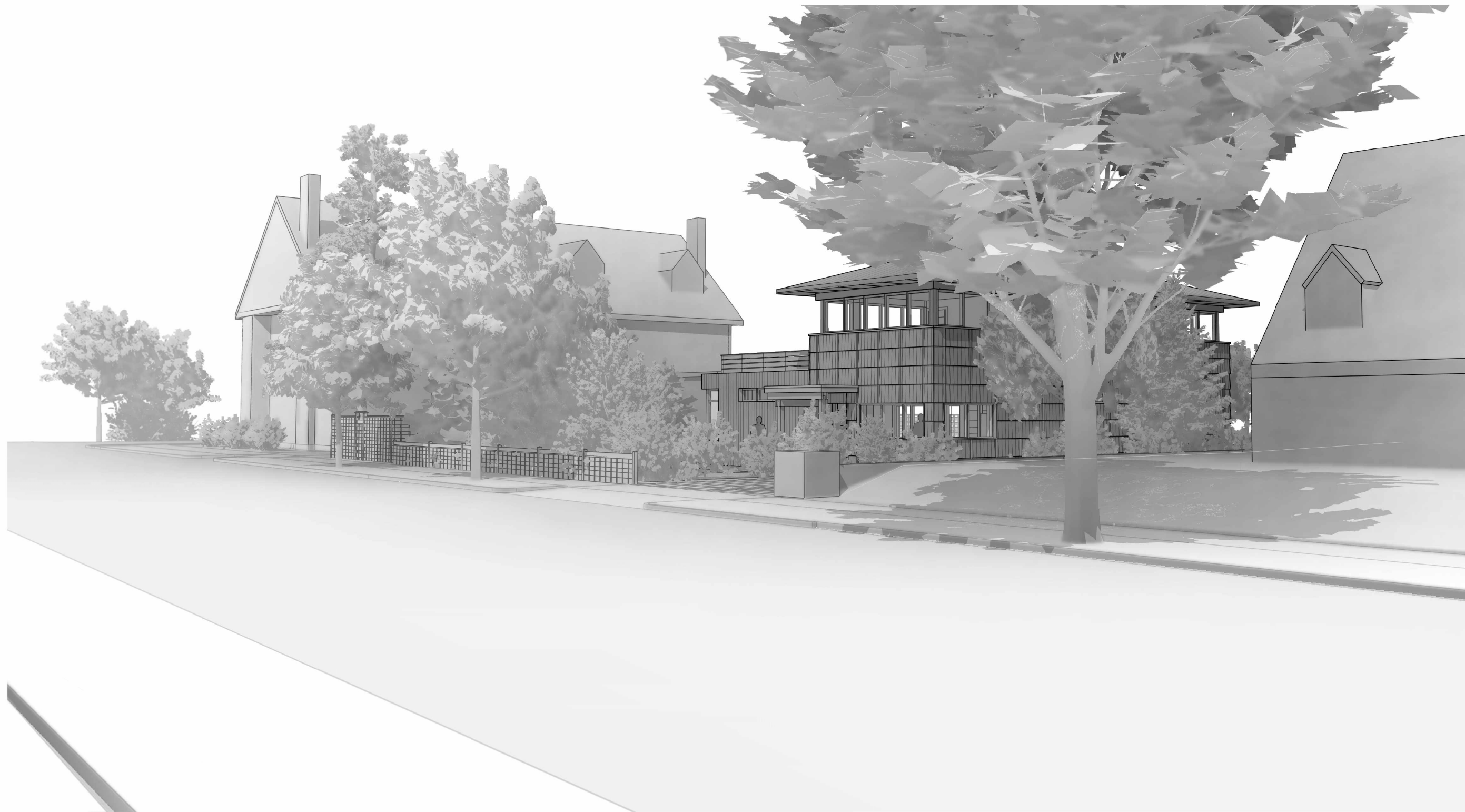
6. 113 Vaughan St - John Marshall Brown House - Italianate

03

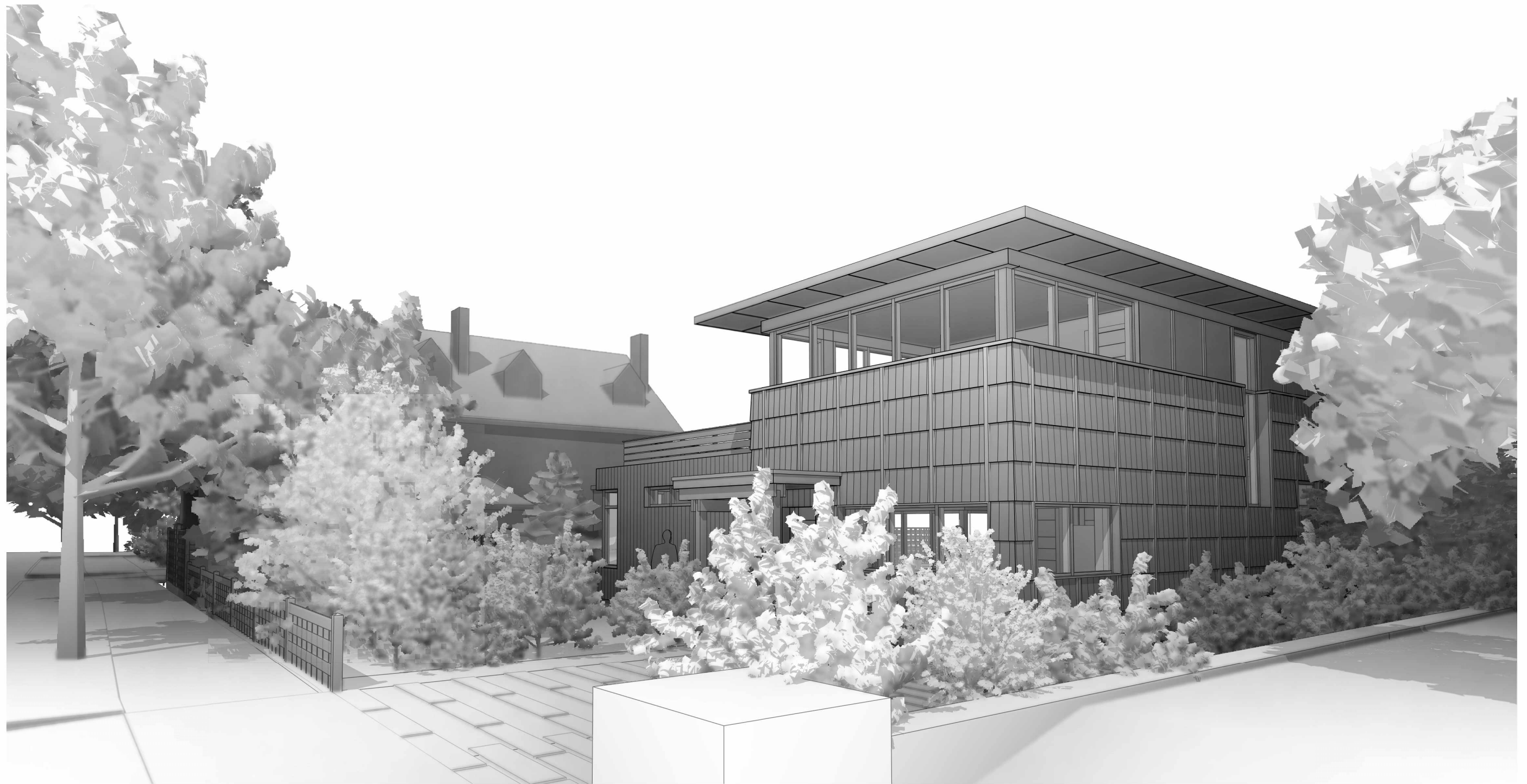
Exterior Views



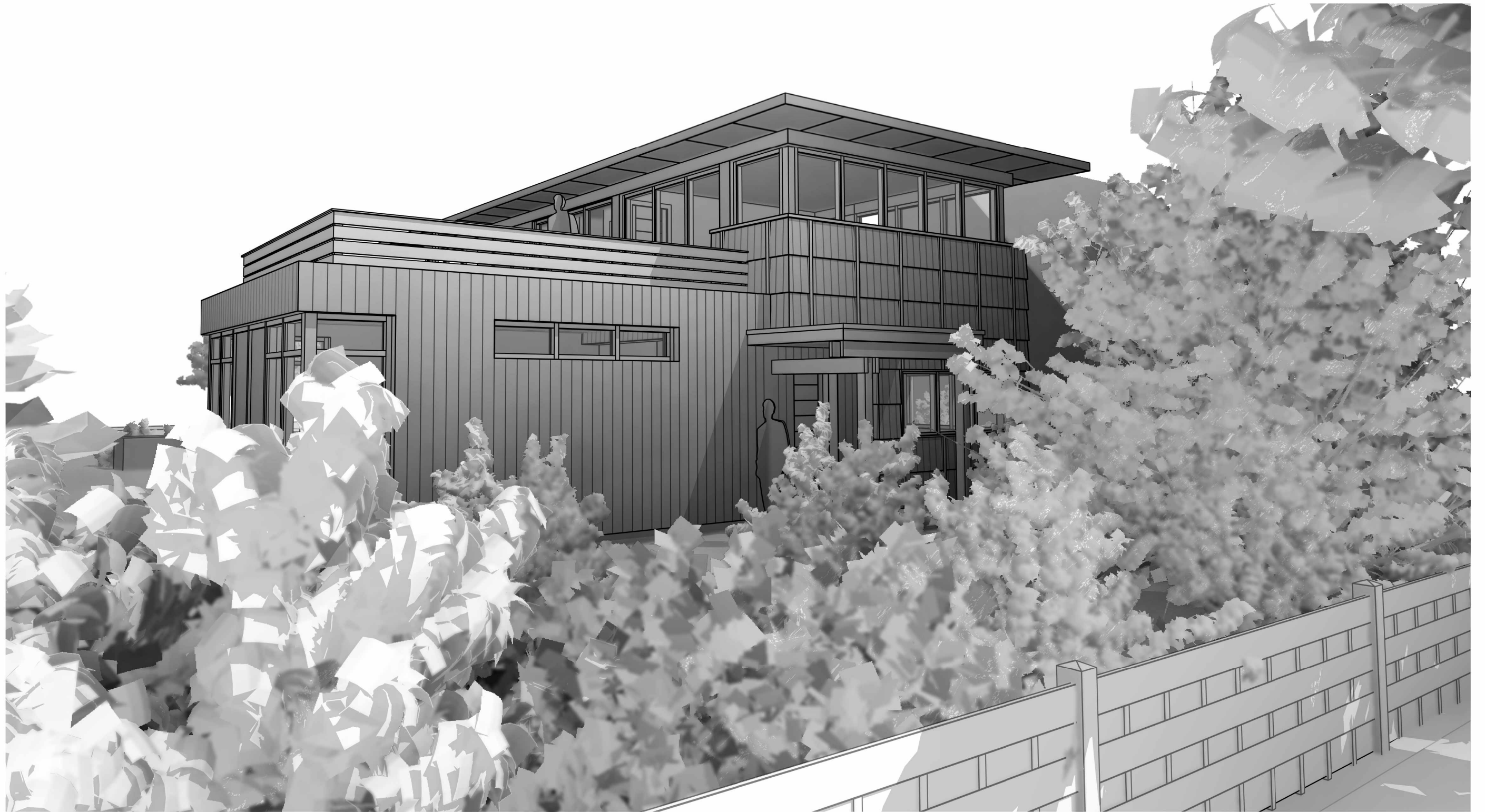
EXTERIOR RENDER FROM CHADWICK ST



EXTERIOR SKETCH 1



EXTERIOR SKETCH 2



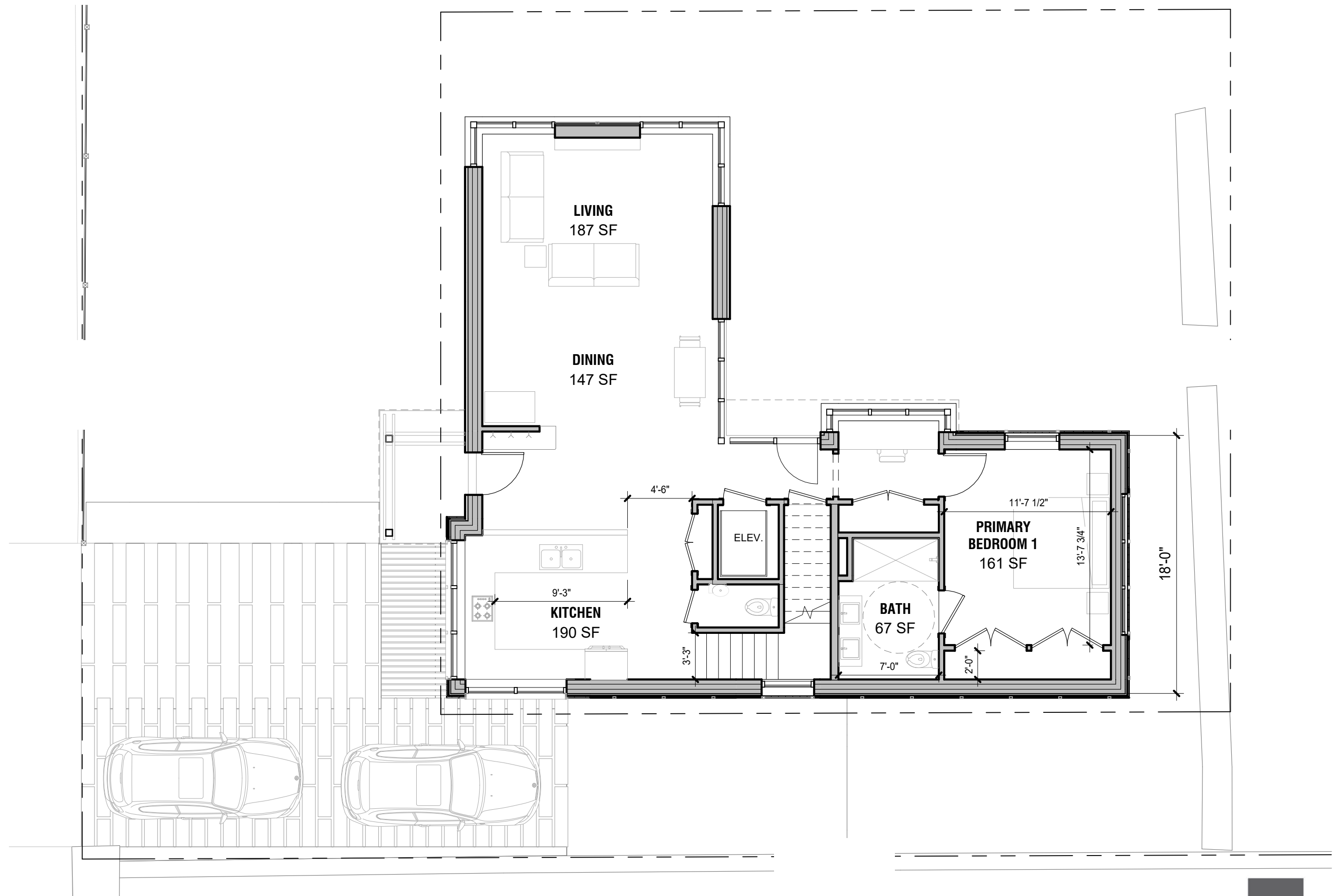
EXTERIOR SKETCH 3

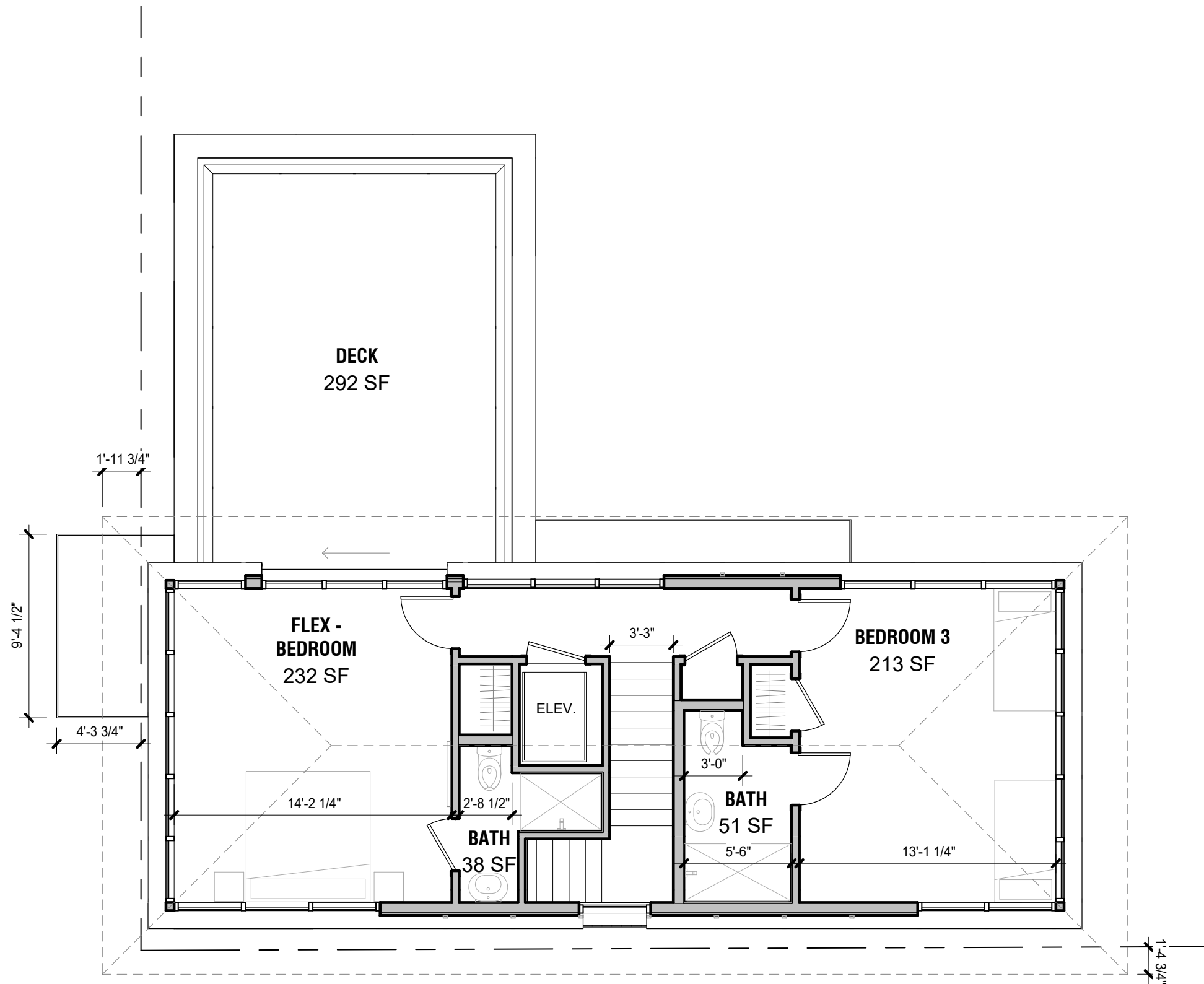


EXTERIOR SKETCH 4

04

DRAWINGS



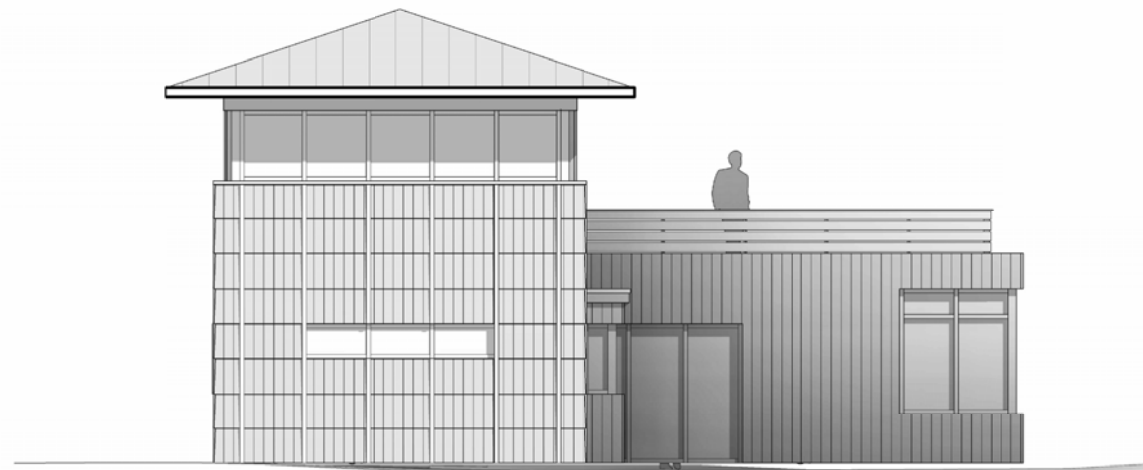




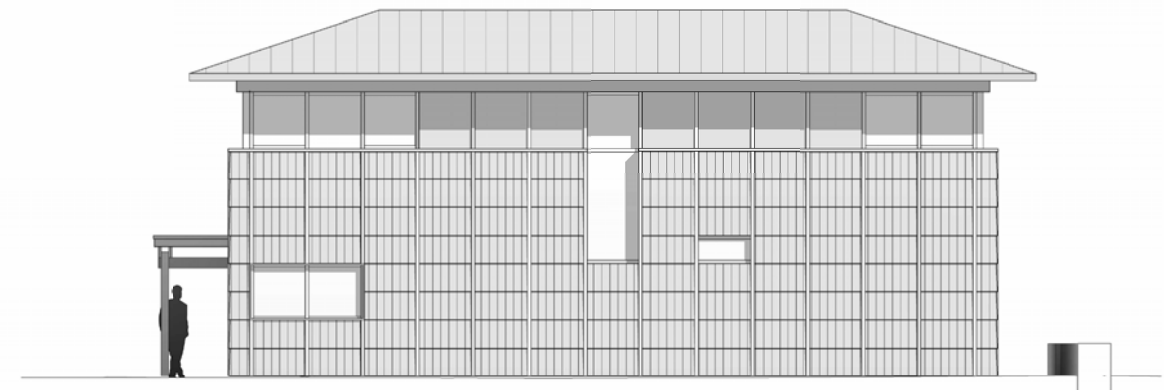
WEST ELEVATION



NORTH ELEVATION



EAST ELEVATION



SOUTH ELEVATION

**NOT FOR
CONSTRUCTION**

63 Chadwick
Portland, Maine
CONSTRUCTION SET

BRI BURN
architecture for life™
28 Maple St., Suite 202 | Portland, ME 04101 | 207-774-8482

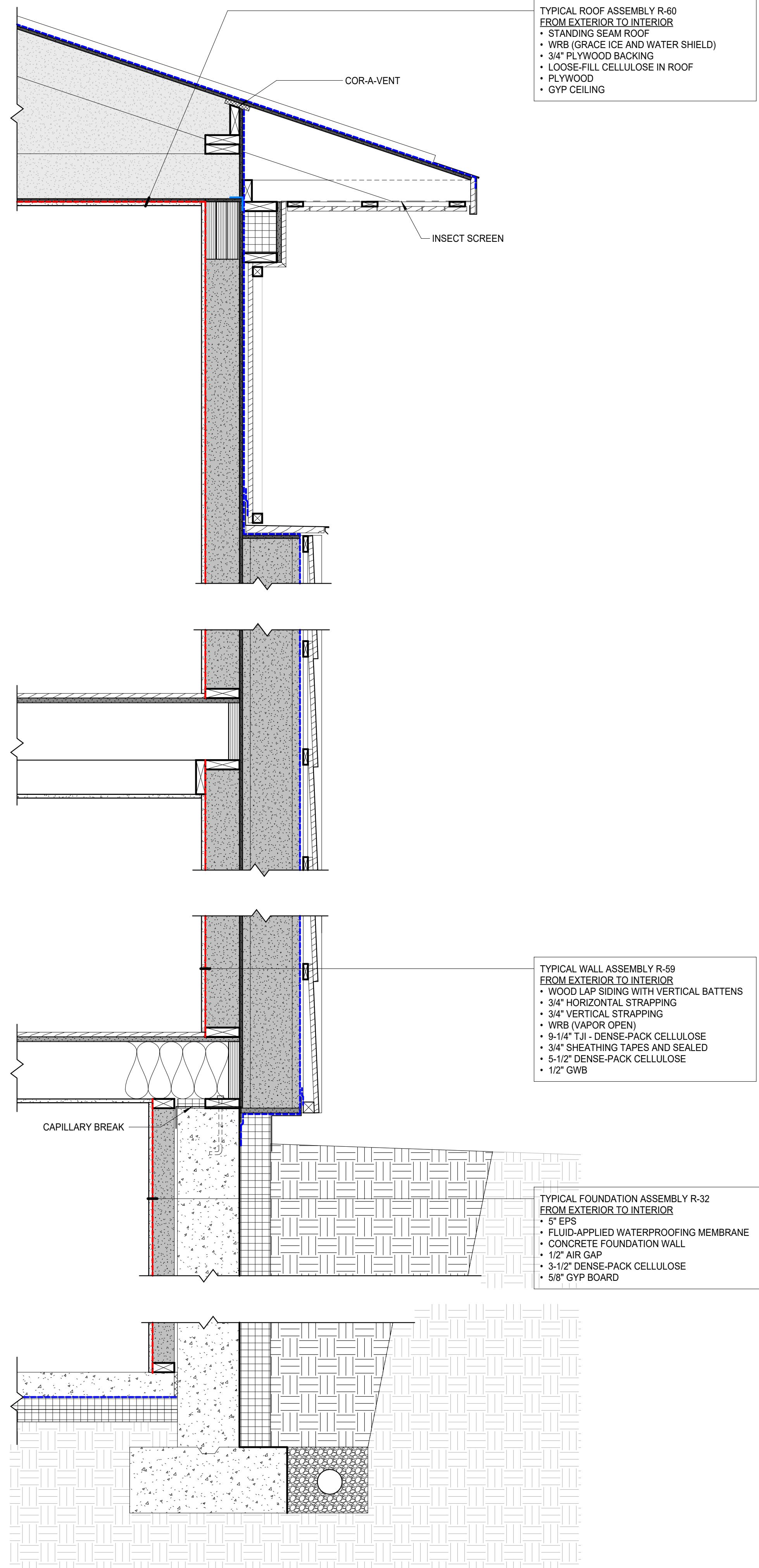
CONSULTANTS:

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ISSUED:	07-06-22
PROJECT No:	2207
DRAWN BY:	SD
CHECKED BY:	CB

SHEET TITLE:
WALL SECTION

A401



1 WALL SECTION
1" = 1'-0"

63 Chadwick area

Write a description for your map.

Thomas Brackett Reed Memorial

Western Prom

Mbc Consulting

Pine St

Pine St

Pine St

Western Prom

Western Prom

63 Chadwick St

Chadwick St

carriage house studio architect

Justin Alford

Vaughan St

Google Earth

Image Landsat / Copernicus

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



Chadwick 63, Google 2015

Write a description for your map.



Google Earth

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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, compatibility refers to the recognition of patterns and characteristics which exist in a given setting, and a responsiveness in new design or renovation which respects these established patterns and characteristics. Although similarity of design is one way of 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 gauge 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.