

1. 737 Congress St. Memo

Documents: [HPMEMOCONGRESSSTREET737.PDF](#)

2. 713 Congress St. Memo

Documents: [HPMEMO713CONGRESSSTREET.PDF](#)

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

**PUBLIC HEARING
737 CONGRESS STREET**

TO: Chair Romano and Members of the Historic Preservation Board
FROM: Deborah Andrews, Historic Preservation Program Manager
DATE: September 26, 2013
RE: October 2, 2013 Public Hearing

Application For: Certificate of Appropriateness for Storefront
Rehabilitation/Reconstruction

Applicant: 737 Congress LLC.
Represented by: John Hatcher and Dan Kennedy

Architect: Leland Hulst

Introduction

Following a preliminary review session on September 18th, the owners of 737 Congress Street are returning to the Board for final review and approval of their proposal for the rehabilitation/reconstruction of two adjacent storefronts at 737 Congress Street. Built during the early years of the 20th century and added onto the ground level of a Victorian residential structure, the two storefronts have been remodeled over time and now bear no resemblance to their original appearance. It is the applicants' intention to return the storefronts to their documented appearance, with minor modifications to accommodate the current layout of the businesses within.

Based on the Board's favorable response to the proposal at the workshop session, the applicant is now requesting final review and approval.

Enclosed for reference purposes is a copy of the staff report for the 9/18 meeting, together with the applicant's submission. Note that no changes have been made to the plans as presented at the 9/18 workshop. When asked whether additional information was necessary for final review or whether any modifications were recommended, the Board indicated that no changes were necessary.

Summary of September 18 Workshop

As noted above, the Board was supportive of the proposal as presented, noting that a number of key features and trim details were still intact under subsequent layers of remodeling to guide an accurate reconstruction. The one issue that generated some discussion among Board members was the applicant's proposal to use salvaged storefront doors from another property for the main entrance to the eastern storefront. While the doors are of the same general time period as the subject storefront, the hardware is distinctly Art Deco in style. As there are no other Art Deco features on the storefront, some Board members questioned whether the entrance doors should be more neutral in design. No firm position on this question emerged from the workshop discussion.

Applicable Review Standards

- (3) *All sites, structures and objects shall be recognized as products of their own time, place and use. Alterations that have no historical basis or create a false sense of historical development such as adding conjectural features or elements from other properties shall be discouraged.*
- (6) *Deteriorated historic features shall be repaired rather than replaced wherever feasible. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the feature being replaced in composition, design, texture and other visual qualities and, where possible, materials. Repair or replacement of missing historic features should be based on accurate duplications of features, substantiated by documentary, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects.*
- (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.*

Motion for Consideration

On the basis of plans and specifications submitted for the 10/2/13 Public Hearing and information included in the accompanying staff report, the Board finds that the proposed storefront rehabilitation/reconstruction at 737 Congress Street **meets (fails to meet)** the Standards for Review of Alterations, within the historic preservation ordinance, specifically Standards #..... . **(Board approval is subject to the following conditions: ...)**

Attachments

1. Copy of 9/18 staff report with applicant's submission

AH. 1

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

**WORKSHOP
737 CONGRESS STREET**

TO: Chair Romano and Members of the Historic Preservation Board
FROM: Deborah Andrews, Historic Preservation Program Manager
DATE: September 9, 2013
RE: September 18, 2013 Workshop – Preliminary Review of Proposed Storefront Rehabilitation/Reconstruction

Address: 737 Congress Street,
Applicant: 737 Congress LLC.
Represented by: John Hatcher and Dan Kennedy
Architect: Leland Hulst

Introduction

Leland Hulst, representing 737 Congress LLC., has requested a workshop to present plans for the rehabilitation/reconstruction of two adjacent early 20th century storefronts at 737 Congress. The owners of the building are participating in the Congress Street Façade Improvement Program, which provides matching grants for storefront upgrades.

The subject structure is located at the corner of Congress and Mellen Streets. While its upper floors retain their historic appearance, the ground floor has been thoroughly renovated over time and is clearly incompatible with the building itself and its historic commercial context. The principal storefront, located at the corner of Congress and Mellen, houses Sawyer's Flower Shop. A smaller single-bay storefront to the west, is currently boarded up with a clapboard façade. It is proposed to be re-established as an operating storefront as part of this initiative.

As Mr. Hulst notes in his project narrative, the Historic Preservation Board has reviewed preliminary proposals for the building's larger storefront on two previous occasions. These reviews did not continue beyond the workshop stage, however, as timing and other complicating factors prevented the project from moving forward. It appears that any previous complications have now been resolved and the building owners are eager to proceed with the storefront rehabilitation/restoration. With the current application, the property owner is proposing to reconstruct the small single-bay storefront as well.

Subject Property

Built as the Israel P. Waterhouse House in 1878, this property documents the transition on this section of Congress Street from a neighborhood of large single-family residences to commercial usages. The original cubical Italianate house, with Stick Style trim and a hipped roof topped by iron cresting, is still clearly visible in spite of its commercial additions. The two storefronts located at either end of the ground floor frontage were constructed in 1920.

The larger addition to the east occupies what had originally been a side yard for the house. As built, the first story exhibited the traditional storefront design characteristics of recessed entries, display windows over low, paneled bulkheads, transom windows, and retractable awnings topped by a continuous signboard. (See 1924 photo.)

The small single-bay storefront addition to the west was built at the same time. It also utilized traditional storefront design elements, but was built up on a foundation matching the foundation height of the original house. Its floor was six steps above the sidewalk, while the floor of the eastern storefront was at sidewalk level.

Records from the 1920's indicate that the entire building had been converted to business use by that time, with a barber shop and drug store on the east end and a bakery on the west. Doctor's offices were located on the upper floors of the original house.

Proposed Rehabilitation/Reconstruction

The applicant's intent is to replicate to the extent possible the appearance of both storefronts as documented in the 1924 tax photos. Although it's difficult to determine the precise appearance of some of the storefront elements (e.g. the doors, molding profiles, etc.), there is a fair amount of physical evidence still in place behind later partitions to provide a template for replication of some of these features. Where documentation is not available, the project architect will be replicating architectural details (sill, bulkhead panels, etc.) from the storefront at 92 Exchange Street. (See enclosed photos of 92 Exchange.)

For the larger storefront at the corner, there is one major departure from its documented 1924 appearance. The original ground floor treatment featured two recessed entrances. As this configuration does not work for the current user, a single recessed entry is proposed.

Note also that the applicant proposes to install salvaged storefront doors from another property—see photographs. These doors feature a natural finish and distinctive Art Deco hardware. While the enclosed elevation suggests that the bottom rail of the doors more-or-less aligns with the height of the storefront bulkheads, the Board will want to confirm the respective dimensions. The Board will also want to consider whether using salvaged doors is acceptable in this instance—see Standard # 3.

Regarding the smaller storefront to the west, a significant amount of original detail remains behind the current clapboard façade and will be retained/rehabilitated. The 1924 photograph of this storefront is also quite clear and has been used to inform the stair/railing detail, etc. From the early photo, however, one can see that the original door had a taller bottom rail than the door shown in the proposed elevation—a revised door specification might be encouraged.

As this is a preliminary workshop, the Board is being asked to identify any concerns or questions about the design as proposed and what additional information will be required for final review and approval.

Applicable Review Standards

- (3) *All sites, structures and objects shall be recognized as products of their own time, place and use. Alterations that have no historical basis or create a false sense of historical development such as adding conjectural features or elements from other properties shall be discouraged.*
- (6) *Deteriorated historic features shall be repaired rather than replaced wherever feasible. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the feature being replaced in composition, design, texture and other visual qualities and, where possible, materials. Repair or replacement of missing historic features should be based on accurate duplications of features, substantiated by documentary, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects.*
- (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.*

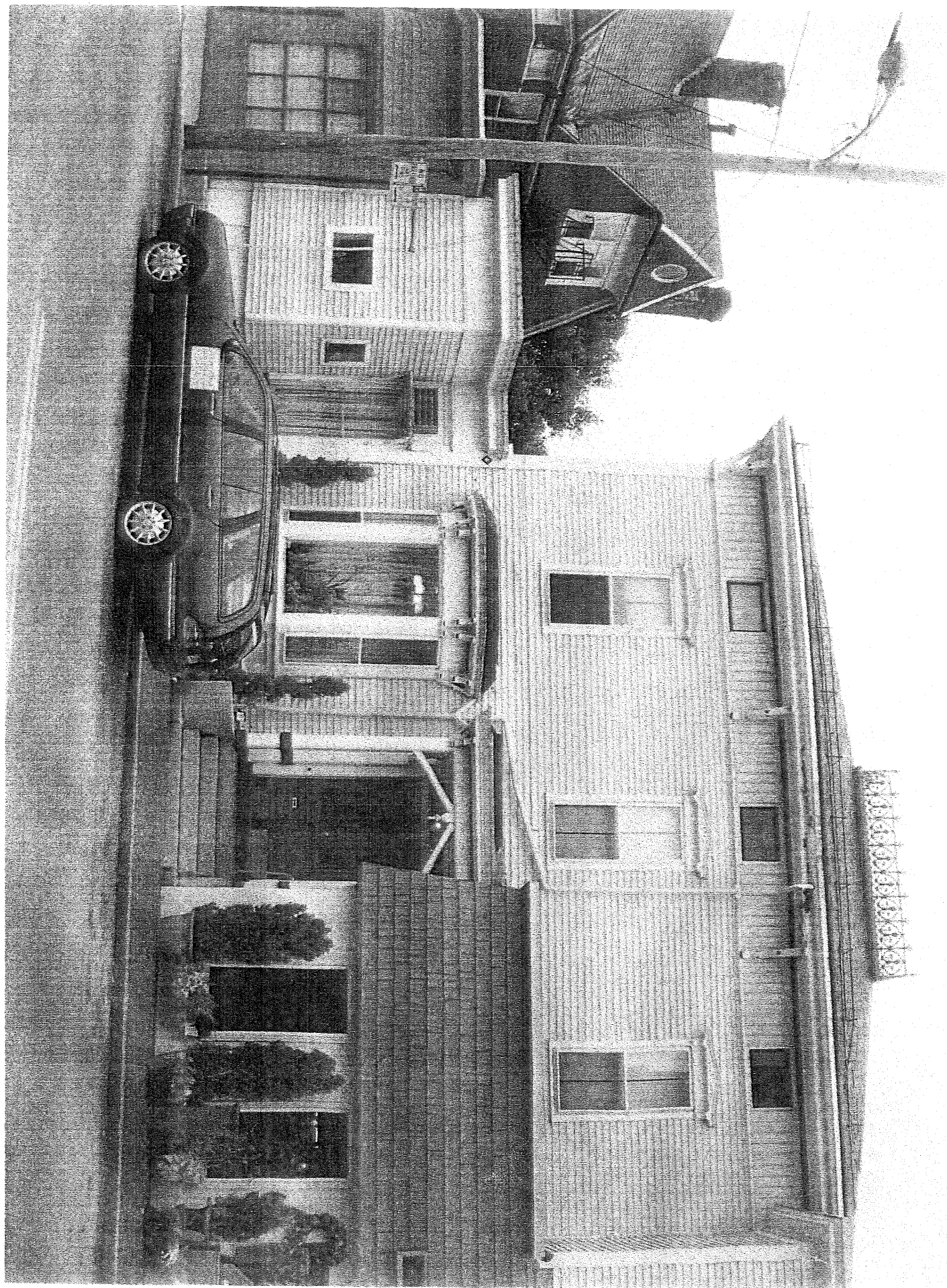
Attachments

- 1. Photographs of existing conditions
- 2. 1924 tax photos and 1965 photo
- 3. Project description
- 4. Elevation, plan and wall section for eastern storefront
- 5. Elevation and plan and railing detail for western storefront
- 6. Photos of model storefront at 92 Exchange Street



Att. 1

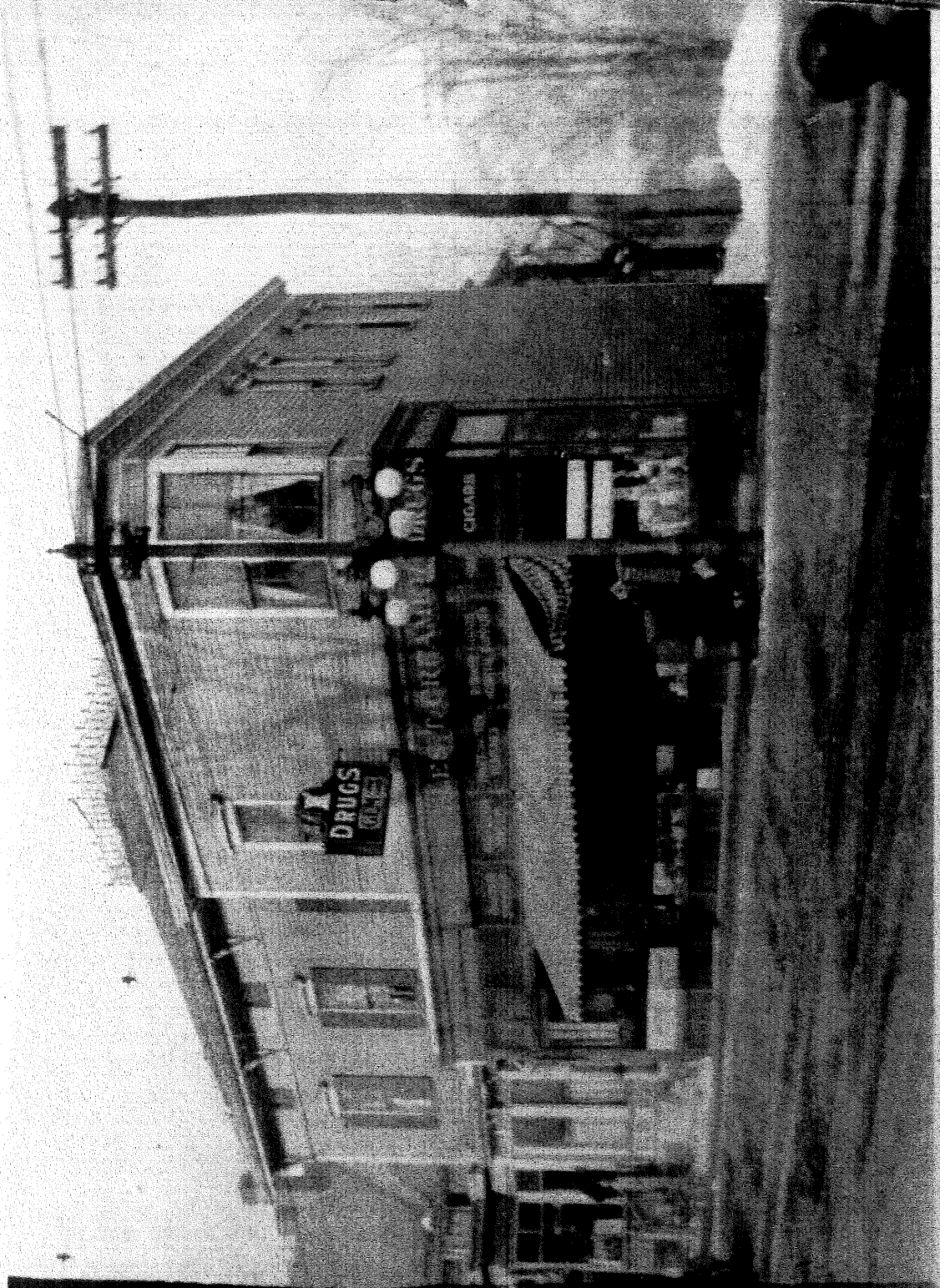
AA. #2







735
Cora



Surveyed by *C. F. Higgins*

WESTERN
STOREFRONT



141
Coog

• JUL • 65





Date:

9/4/13

Att. 3

HISTORIC PRESERVATION
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

Pursuant to review under the City of Portland's Historic Preservation Ordinance (Chapter 14, Article IX of the Portland City Code), application is hereby made for a Certificate of Appropriateness for the following work on the specified historic property:

PROJECT ADDRESS:

737 CONGRESS ST. PORTLAND, MAINE

CHART/BLOCK/LOT: 47-A-22 (for staff use only)

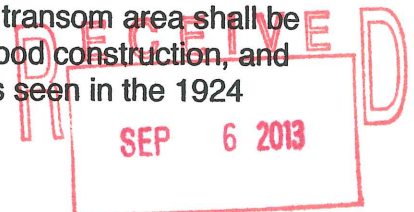
PROJECT DESCRIPTION: Describe below each major component of your project. Describe how the proposed work will impact existing architectural features and/or building materials. If more space is needed, continue on a separate page. Attach drawings, photographs and/or specifications as necessary to fully illustrate your project—see following page for suggested attachments.

Renovations proposed for 737 Congress Street have been reviewed previously by the Historic Review Board, first in 2000 and twice again for transom revisions in 2007. Each time the owners sought to make use of storefront restoration grants, and the current plan intends to use the guidelines of the Facade Improvement Program in restoring the documented conditions in the 1920's.

Though earlier retail use of the space divided the larger Sawyer's Florist interior into multiple tenants and entrances, the 2007 review accepted the proposed central location of double doors, recessed as in the earlier period as a pharmacy. The division of the storefront provides generous typical five foot wide panels of display glass over wooden base panels, with glass transoms above which had been back-painted in black with gold lettering. Further lettering was applied to the broad frieze panel above, capped with built-up crown molding. The total height of the storefront below the crown is 14'-4". An awning was installed in the 20's below the transom area on the Congress Street side, and shall be restored.

Also included in the renovation proposal is the restoration of glass storefront windows currently concealed beneath clapboard facing for the former bakery bay to the west of the structure. As opposed to the pharmacy treatment, the upper transom area shall be divided lights. An existing concrete stair shall be replaced with wood construction, and railings and ball-capped posts shall be restored on ~~both sides~~, as seen in the 1924 photograph.

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City of Portland
Planning Division

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CONTACT INFORMATION:

APPLICANT

Name: 137 CONGRESS LLC
Address: 117 BROWN ST.
WESTBROOK, ME.
Zip Code: 04092
Work #: _____
Cell #: _____
Fax #: _____
Home: _____
E-mail: _____

PROPERTY OWNER

Name: (SAME)
Address: _____
Zip Code: _____
Work #: _____
Cell #: _____
Fax #: _____
Home: _____
E-mail: _____

BILLING ADDRESS

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Zip: 04092
Work #: _____
Cell #: 207-415-2122
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Home: _____
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LELAND HULST
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PORTLAND, ME.
Zip: 04102
Work #: 207-773-2843
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CONTRACTOR

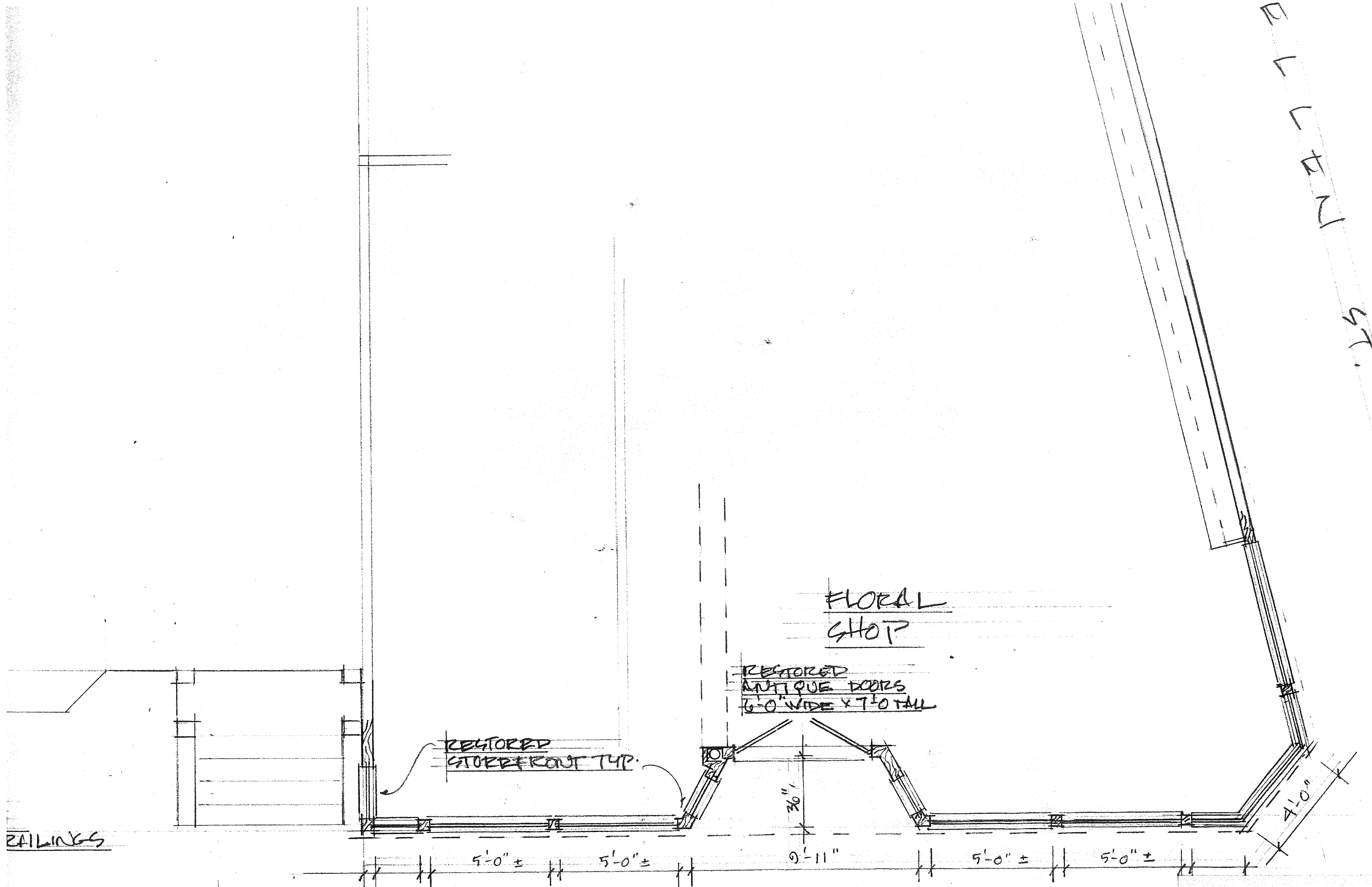
Name: _____
Address: _____
Zip Code: _____
Work #: _____
Cell #: _____
Fax #: _____
Home: _____
E-mail: _____

Applicant's Signature

Owner's Signature (if different)

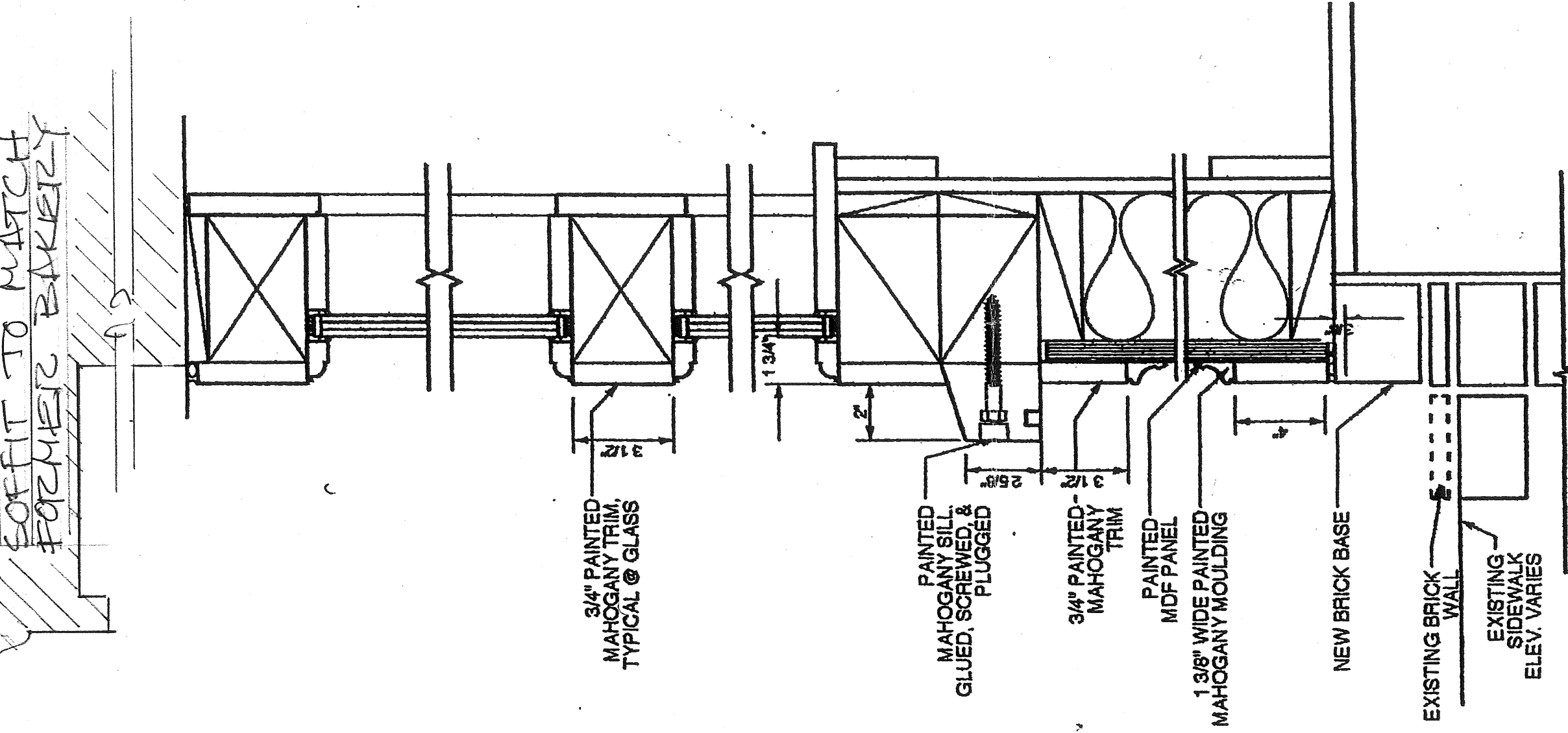


735 CONGRESS ST. PORTLAND, MAINE
ELEVATION: REVISED STOREFRONT
PROPOSED 9/4/13
1/4" = 1'-0"



135 CONGRESS ST.
FIRST FLOOR PLAN : PROPOSED RENOVATION
1/4" = 1'-0"
9/14/13

HEAD CROWN DETAIL & FREEZE w/
SOFFIT TO MATCH
FORMER BAKERY



SECTION A-A
3" = 1'-0"

737 CONGRES ST.
TYPICAL RESTORED STOREFRONT
PROPOSAL 6/4/13

FORMER
BAKERY

RESTORED
STOREFRONT

DIVIDED
TRANSOM
DOOR

30 x 70

UP

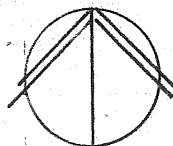
1'-11"

3'-9"

5 1/2'

NEW
WOODEN
STAIR & RAILINGS

REV. 9/9/13



PLAN NORTH



RESTORED
STOREFRONT

CHATEAUARD
INFILL

BRICK
FOUNDATION

NEW
WOOD
STAIRS &
RAILING

7'-11"

3'-9"

4'-5 1/2"

FORMER BAKERY

REV. 9 / 9 / 13

AHS

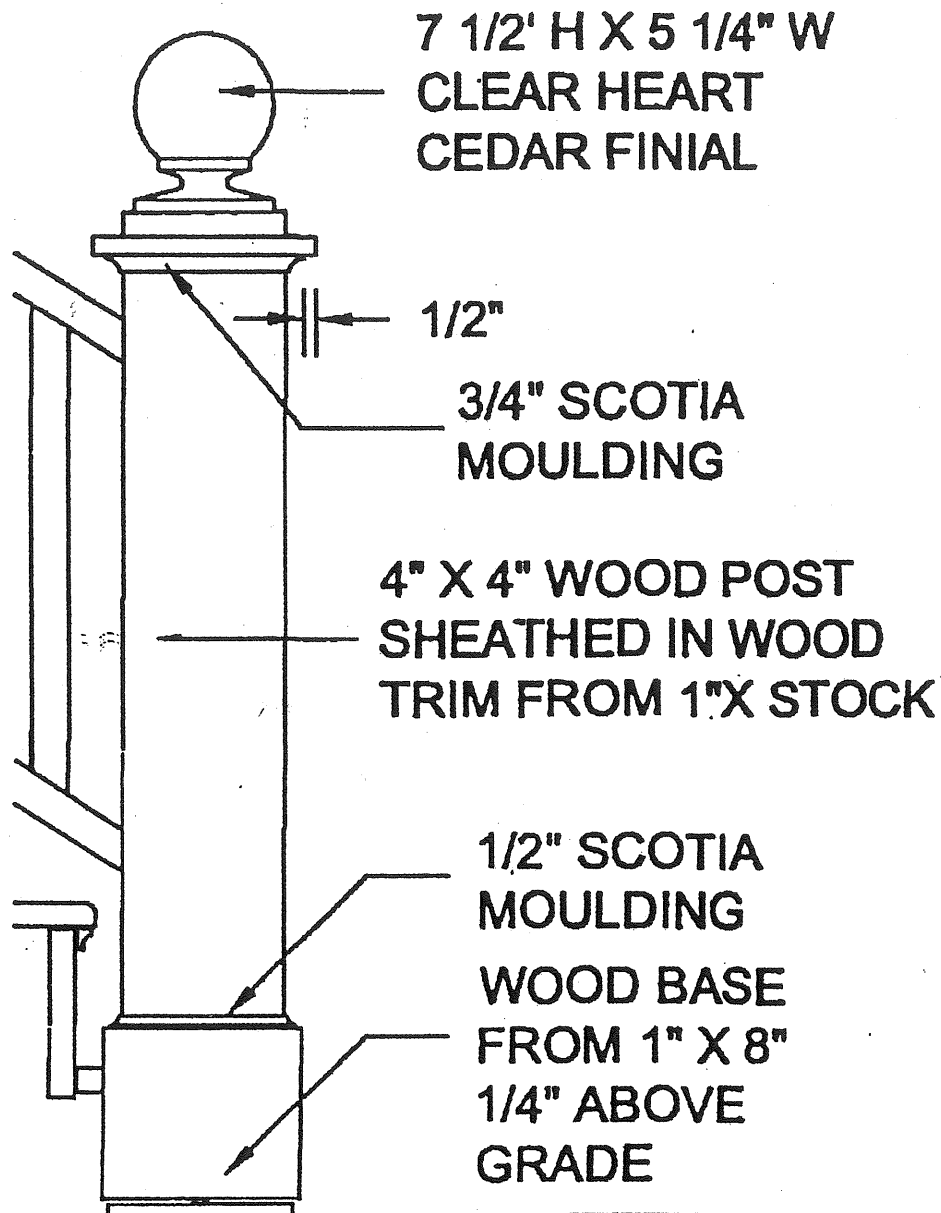


TST CONGRESS ST. REHAB.

SIDE VIEW: FORMER BAKERY

1/4" = 1'-0"

PROPOSAL: 9/4/13
REV. 9/9/13



737 CONGRESS ST. REHAB.

TYPICAL POST : FORMER BAKERY

PROPOSAL 9/4/13

L E L A N D H U L S T
ARCHITECTURAL SERVICES

278 Spring Street / Portland, Maine 04102 / (207) 773-2843







AH.6

92 EXCHANGE - MODEL FOR DETAILS



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

**WORKSHOP
713 CONGRESS STREET**

TO: Chair Romano and Members of the Historic Preservation Board

FROM: Deb Andrews, Historic Preservation Program Manager

DATE: September 26, 2013

RE: October 2, 2013 Workshop – Preliminary Review of Proposed New Construction

Address: 713 Congress Street
(site is occupied by Rite Aid)

Applicant: Skowhegan Plaza Limited Partnership
Represented by Robert Conner

Architect: Alpha Architects
Mark Sengelmann, principal

Introduction

Architect Mark Sengelmann, representing the owners of the Rite Aid property at 713 Congress Street, will be presenting preliminary plans for the replacement of the existing one-story commercial structure on site. Rite Aid plans to move into the replacement structure. (Temporary trailers will allow Rite Aid to continue operation on site after the existing building is demolished and the new building is under construction.)

Mr. Sengelmann is hoping to achieve a design solution that is compatible with the property's context on Congress Street while satisfying the functional and corporate identity requirements of the tenant.

Enclosed for the Board's review are photographs of the subject property and the structures within its immediate and larger context. Also enclosed, along with the site plan and elevations, is Mr. Sengelmann's project narrative that describes the rationale for the proposed design solution. Mr. Sengelmann is seeking feedback on the general design direction before proceeding with design development.

Context of Proposed New Construction

The subject parcel is located on the north side of Congress Street, west of Longfellow Square. Surrounding development is decidedly mixed, reflecting the transitional nature of this section

of Congress Street. Immediately west of the Rite Aid property are stately, well-preserved mid- and late-19th century residences. The 2 ½ story houses are elevated above a raised basement and set back a few feet from the sidewalk, providing for a small front yard. On the east side, a Queen Anne brick double house features a one-story commercial addition that occupies the original front yard. Additions of this type are found on a number of residential structures in this area, providing evidence of the first wave of change from a solidly residential neighborhood to an increasingly commercial corridor. Across the street are more recent and more dissonant commercial developments, including a gas station or adaptively reused former gas stations with front yard parking. Also across the street is a recently constructed 6-story apartment building that fills the block between Walker and Carleton Streets.

The current Rite Aid structure comes right to the sidewalk line, interrupting the typical setback of its neighbors. This absence of setback, together with the fact that Congress Street curves toward the north in this location, has the effect of obscuring the handsome historic residence to the west and making this incompatible development even more prominent as one approaches from the east. Other incongruous aspects of the existing development include the scale of the building, the material palette, the lack of architectural interest, the fact that the building does not fill the width of the frontage and the dominance of the large surface parking area.

Proposed Construction

See Mr. Sengelmann's written description of the proposed structure, as well as the enclosed preliminary elevations and site plan. In his written narrative, Mr. Sengelmann explains his efforts to make the new structure more contextual in terms of placement, footprint, setback, material selection and building articulation. As you will note, his proposal to modify the footprint and orientation of Rite Aid's prototype store was met with resistance by Rite Aid.

Staff has asked Mr. Sengelmann to provide elevations that show the new building in context with its neighbors to assess better relative scale, etc. The enclosed site plan does show the footprint of the abutting buildings, as well as the position and orientation of the new building in relation to the street and sidewalk.

For reference purposes, the existing store is approximately 15'4" tall. The new building's tower element is about 32' tall and the balance of the building is 24' tall. The Congress Street face of the existing building is 54' wide; the proposed building is 86' wide.

Standards for Review of New Construction

The historic preservation ordinance's review standards for new construction are enclosed as **Attachment 2**. Board members are also encouraged to review the chapter on new construction in Portland's Historic Resources Design Manual (see **Attachment 3**), provides a more detailed discussion of the intent behind the standards and how they might be applied in a variety of building contexts.

Following is an abbreviated list of the building characteristics which should be used in assessing the visual compatibility of new construction within an existing context:

Scale and Form:*Height**Width**Proportion of principle facades**Roof shapes**Scale of the structure****Composition of Principle Facades****Proportion and position of window and door 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 – Facades and site structures such as masonry walls, fences, and andscape masses shall, when it is a characteristic of the area, form cohesive walls of enclosure along a street, to ensure visual compatibility with the structures, public ways and places to which such elements are visually related.

Rhythm of spacing and structures on streets – The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways and places to which it is visually related.

Directional expression of principal elevations – A building shall be visually compatible with the structures, public ways, and places to which it is visually related in its directional character, whether this be vertical, horizontal, or non-directional character.

Staff Comments

Needless to say, this section of Congress Street is decidedly mixed in terms of building uses, scale, architectural expression, quality of development, etc. While this eclectic context might allow for greater freedom of expression, achieving general compatibility is fairly challenging. Unlike a more homogeneous context, which exhibits a number of identifiable shared building characteristics from which to take design cues, the common elements of this context are more difficult to discern. Notwithstanding the challenge, this project offers a unique opportunity to replace one of the least compatible/contextual structures on this section of Congress Street with a building that reinforces the best qualities of the streetscape.

In surveying the existing streetscape, one is struck by the relatively sympathetic nature of “first generation” commercial development in this area. The storefront additions and new commercial buildings introduced in the early 1900’s were fairly contextual in terms of building materials, general quality of construction, etc. Although the commercial buildings housing Local 188 and Gorham Bike & Ski certainly depart from their neighbors in terms of scale, massing, footprint and architectural style, they share a common material palette, are architecturally interesting and

cohesive in their own right and read as clear products of their own time. Another key characteristic contributing to their relative compatibility is the fact that the buildings fill the width of their respective lots. Later commercial developments ignored this characteristic, introducing deep building setbacks and large areas of surface parking lots that were fundamentally at odds with a traditional urban streetscape. In the case of the Rite Aid building, its position on the lot also blocked views of the historic residential structure next door, exacerbating the development's visual dissonance with its context.

In reviewing the proposed development, it is clear that the project architect has tried to achieve a greater level of compatibility with the replacement structure. The increased building height and choice of contextual building materials are very positive improvements over the existing structure. However, the tenant's requirement that the building conform to its standard prototype has significantly limited the design solution and compromised the development's potential for achieving compatibility with its context. For example, the tenant's requirement for a single point of entry and for parking to be located next to the entrance accounts for the proposed footprint, building orientation and presence of two-way driveway and surface parking at the street edge.

Notwithstanding the tenant's priorities, the Board's role is to ensure that key characteristics of the building's traditional context are reinforced. As formula stores have begun to enter (or re-enter) urban neighborhoods across the country, many businesses are recognizing that the store prototypes suited for suburban contexts may not be appropriate in an urban setting and that responsiveness to context reflects well on the business itself.

Following are some additional questions/comments for consideration:

- Has the applicant fully investigated the possibility of using Deering Lane (which is a private way) for access onto the property? If Deering Lane were used, perhaps parking could be located at the rear and the building re-oriented to fill most of the parcel width. (This would probably require a second entry at the rear of the building.) Even if only one travel lane at the front of the property could be eliminated, the building width could be adjusted to fill more of the frontage.
- In urban contexts, corner building entrances are typically seen on buildings occupying corner lots. The corner entrance here seems to have more to do with the tenant's desired prototype store than the circumstances of this lot. If a corner entrance is necessary, does the corner element need to be emphasized?
- Some of the architectural details on the Congress Street façade appear unnecessarily historicist and residential in character (see window-like details on the upper façade and semi-elliptical arched openings). Similarly, the proposed metal fence in front of the building seems curious in front of this commercial structure. While these details might have been incorporated to relate to the historic residences in the area, in staff's view they appear false in this context. In staff's view, it is possible—and perhaps more appropriate—for the building to read as a clearer expression of its own era with more contemporary details. It's the quality and compatibility of the material palette, the general compatibility of the building form, orientation and placement on the lot, as well as the mastery of architectural details that will be important in this case. Also of critical importance is a reduction in surface parking and vehicular circulation near the street edge.

Attachments

1. Application with photos of existing parcel and surrounding context, site plan, elevations
2. New construction standards, excerpted from historic preservation ordinance
3. Historic Resources Design Manual's chapter on new construction

Date: 9-12-13

**HISTORIC PRESERVATION
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS**

Pursuant to review under the City of Portland's Historic Preservation Ordinance (Chapter 14, Article IX of the Portland City Code), application is hereby made for a Certificate of Appropriateness for the following work on the specified historic property:

PROJECT ADDRESS:

713 CONGRESS ST PORTLAND ME 04102

CHART/BLOCK/LOT: 047 0019 001

PROJECT DESCRIPTION: Describe below each major component of your project. Describe how the proposed work will impact existing architectural features and/or building materials. If more space is needed, continue on a separate page. Attach drawings, photographs and/or specifications as necessary to fully illustrate your project—see following page for suggested attachments.

SEE ATTACHED PROJECT DESCRIPTION

Project Description



Current Rite Aid as seen from Congress Street

The existing low, flat, block Pharmacy building (54' x 130') was built in 1941 with little regard to the adjacent brick 3 story building at 723 Congress Street. The new site plan design relocates the building to the easterly side of the site along Deering Lane. This placement allows visual access to the adjacent 707-705 Congress St two story brick multi-family building to the east and greatly improved the visual access to 723 Congress St two story brick multi-family building to the west.

The existing building will be demolished and the new building will be built in one phase rather than two phases as was initially envisioned. Temporary quarters will be established in temporary modular trailers at the rear of the site to keep the Pharmacy and other essential services open to the public during construction.

Initially we attempted to convince Rite Aid to modify the footprint of their prototype to give us more flexibility in the design and unfortunately Rite Aid declined our request. Their stores operate at optimal efficiency when all their products are in the same place in every store. As a result, our footprint is locked in as a 86' x 130' rectangle with a corner entry.



We have designed a brick and precast masonry exterior that we feel will greatly improve the contextual character of the existing building in the historic Congress Street neighborhood. The building and site will make use of contextual materials to create a quieter facade that is a contributing building to the streetscape.

The new masonry exterior elevations are modulated into distinct bays to for a rhythmic façade that is complimentary to the neighboring brick buildings. The three primary elevations feature infill arched top elements with strong vertical elements dividing the bays. The Rite Aid prototype entry is on an angled section of the corner. A large 32' high masonry tower has been designed to partially conceal the angled entry while giving the public a clear entrance element on the Congress and Parking elevations. The tower features (3) three pedestrian scale openings on the Congress Street side and Parking side to the west.

Pedestrian scale elements are featured including a granite Post and metal fence along the Congress Street sidewalk similar to other metal fences in the neighborhood. Landscaping, highlighted by two street trees, has been added along Congress Street which will greatly add to the site which is currently void of any significant vegetation. Two low, pedestrian scale blade signs are mounted low on the tower façade easily seen from the sidewalks and crosswalks in the area. Completing the pedestrian scale elements are fabric awnings over the windows adjacent to the tower.



Halo-lit signage has been shown on the two principal facades. Three sign types are shown. 'Pharmacy' is 3' x 20', the Logo Shield is 4'-4" x 3'-10" and the blade signs are 1'-6" x 5'-0". The allowable area is 150sf or 129sf based on 84lf of façade. The total area on the Congress Façade is 84.1sf with the same 84.1sf on the Parking elevation to identify the building when heading west on Congress Street.

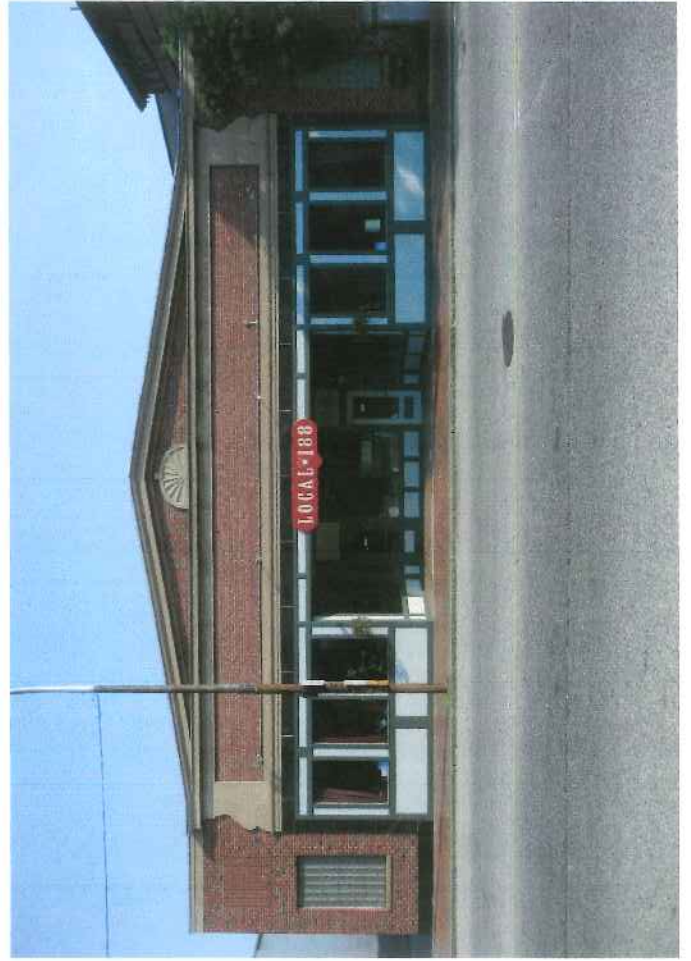
Overall we feel that this new Rite Aid site design, building design and materials are contextually compatible with the historic buildings in the neighborhood and as such make this project a contributing building to the Congress Street historical corridor.



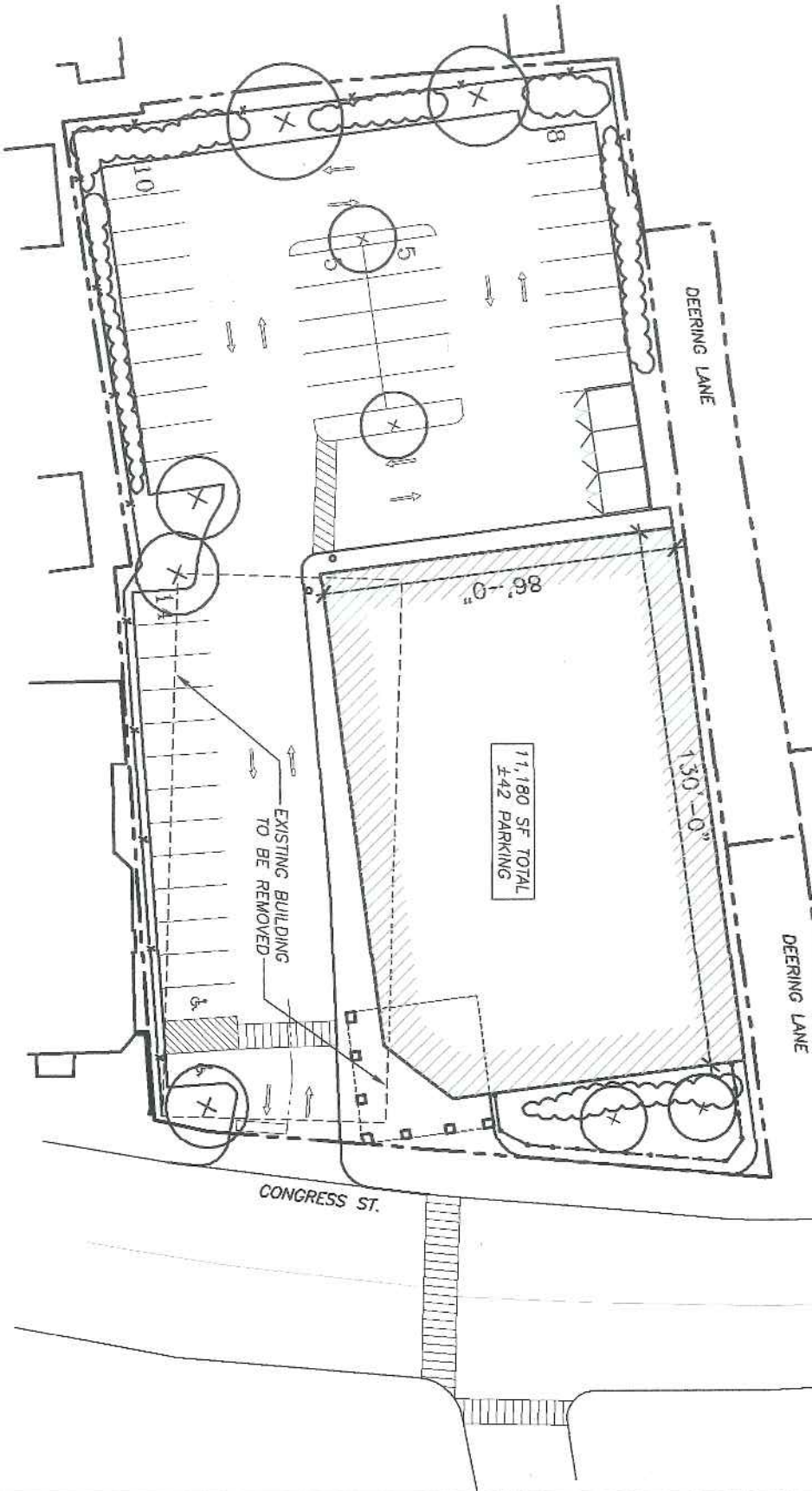








8/8



SITE PLAN 'J1'
SCALE: 1" = 40'-0"

09-12-13



ALPHA architects
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PORTLAND, ME 04101
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FAX: 207.761.9555
www.alphaarchitects.com

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PRELIMINARY:
NOT FOR
CONSTRUCTION

RITE AID Pharmacy
713 Congress Street
Portland ME 04102

Job: 12146

DATE: 06-17-12	PRELIM.
REV 1	-
CDs	-
PRINT	09-12-13

SITE
PLAN
J-1



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**PRELIMINARY:
NOT FOR
CONSTRUCTION**

RITE AID Pharmacy
713 Congress Street
Portland ME 04102

JOB: 12146

ISSUE DATE	
PRELIM.	06-17-12
PBoard	-
CDs	-
REV. 1	-
REV. 2	-
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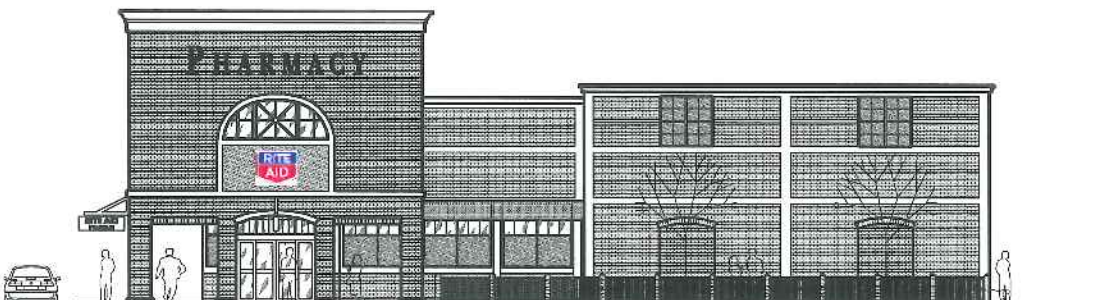
PROPOSED
EXTERIOR
ELEVATIONS

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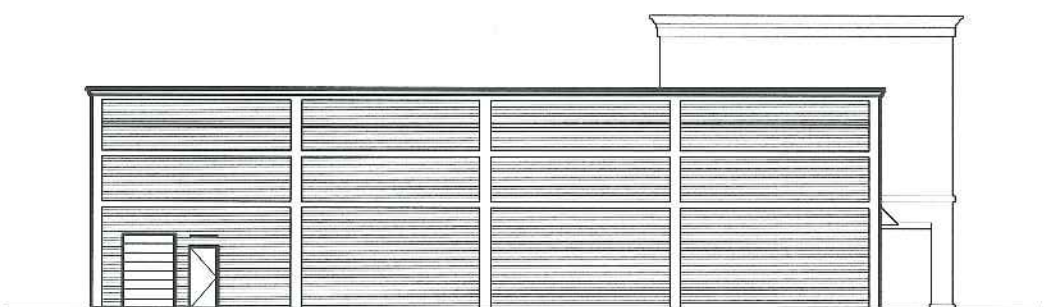
PARKING (WEST) ELEVATION
SCALE: 1" = 20'-0"



CONGRESS ST. (SOUTH) ELEVATION
SCALE: 1" = 20'-0"



DEERING LANE (EAST) ELEVATION
SCALE: 1" = 20'-0"



REAR (NORTH) ELEVATION
SCALE: 1" = 20'-0"

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.

- (g) The surface cleaning of structures and objects, if appropriate, shall be undertaken with the gentlest means possible. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be undertaken.
- (h) Every reasonable effort shall be made to protect and preserve significant archeological resources affected by or adjacent to any project. If resources must be disturbed, mitigation measures shall be undertaken.
- (i) 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.
- (j) 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.

(Ord. No. 235-90, 2-26-90; Ord. No. 220-93, § 12, 5-17-93)

Sec. 14-651. Standards for review of new construction.

In considering an application for a certificate of appropriateness involving new construction, the historic preservation board and the planning board shall apply the following general standards as may be applicable to the context of the proposed construction. The intent and application of the following standards are further described in the historic resources design manual and shall guide the board in its review.

(a) *Scale and form:*

1. *Height.* In addition to the applicable requirements of

articles III, IV and V of this chapter, the proposed height shall be visibly compatible with surrounding structures when viewed from any street or open space and in compliance with any design guidelines.

2. *Width.* The width of a building shall be visually compatible with surrounding structures when viewed from any street or open space and in compliance with any design guidelines.
3. *Proportion of principal facades.* The relationship of the width to the height of the principal elevations shall be visually compatible with structures, public ways and open spaces to which it is visually related.
4. *Roof shapes.* The roof shape of a structure shall be visually compatible with the structures to which it is visually related.
5. *Scale of a structure.* The size and mass of structures in relation to open spaces, windows, door openings, porches and balconies shall be visually compatible with the structures, public ways and places to which they are visually related.
6. *Applicability to Congress Street historic district.* In the Congress Street historic district, for new construction within the B3 zone, the historic preservation board shall not impose conditions more restrictive than the dimensional requirements (Sec 14-220) of the B3 zone.

(b) *Composition of principal facades:*

1. *Proportion of openings.* The relationship of the width to height of windows and doors shall be visually compatible with structures, public ways and places to which the building is visually related.
2. *Rhythm of solids to voids in facades.* The relationship of solids to voids in the facade of a structure shall be visually compatible with structures, public ways and places to which it is visually related.
3. *Rhythm of entrance porch and other projections.* The

relationship of entrances and other projections to sidewalks shall be visually compatible with the structures, public ways and places to which they are visually related.

4. *Relationship of materials.* The relationship of the color and texture of materials (other than paint color) of the facade shall be visually compatible with the predominant materials used in the structures to which they are visually related.
5. *Signs.* Any new sign, and any change in the appearance of an existing sign located on a landmark within an historic district or within an historic landscape district, which is readily visible from any street or open space shall not be incongruous to the historic character of the landmark or district and shall comply with the criteria and guidelines specified in the design manual.

(c) *Relationship to street:*

1. *Walls of continuity.* Facades and site structures, such as masonry walls, fences and landscape masses, shall, when it is a characteristic of the area, form cohesive walls of enclosure along a street to ensure visual compatibility with the structures, public ways and places to which such elements are visually related.
2. *Rhythm of spacing and structures on streets.* The relationship of a structure or object to the open space between it and adjoining structures or objects shall be visually compatible with the structures, objects, public ways and places to which it is visually related.
3. *Directional expression of principal elevation.* A structure shall be visually compatible with the structures, public ways and places to which it is visually related in its directional character, whether this be vertical character, horizontal character or non-directional character.
4. *Streetscape, pedestrian improvements.* Streetscape and pedestrian improvements and any change in the appearance thereof located adjacent to, or on a

landmark, within an historic district or within an historic landscape district which is readily visible from any street or open space shall not be incongruous to the historic character of the landmark or district and shall comply with the criteria and guidelines specified in the design manual.

(d) *Other standards:*

1. *Compatible uses.* Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration to the character-defining features of the structure, object or site and its environment or to use a property for its originally intended purpose.
2. *Distinguishing original character.* The distinguishing original qualities or character of a structure, object or site and its environment shall not be destroyed. The alteration of any historic material or distinctive architectural features should be avoided when possible.
3. *Archeological resources.* Every reasonable effort shall be made to protect and preserve significant archeological resources affected by or adjacent to any project. If resources must be disturbed, mitigation measures shall be undertaken.
4. *Contemporary design.* Contemporary design for 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, material and character of the property, neighborhood and environment.
5. *Additions.* Wherever possible, new additions to structures and objects shall be undertaken in such a manner that, if such additions were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

(Ord. No. 235-90, 2-26-90; Ord. No. 220-93, § 13, 5-17-93; Ord. No. 165-08/09, 3-16-09)

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 or achieving compatibility in a historic context, a creative and distinctly contemporary

design response is both permitted and encouraged. The modern designer is allowed the freedom of individual expression -- within parameters established by the new building's context.

While a specific solution for a given setting cannot be anticipated in a simple set of guidelines, there are a number of building characteristics which can be used to 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.

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

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

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

Within a homogeneous context, where expression of these building characteristics is fairly consistent, the new building should reinforce this consistent character. In this setting, similarity in particular characteristics may be an appropriate design direction. The challenge of

designing a decidedly distinct structure or addition which is still compatible with a homogeneous context is often more difficult but is an acceptable and often desirable response. The key is that it exhibit respectful contrast. Of course, contexts which exhibit greater variety allow greater freedom in new design, though the designer should still endeavor to identify any unifying characteristics among the disparate buildings and relate the design of the new building in these respects.

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



North side of Commercial Street.

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

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

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

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

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



South side of Fore Street.

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



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

Standards

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

As additional resource material, a glossary of styles

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

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

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

Scale and Form

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

On a traditional commercial building, doors are a fundamental unit of scale. Doors were almost always seven or eight feet tall (taller on some grand buildings), and usually had transom windows above. Display windows were similarly uniform, with transom windows

above. These elements, no matter how big or tall the building above them, related to shoppers and shopkeepers in a comfortable, familiar way.

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



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

Height

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

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

center or rear of a block with a portion of the building such as an entrance arcade of height equal to its neighbors at the streetline.

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

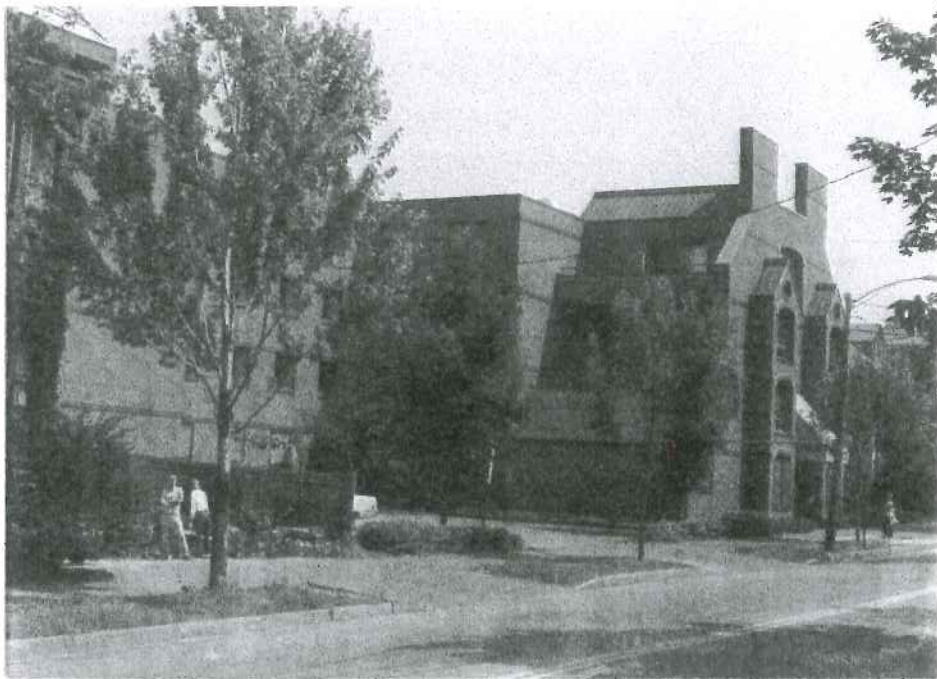
Where individually-styled and varied buildings of diverse height are involved, the height of new construction can be more varied reflecting the variety of height, roof shapes and elements in the area.



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



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



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

Width

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

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

If a new construction site is wider than the characteristic surrounding sites, the mass of a proposed facade can be broken into a number of smaller bays. For

example, although the Thomas Block on Commercial Street is a large building, its piers at street level serve to break the overall width down to typical storefront proportions that maintain the street scale and rhythm. The upper facades of large buildings can likewise be broken down into familiar or predominant widths through the use of pilasters, bay window groupings, window rhythm, etc.

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



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



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



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



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



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

Proportion of Principal Facades

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

Proportion is the relationship of one dimension to another, most commonly the width to height of a building facade. The proportion of facades, particularly those fronting on streets or other publicly-accessible

open space, frequently is one of the strong visual and physical characteristics found in historic districts. The characteristic proportion of existing facades should be respected and new construction should be compatible in proportion with existing buildings. An analysis of the proportions of adjacent and nearby buildings should be undertaken when designing infill construction. Large buildings should be broken down into smaller units to correspond with typical proportions of surrounding facades.



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



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



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



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

Roof Shapes

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

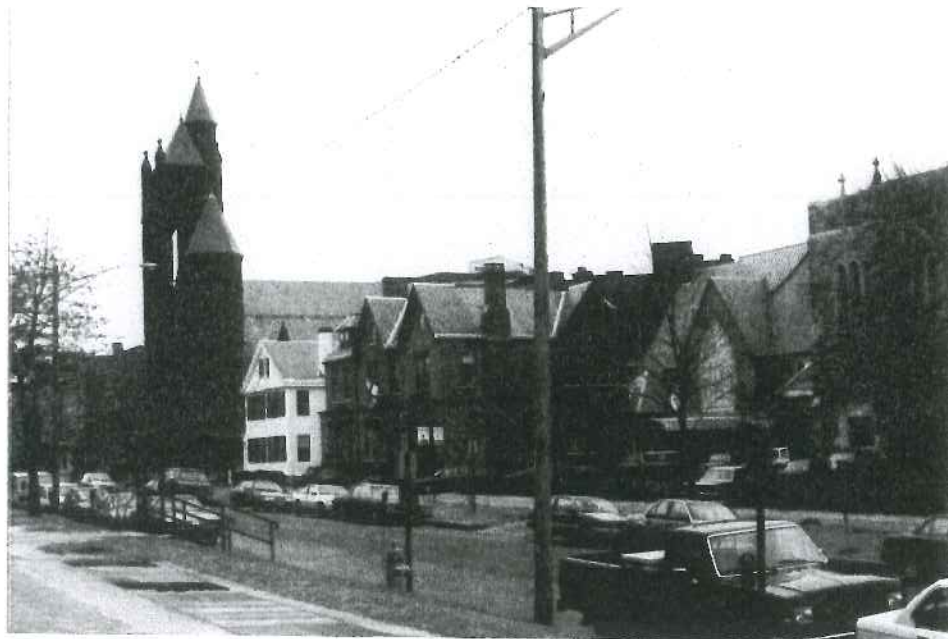
In some areas, rooflines are the same for an entire block. In this case, a new building's roof should usually draw its character and shape from the existing context. In other areas, no two rooflines are the same. Each situation calls for a different design response, yet should draw from established traditions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

Rooftop additions can be found on many buildings within historic commercial districts in Portland. Although applied to existing buildings, these additions

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

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

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



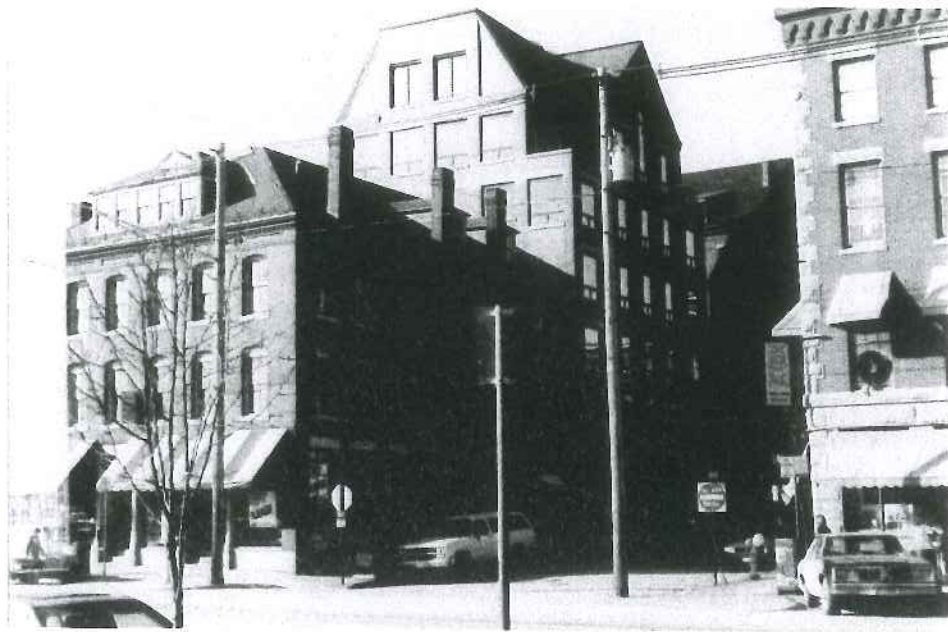
The substantial structures along State Street represent a diversity that can allow a great degree of freedom of design for infill construction. The many towers, turrets, dormers and cupolas set a precedent for any number of roof designs. As important in this case is the overall scale of these buildings,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



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



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



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

Composition of Principal Facades

This visual composition (that is, the organization of its parts) of the facade of a new facade should be similar to that of surrounding facades. For example, most of the late 19th century commercial buildings in the Old Port feature a clearly identifiable three-part composition, comprised of a base, a shaft, and a capitol. New buildings to be flanked by these structures should take this tradition into account.

In addition, the base itself, which is usually the storefront, will be composed of traditional storefront ele-

ments such as display windows, main entrance, transom windows and lower cornice. A new building can be handsomely designed to follow these time-tested design motifs.

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



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

Rhythm and Proportion of Openings

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

The size and proportion of window and door openings should be compatible with those on surrounding

buildings. Commercial storefronts should generally follow traditional storefront design guidelines.

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



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



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



Rhythm of Entrance Porches and Other Projections

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

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



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



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



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

Relationship of Materials, Texture and Color

THE RELATIONSHIP OF THE COLOR AND TEXTURE OF MATERIALS (OTHER THAN PAINT COLOR) OF THE FACADE SHALL BE VISUALLY COMPATIBLE WITH THE PREDOMINANT MATERIALS USED IN THE STRUCTURES TO WHICH THEY ARE VISUALLY RELATED.

An infill structure would generally be composed of materials and textures which have historically been used in the district or on the street. The most critical consideration regarding choice of building materials is their quality. Construction materials in Portland's historic commercial districts should be selected for their high

quality, durability and permanence. The key to identifying such materials is to look at historic buildings in the area. Portland is known as a city built of brick and granite. Thus masonry and stone are usually appropriate, and can be used successfully in the most modern design. Glass and metals are also usually compatible. Plastics and other synthetic materials must be used with great care and sensitivity in a historic context.

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



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

Relationship to the Street

WALLS OF CONTINUITY/PLACEMENT ON THE SITE: FACADES AND SITE STRUCTURES, SUCH AS MASONRY WALLS, FENCES, AND LANDSCAPE MASSES SHALL, WHEN IT IS A CHARACTERISTIC OF THE AREA, FORM COHESIVE WALLS OF ENCLOSURE ALONG A STREET, TO ENSURE VISUAL COMPATIBILITY WITH THE STRUCTURES, PUBLIC WAYS AND PLACES TO WHICH SUCH ELEMENTS ARE VISUALLY RELATED.

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



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



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



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



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



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



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

Rhythm of Spacing and Structures on Streets

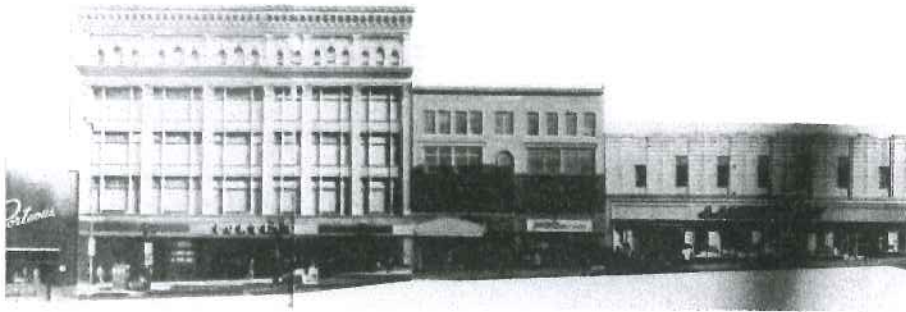
THE RELATIONSHIP OF A STRUCTURE OR OBJECT TO THE OPEN SPACE BETWEEN IT AND ADJOINING STRUCTURES OR OBJECTS SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES, OBJECTS, PUBLIC WAYS AND PLACES TO WHICH IT IS VISUALLY RELATED.

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

Enclosed interior space can actually be narrower than the site, or be held back from the sidewalk, if walls,

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

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



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



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



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



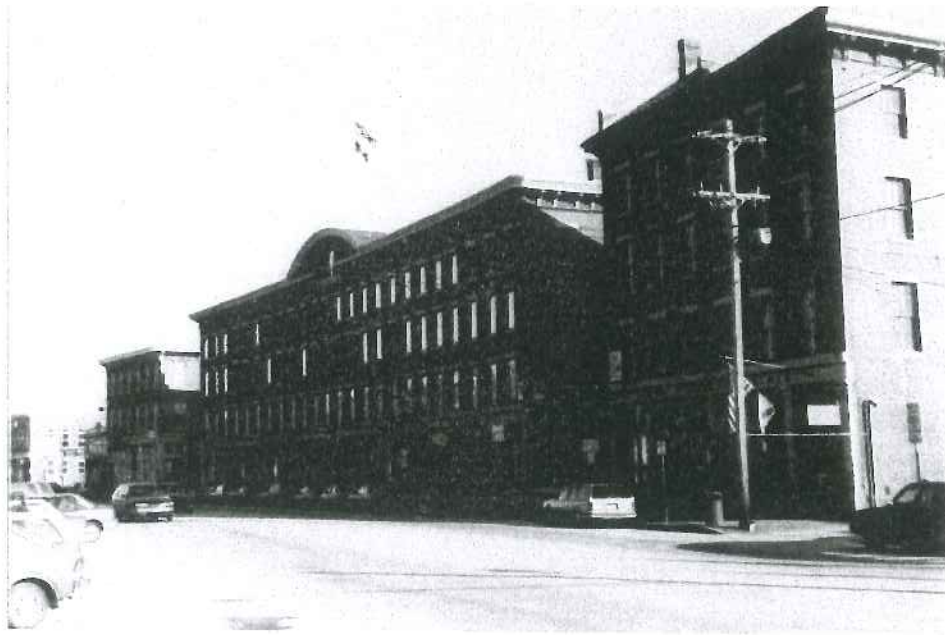
At Westbrook College, a new building connects two historic buildings. While new construction could conceivably have been brought out to the street, in this case the contemporary structure has been recessed to allow the historic rhythm and spacing between facades at the street to continue to be the dominant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

Directional Expression of Front Elevation

A BUILDING SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES, PUBLIC WAYS, AND PLACES TO WHICH IT IS VISUALLY RELATED IN ITS DIRECTIONAL CHARACTER, WHETHER THIS BE VERTICAL, HORIZONTAL, OR NONDIRECTIONAL CHARACTER.

The overall shape of a building, the placement of openings, the use of porches or storefronts, and the arrangement of architectural details, among other design

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



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



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



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



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



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