

1. Legal Ad

Documents: [11-19-14 LEGAL AD.PDF](#)

2. Agenda

Documents: [11-19-14 AGENDA.PDF](#)

3. Communication

Documents: [COMMUNICATION.PDF](#)

4. 716 Stevens Avenue

Documents: [HP MEMO - 176 STEVENS AVE.PDF](#)

5. 11 Orchard Street

Documents: [HP MEMO - 11 ORCHARD ST.PDF](#)

**LEGAL ADVERTISEMENT
HISTORIC PRESERVATION BOARD
CITY OF PORTLAND
Public comments are taken at all meetings.**

On Wednesday, November 19, 2014 at 5:00 the Portland Historic Preservation Board will meet to review the following items:

1. SITE VISIT/WORKSHOP

- i. Preliminary Review of Proposed Demolition and New Construction; Vicinity of ALUMNI HALL (Rear Ell), UNE CAMPUS, STEVENS AVENUE, University of New England, Applicant

*The Historic Preservation Board will convene in front of Alumni Hall.
Following the site visit, the workshop will resume in Room 209 of City Hall.*

Break for Dinner; Meeting Resumes at 7:00 in Room 209

2. WORKSHOP

- i. Preliminary Review of Proposed New Construction; 11 ORCHARD STREET; Elise Ansell, Applicant.

3. CONSENT AGENDA

**Contact the Department of Planning and Urban Development, Planning Division, 874-8726 for further information. To access agenda materials on-line, please visit the following web address on or after the Friday preceding the meeting date:
<http://www.portlandmaine.gov/historic.htm>**

CITY OF PORTLAND, MAINE

HISTORIC PRESERVATION BOARD

Rick Romano, Chair
Scott Benson, Vice Chair
Ted Oldham
Penny Pollard
Julia Sheridan
John Turk
Bruce Wood

HISTORIC PRESERVATION BOARD AGENDA November 19, 2014 5:00 p.m.

Public comment is taken at all meetings.

- 1. ROLL CALL AND DECLARATION OF QUORUM**
- 2. COMMUNICATIONS AND REPORTS**
- 3. REPORT OF DECISIONS OF NOVEMBER 5, 2014:**

- i. Certificate of Appropriateness for Window Replacement; 70-72 EMERY STREET; Port Resources, Inc., Applicant. *The Board voted 5-0 (Romano, Turk absent) to approve the application, subject to conditions.*
- ii. Certificate of Appropriateness for Street Reconstruction, including Alterations Associated w/ Stormwater Treatment; DEERING STREET; City of Portland Department of Public Services, Applicant. *The Board voted 3-2 (Benson, Oldham, Wood in favor; Pollard, Sheridan opposed; Romano, Turk absent) to approve the application, subject to conditions.*

SITE VISIT FOLLOWED BY WORKSHOP – 5:00 P.M.

- i. Preliminary Review of Proposed Rehabilitation, Demolition and New Construction; Vicinity of ALUMNI HALL, UNE CAMPUS, STEVENS AVENUE, University of New England, Applicant

The Historic Preservation Board will convene in front of Alumni Hall. Following the site visit, the workshop will resume in Room 209 of City Hall.

Break for Dinner; Meeting Resumes at 7:00 p.m., City Hall, Room 209, 2nd Floor

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Lining Urban Streets With Gardens To Soak Up What the Clouds Drop

By MATT FLEGENHEIMER

The gardens appeared suddenly along an industrial corridor of Brownsville, Brooklyn — one, two, a half-dozen — as if airlifted from a cul-de-sac upstate.

At first, local residents stopped to inspect the sidewalk oddities. Pictures were snapped and posted on Facebook. At least one young suitor pilfered the contents of a plot and handed them to a girlfriend.

"The dogs use it as a bathroom," said Stephen Perez, 26, by way of endorsement, as he calmed a 3-year-old husky named Trouble.

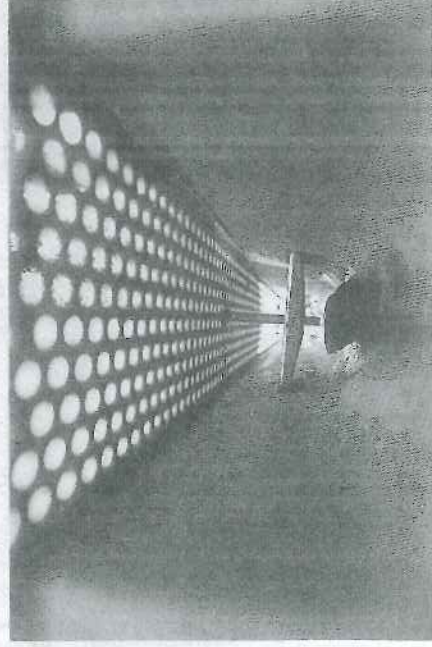
Soon, the whole neighborhood knew. At the sensory junction of molding garbage heaps, a wholesale onion vendor and the crunching aluminum of a scrap yard, there were, apparently, flowers.

What has been largely unknown is why.

In what officials have billed as one of the most ambitious programs of its kind in the United States, New York City has, with little fanfare, embarked on a roughly 20-year, \$2.4 billion project intended to protect local waterways, relying in large measure on "curbside gardens" that capture and retain storm-water runoff.

Begun as a pilot program under Mayor Michael R. Bloomberg — about 250 of the gardens are already in the ground — the initiative is set for a major expansion that will bring thousands of gardens to neighborhoods across the Bronx, Brooklyn and Queens in the coming months.

The goal, according to the city's Department of Environmental Protection, is to soften the "impervious urban landscape" of asphalt and concrete and absorb rainfall that might otherwise funnel into the combined sewer system. (During heavy rain, storm water can exceed the capacity of the city treatment plants. Overflows are discharged into local waterways to avoid flooding the plants, which can harm water quality.)



Sites run \$20,000 to \$25,000 each. Officials say that's better than the cost for storage tanks.

Any aesthetic benefits from the gardens are effectively seen as a bonus, though officials from Mayor Bill de Blasio's administration noted that plots would be placed in many neighborhoods with a dearth of trees and above-average rates of asthma among young people.

"They make the neighborhood look like — I don't want to say a better neighborhood," began Valencia Allen-Hazel, 21, from East New York, Brooklyn, admiring a garden on Powell Street. "If somebody comes down who doesn't live here, it makes it look better than it actually is."

Yet as with any addition to New York's streetscape — bike lanes, pedestrian plazas, the lawn chairs of Times Square — the gardens seem likely to attract the typical urban hazing. Many have already become repositories for trash, critics

say. At some two dozen sites visited recently, the detritus included cigarettes, coffee cups, wrappers, a lottery ticket and a miniature vodka bottle, though it was unclear how much had been deposited as litter and how much had been carried there by rain.

The gardens are typically built into sidewalks, with curb cuts that let storm water flow among the shrub roses and black-eyed Susans. Others have taken up street space that might traditionally be used for parking, ranking some residents, but officials say they have tried to avoid this when possible.

Emily Lloyd, the commissioner of environmental protection, cited the example of Janette Sadik-Khan, the former transportation commissioner who reallocated much of the city's sidewalk and street space, often to the consternation of drivers.

"It gladdens your heart," Ms. Lloyd said of the addition of green spaces, while leading a walking tour of garden sites near her agency's office in Flushing, Queens.

In Brownsville, some travelers seemed unsure how to negotiate the additions. Mr. Perez said he had seen cars swerve to avoid one garden that protruded into the street. On a recent afternoon, one driver sidled up to the garden, slowed down to look, then decided against leaving his vehicle next to it.

"Is it illegal to park in front of the flowers?" Ms. Allen-Hazel asked a passing traffic officer from the sidewalk.

"I don't know," she said, barely breaking stride. "I wouldn't."

Though relatively untested on the scale outlined by the de Blasio administration, similar gardens have proved effective in other cities, most notably Philadelphia, according to advocates and researchers. The push for so-called green infrastructure projects across the country dates to at least 1987, when Congress revised the federal Clean Water Act.

Robert G. Traver, a professor in the department of civil and environmental engineering at Villanova University, said test sites assembled at the university had performed better than expected. "We had sites designed to get rid of an inch, get rid of three or four inches" of water, Dr. Traver said.

Once completed, the administration said, New York City's gardens are expected to capture more than 200 million gallons of storm water each year that might otherwise run into waterways like the Gowanus Canal, Flushing Bay or Newtown Creek.

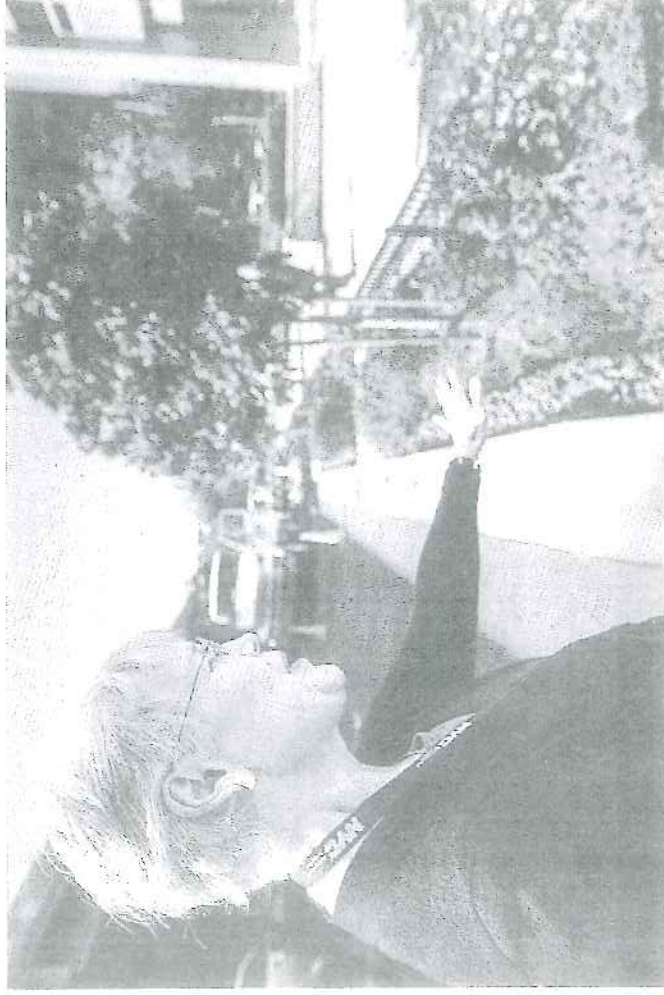
The gardens cost roughly \$20,000 to \$25,000 each. City officials have cast them as an essential expense, particularly given the high cost of a potential alternative for storing excess water. "The traditional way to do it is to build a big tank," Ms. Lloyd said.

Despite the skepticism, residents seem inclined to give the gardens a chance. In Bedford-Stuyvesant, Brooklyn, where several are going in, some at first surmised that the construction was for the typical fare — an uneven sidewalk, a utility intervention, maybe a bench, at best.

"I never thought they would do something like that," said Deonna Stevens, 16, who hopes to bring her younger sister and a cousin to the gardens.

She peered at the dark soil beside Macon Street.

"Finally," she said, "the hood is going green."



"It gladdens your heart," Emily Lloyd, the city's commissioner of environmental protection, said of the curbside gardens while on a walking tour of sites in Flushing, Queens.

FYI - from last Sunday's NY Times

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

**SITE VISIT and WORKSHOP
UNE CAMPUS, VICINITY OF ALUMNI HALL**

TO: Chair Romano and Members of the Historic Preservation Board

FROM: Deborah Andrews, Historic Preservation Program Manager

DATE: November 13, 2014

RE: November 19, 2014 Site Visit and Workshop – Preliminary Review of Proposed Building Rehabilitation, Demolition and New Construction

Address: Vicinity of Alumni Hall
University of New England (Portland campus)
Stevens Avenue

Applicant: University of New England

Architect: Lita Semrau, Port City Architecture

Introduction

Architect Lita Semrau, on behalf of the University of New England, has requested a site visit and workshop to introduce plans for the exterior rehabilitation of Alumni Hall and the construction of a new rear addition which. The proposed addition will replace the remains of an existing historic structure on site. The project is pursuant to UNE's plans to convert Alumni Hall to administrative offices, conference and meeting space, as well as a desire to create a student lounge in this area of the campus.

UNE's Portland campus was known historically as Westbrook College. The historic core of the campus was listed in the National Register in 1977 and designated as a local historic district in 1990. (See enclosed district designation report and map.)

Staff felt that a site visit would be instructive in this instance, as the project includes the removal of a historic structure and new construction that will be viewed within a defined courtyard framed by historic and other existing structures. Board members will be able to review the conditions of the building proposed for demolition and consider compatibility factors that should be considered in any new construction. The project consultant

The site visit will begin in front of Alumni Hall, where Ms. Semrau and other consultants will describe the various aspects of the project. Among other topics, they will explain the history of changes to the historic building behind Alumni Hall and their rationale for removing it.

Following the site visit, the Board will return to City Hall to resume discussion and provide direction to the project team as they continue with design development.

Scope of Board's Review

A threshold question in this review is whether it is acceptable to remove the historic structure that was moved years ago to a position behind Alumni Hall. Because the building is located within the Westbrook College Historic District, the Board must determine that it no longer exhibits sufficient historic and/or architectural integrity to require preservation. It should be noted that the building is not specifically identified in the list of historic structures that comprise the Westbrook College Historic District, nor is it classified as contributing or non-contributing to the district. As such, the Board will need to make a determination regarding its preservation value.

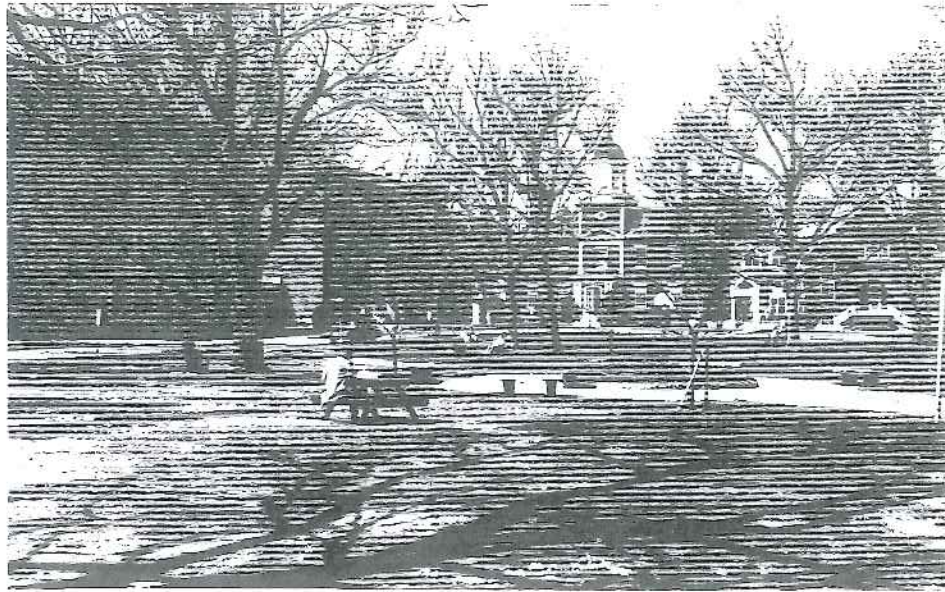
Beyond this question, the Board will be reviewing the proposed exterior alterations to Alumni Hall under the ordinance's Standards for Review of Alterations and the proposed new addition under the Standards for Review of Construction. (Detailed plans for a new addition have not yet been developed, pending the outcome of the Board's discussion on Wednesday.)

Given the thorough submission by the applicant, the preliminary nature of the review and the fact that the Board will be meeting on site to review existing conditions, there is little need at this time for a detailed staff report.

Attachments:

1. Westbrook College Historic District designation report
2. Bound application with elevations and plans

Westbrook College Historic District

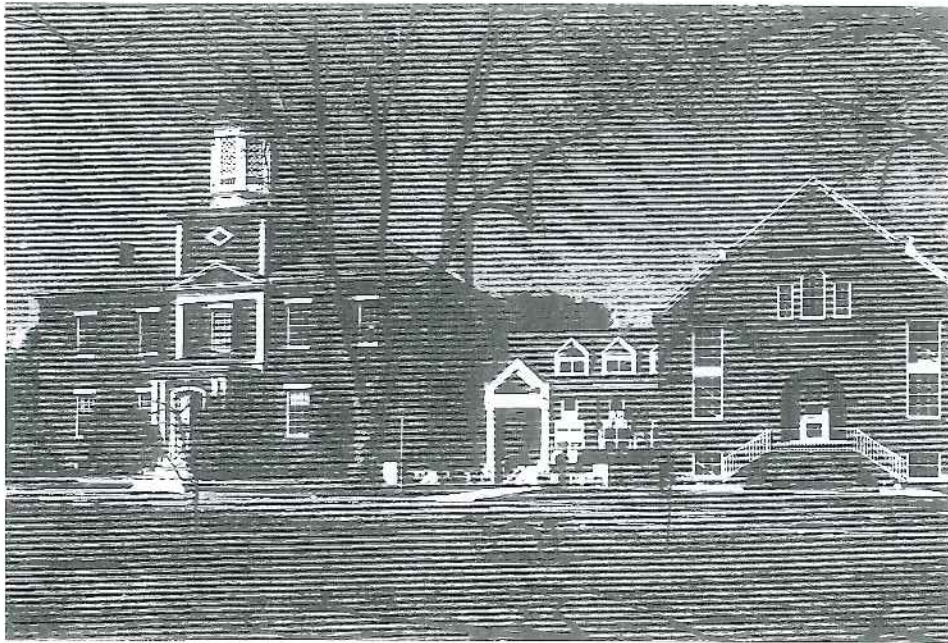


View of Westbrook College campus showing, from left, Goddard Hall, 1857; Hersey Hall, 1869; Alumni Hall (Westbrook Seminary Building), 1833; and Abplanalp Library, 1987, which incorporates the McArthur Gymnasium of 1900. Unlike other historic districts in the city where the buildings are oriented toward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

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

The charter for Westbrook Seminary (the college's original name) was signed in 1831, and the first term of classes began in June, 1834. Westbrook Seminary was in its early years coeducational, but in 1925 became Westbrook Seminary and Junior College for women only, and in 1933 Westbrook Junior College. Since 1974 it has operated under the name of Westbrook College as a four-year liberal arts college with a curriculum emphasizing nursing and business courses.

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



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

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

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

Individual Buildings which comprise the district:

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

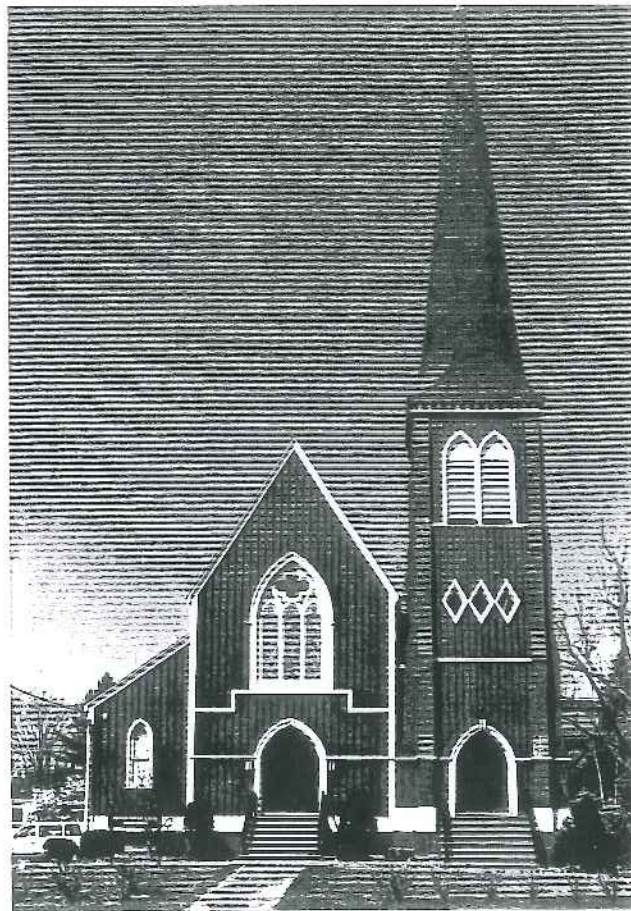
frontispiece, an arched and recessed entrance with a Venetian window above, motifs that show the influence of Colonial Revival.

- Proctor Hall was erected in 1952 in the opening between Hersey Hall and Alumni Hall, effectively closing the L-shaped campus group with a four-story brick building that conforms to the massing and window rhythms of Goddard and Hersey halls.

- Abplanalp Library of 1987 by Amsler, Hagenah, MacLean Architects, combines the conversion of McArthur Gymnasium into a two-story reading room with new construction of study rooms and offices that connect the old gymnasium to Alumni Hall. The new construction features brick facing with white trim and

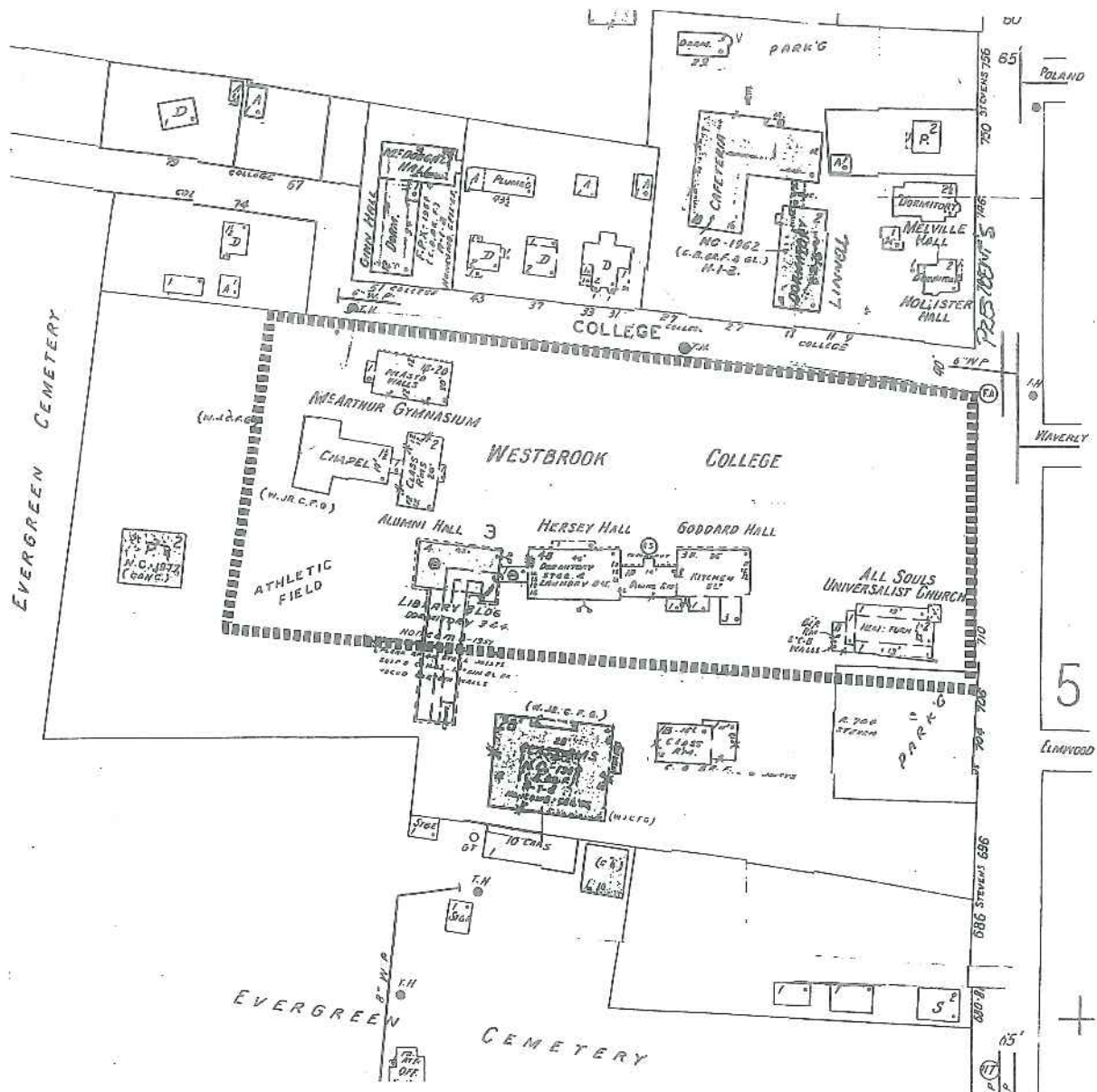
results in a neo-Georgian courtyard between the old and new construction.

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



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

Boundaries of the Westbrook College Historic District

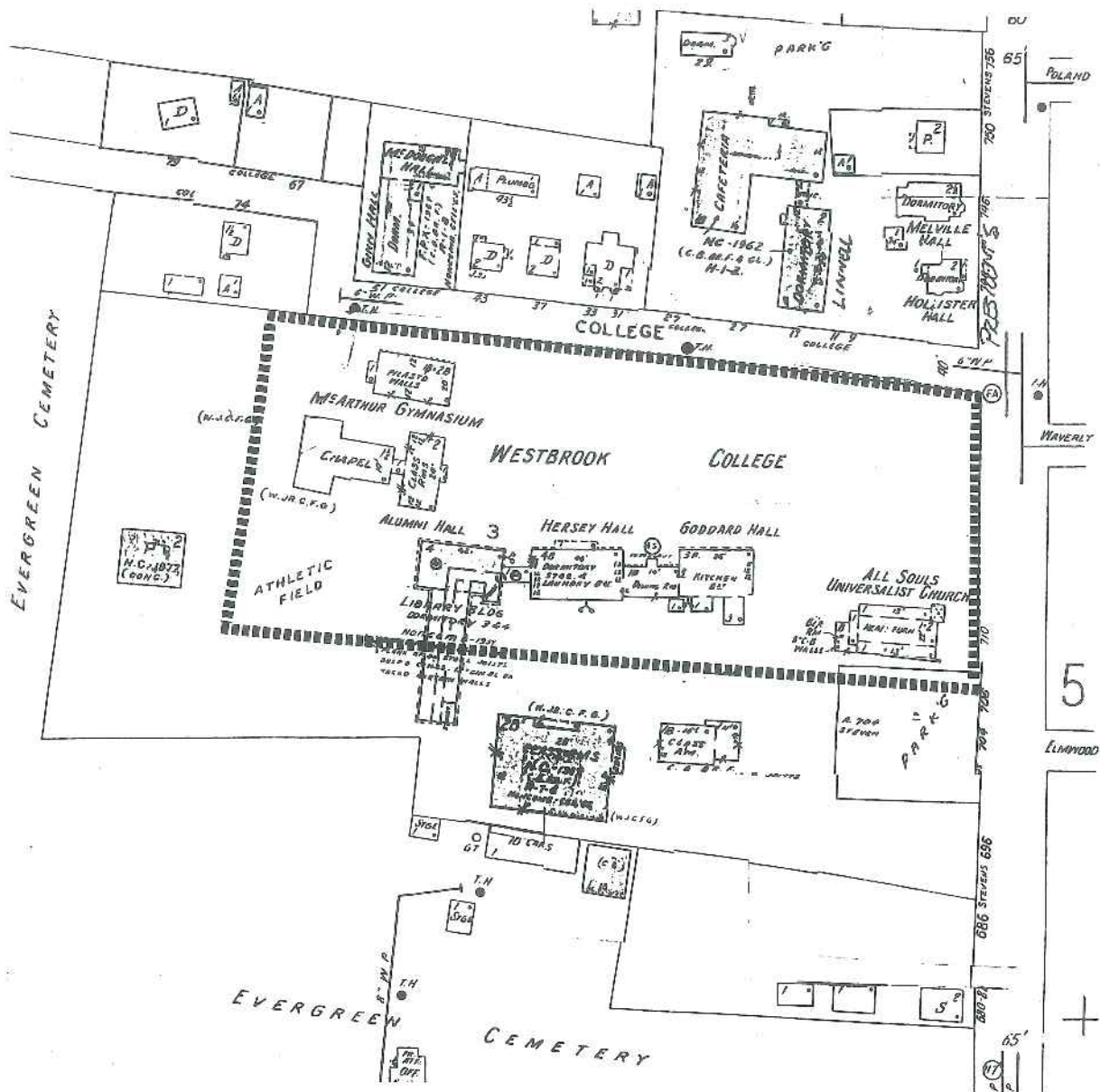


WESTBROOK COLLEGE HISTORIC DISTRICT

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



Boundaries of the Westbrook College Historic District





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CITY OF PORTLAND
HISTORIC PRESERVATION
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS
WORKSHOP #1

ALUMNI HALL – UNE WESTBROOK COLLEGE



November 5, 2014



PORT ■ CITY
ARCHITECTURE

University of New England
Alumni Hall – UNE Westbrook College
Historic Preservation Application for Certificate of Appropriateness
Workshop #1

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 - Existing Window Details





Jeff Levine, AICP, Director
Planning & Urban Development Department

Electronic Signature and Fee Payment Confirmation

Notice: Your electronic signature is considered a legal signature per state law.

By digitally signing the attached document(s), you are signifying your understanding this is a legal document and your electronic signature is considered a **legal signature** per Maine state law. You are also signifying your intent on paying your fees by the opportunities below.

I, the undersigned, intend and acknowledge that no Site Plan or Historic Preservation Applications can be reviewed until payment of appropriate application fees are **paid in full** to the Inspections Office, City of Portland Maine by method noted below:

- ☐ Within 24-48 hours, once my complete application and corresponding paperwork has been electronically delivered, I intend to **call the Inspections Office** at 207-874-8703 and speak to an administrative representative and provide a credit/debit card over the phone.
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- ☒ I intend to deliver a payment method ~~through the U.S. Postal Service mail~~ **IN PERSON** once my application paperwork has been electronically delivered.

Applicant Signature: _____

Date: Nov 5/14

I have provided digital copies ~~and sent them on:~~

AND DELIVERED IN PERSON

Date: Nov 5/14

NOTE:

All electronic paperwork must be delivered to buildinginspections@portlandmaine.gov or by physical means i.e. a thumb drive or CD to the Inspections Office, City Hall, 3rd Floor, Room 315.



Date: November 5, 2014

**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:

714 Stevens Avenue Portland Maine

CHART/BLOCK/LOT: 145 A 003

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 NEXT PAGE FOR PROJECT DESCRIPTION



Alumni Hall Renovations

The University of New England is fund raising for a complete rehabilitation of Alumni Hall at its Historic Westbrook College Campus in Portland. The building was the first structure built for the Westbrook Seminary in 1834 in the Federal Style. It presents a central bell tower that was removed from Portland's Market House, which was renovated into the City's first City Hall in Market Square, now Monument Square. The building served as a classroom facility for up to 124 students until it was mothballed in 2012. The program to be housed in the rehabilitated structure will include executive offices, Alumni Affairs offices and conference and meeting space, as well as a student lounge. UNE's mission includes the stated goal of fostering collaborative learning by mixing administrative, teaching and student spaces. In this spirit, the design intent is to provide student lounge space within the rehabilitation project. Finally, the building will require a new code compliant elevator and stair tower addition. The Owner wishes to salvage the current usable floor space of Alumni's 2,500 SF footprint necessitating the requirement for an addition to the rear.

Alumni Hall is currently the southeast anchor of a horse-shoe shaped collection of buildings from multiple eras. Mirroring Alumni to the north is the Francis Fassett designed McArthur Gymnasium, built in 1900 in a Victorian Eclectic style and since converted to library space. Immediately behind Alumni is a simple one story wood framed annex that was moved from Allen's Corner sometime after it was constructed in 1849 to a field just south of Alumni. It was moved to the rear of Alumni around 1869 and served as a chapel. In 1938 a compatible addition was added perpendicular to the rear of the annex and included the addition of a new entry at the south facade of the annex. Finally in 1987, Abplanalp Library was added as a connector between the rear of McArthur Gymnasium and the rear of the original Annex. The 1938 addition of the Annex was demolished and a portion of the original one room Annex was reworked to include a fire stair for the new addition. The Abplanalp Library addition was designed in the Post Modern style and created a raised interior courtyard between the collection of buildings.

Consigli Construction is providing the Owner and design team preconstruction services including investigative demolition and cost estimating. Conceptual plans have called for restoration of the exterior of Alumni Hall and introduction of administrative spaces at the first and second floor levels. The current room and circulation configuration is largely envisioned to remain and the central stair is planned to be restored. The plans also call for creating a student lounge in the basement and using the interior of the Annex as a reception hall and meeting space.



Alumni Hall Renovations
University of New England
Historic Preservation Review
November 5, 2014

Upon inspection of selective demolition the Owner and the project team have come to the conclusion that creating appropriate habitable space in the basement will be cost prohibitive. The design team had intended to remove the basement slab and install a new slab 18" lower. This would provide for reasonable head room and ceiling space for mechanical and electrical needs. Upon opening the finished basement perimeter walls we discovered that the stone foundation extends only to the top of the current slab. This suggests that the existing basement was dug out to create higher ceiling space at some point after initial construction. Lowering the slab further would entail building a reinforced structural shelf at the base of the wall that would encroach approximately 2 feet into the perimeter of the already restrictive floor plate.

The design team has also begun investigation into the mechanical and electrical needs of the rehabilitation. There will be a requirement for roof top mechanicals which will be difficult to conceal with the current conceptual design. The Owner and design team have also come to the conclusion that the addition of the elevator and stair tower erodes the integrity of the Annex to such a degree that keeping the remnant does not make visual sense or warrant the cost of salvage and necessary repair.

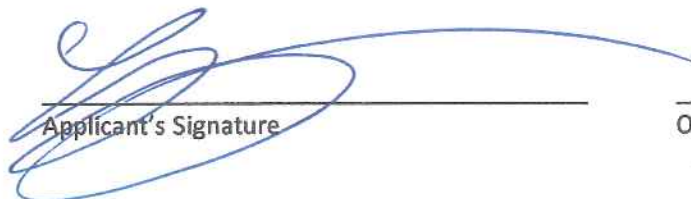
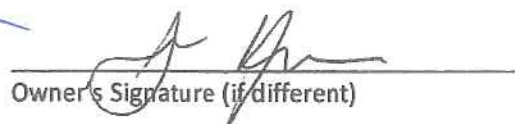
The Owner and design team request a workshop with the Board to discuss our findings and to test whether we have the freedom to remove the Annex and build a larger addition which would house the student lounge within its first floor and provide for a second floor reception and meeting room off of the executive offices in the rehabilitated Alumni Hall block.

The design team also sees this as an opportunity to unify and calm a complicated collection of facades. The introduction of a minimal elevator/stair tower will further clutter the composition and erode what remains of the once free standing meeting house.

In addition to the larger question about possible removal of the Annex the design team wishes to review replacement window options for the Alumni block. The building originally had 12 over 12 double hung sash as would be typical of a building this size designed in the Federal style. There are historic photographs taken in 1928 that show 2 over 2 double hung sash. The current building has 9 over 9 double hung sash with fairly wide muntins. The ratio of width to height of the glass panes is slightly wider than square creating an awkward proportion. It is the design team's wish to remove these windows that are suspected of being added during a 1960's rehabilitation of the building. The request is to replace with insulating glass double hungs with either true divided lights or applied muntins with a spacer bar.

CONTACT INFORMATION:

Applicant – must be owner, Lessee or Buyer Name: Lita Semrau Business Name, if applicable: Port City Architecture Address: 65 Newbury Street City/State : Portland, ME Zip Code: 04101	Applicant Contact Information Work # 207-761-9000 Home# Cell # 207-756-4333 Fax# e-mail: lita@portcityarch.com
Owner – (if different from Applicant) Name: Alan Thibeault & Greg Hogan University of New England Address: 11 Hills Beach Road City/State : Biddeford, ME Zip Code: 04055	Owner Contact Information Work # 207-602-2855 Home# Cell # Fax# e-mail: athibeault@une.edu ghogan@une.edu
Billing Information Name: Port City Architecture Address: 65 Newbury Street City/State : Portland, ME Zip Code: 04101	Billing Contact Information Work # 207-761-9000 Cell # Fax# e-mail:
Architect Name: Lita Semrau Port City Architecture Address: 65 Newbury St City/State : Portland, ME Zip Code: 04101	Architect Contact information Work # 207-761-9000 Home# Cell # 207-756-4333 Fax# e-mail: lita@portcityarch.com
Contractor Name: Jeremy Whitehouse Consigli Construction Address: 15 Franklin Street City/State : Portland, ME Zip Code: 04101	Contractor Contact Information Work # 207-791-2509 Home# Cell # Fax# e-mail: JWhitehouse@consigli.com


Applicant's Signature
Owner's Signature (if different)

Activities Requiring Approval in Historic Districts

If your property is located within a historic district or is an individually designated historic structure, it is necessary to receive approval before proceeding with any exterior alteration, construction activity or site improvement that will be visible from a public way. Following is a list of activities requiring review.

Please check all those activities that apply to your proposed project.

Alterations and Repair

- ☒ Window and door replacement, including storms/screens
- ☐ Removal and/or replacement of architectural detailing (for example porch spindles and columns, railings, window moldings, and cornices)
- ☐ Porch replacement or construction of new porches
- ☐ Installation or replacement of siding
- ☐ Masonry work, including repointing, sandblasting, chemical cleaning, painting where the masonry has never been painted, or conversely, removal of paint where the masonry historically has been painted
- ☐ Installation or replacement of either roofing or gutters when they are a significant and integral feature of the structure
- ☐ Alteration of accessory structures such as garages

Additions and New Construction

- ☐ New Construction
- ☒ Building additions, including rooftop additions, dormers or decks
- ☐ Construction of accessory structures
- ☐ Installation of exterior access stairs or fire escapes
- ☐ Installation of antennas and satellite receiving dishes
- ☐ Installation of solar collectors
- ☐ Rooftop mechanicals

Signage and Exterior Utilities

- ☐ Installation or alteration of any exterior sign, awning, or related lighting
- ☐ Exterior lighting where proposed in conjunction with commercial and institutional signage or awnings
- ☐ Exterior utilities, including mechanical, plumbing, and electrical, where placed on or near clearly visible facades

Site Alterations

- ☐ Installation or modification of site features other than vegetation, including fencing, retaining walls, driveways, paving, and re-grading

Moving and Demolition

- ☐ Moving of structures or objects on the same site or to another site
- ☐ Any demolition or relocation of a landmark contributing and/or contributing structure within a district

Note: Your project may also require a building permit. Please call Building Inspections (874-8703) to make this determination.

ATTACHMENTS

To supplement your application, please submit the following items, *as applicable to your project*. Keep in mind that the information you provide the Historic Preservation Board and staff is the only description they will have of your project or design. Therefore, it should precisely illustrate the proposed alteration(s).

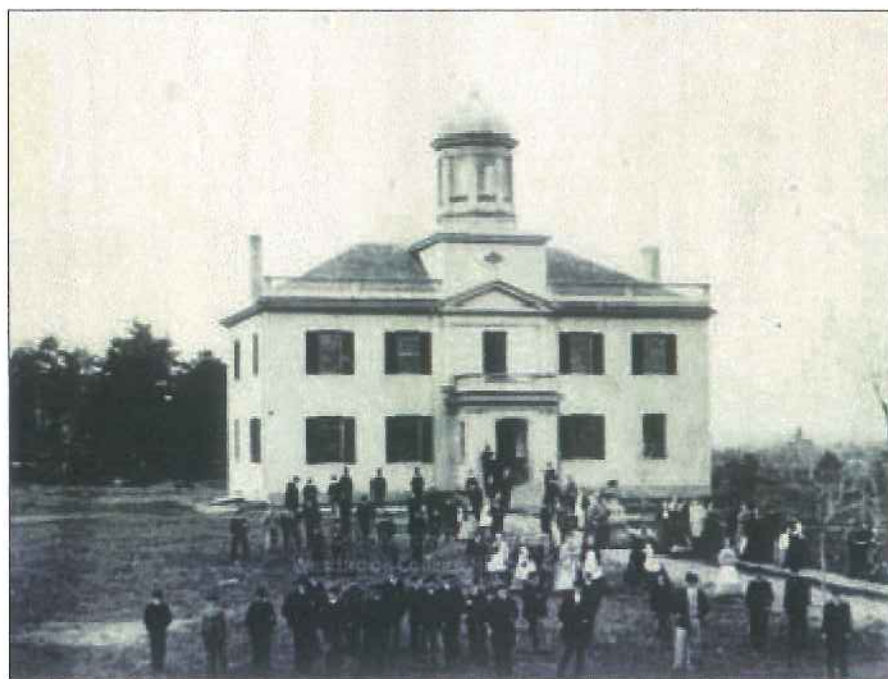
- ☒ Exterior photographs (required for all applications.) Include general streetscape view, view of entire building & close-ups of affected area.
- ☒ Sketches or elevation drawings at a minimum 1/4" scale. Please label relevant dimensions. All plans shall be submitted in 11" x 17" format except for major projects, where 22" x 34" plans are requested. Applicants for major projects should submit one (1) 11" x 17" copy for scanning purposes.
- ☐ Details or sections, where applicable.
- ☒ Floor plans, where applicable.
- ☒ Site plan showing relative location of adjoining structures.
- ☐ Catalog cuts or product information (e.g. proposed windows, doors, lighting fixtures)
- ☐ Materials - list all visible exterior materials. Samples are helpful.
- ☐ Other (explain) _____

If you have any questions or need assistance in completing this form, please contact Historic Preservation staff:

Deb Andrews (874-8726) or by e-mail at dga@portlandmaine.gov
Rob Wiener (756-8023) or by e-mail at rwiener@portlandmaine.gov

Evolutionary History of Alumni Hall

1834

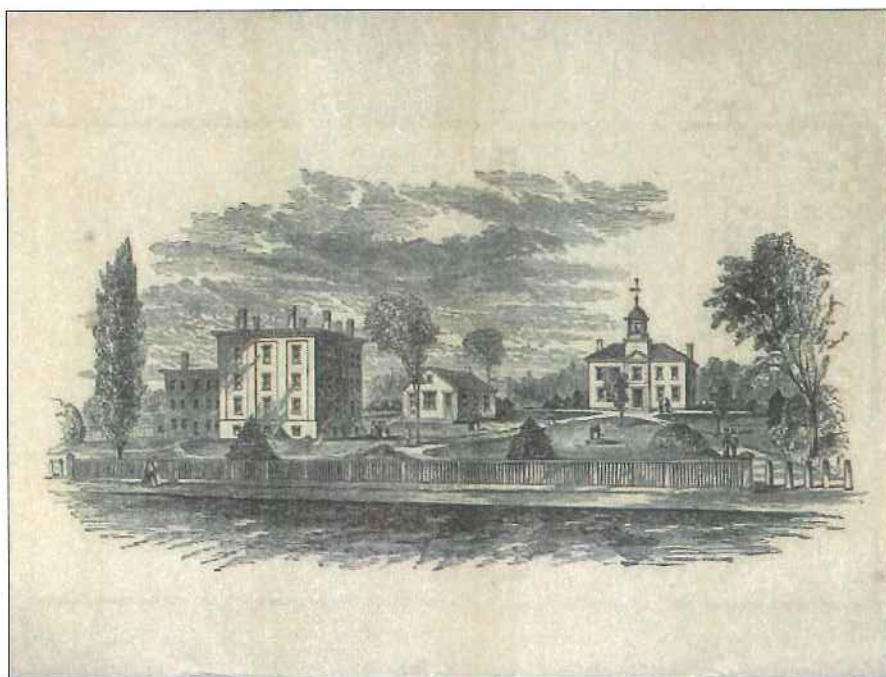
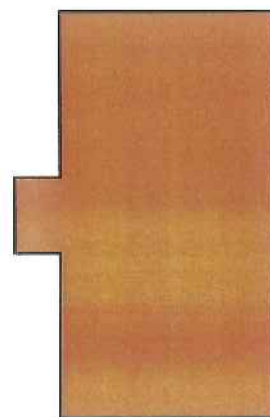


Alumni Hall

Evolutionary History of Alumni Hall



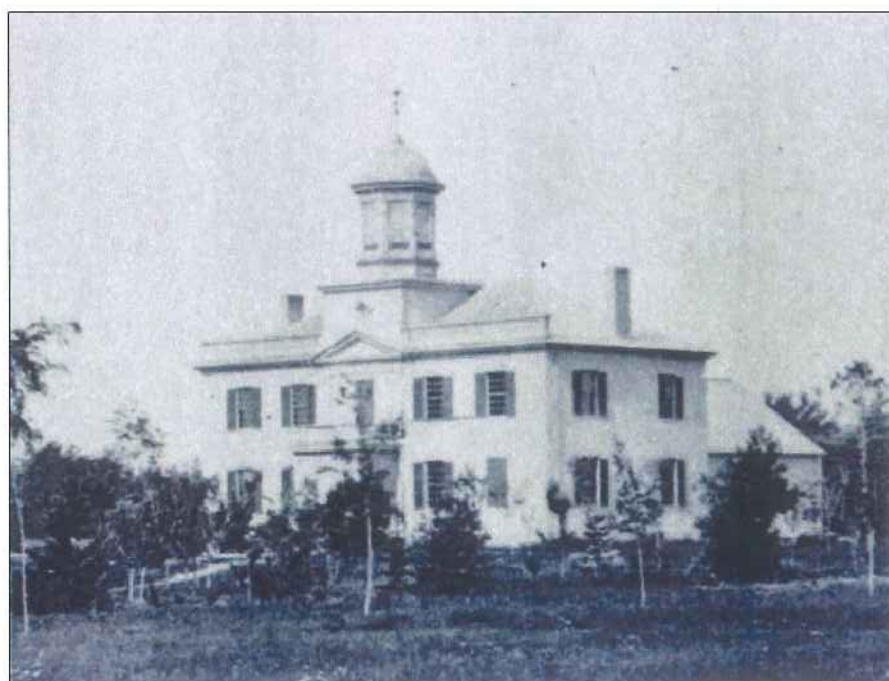
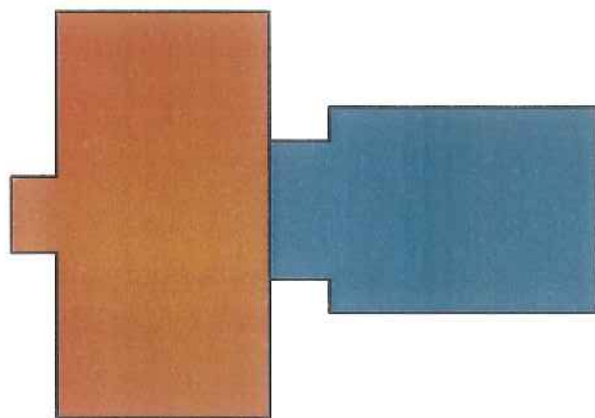
c.1860



Alumni Hall with Separate Annex

Evolutionary History of Alumni Hall

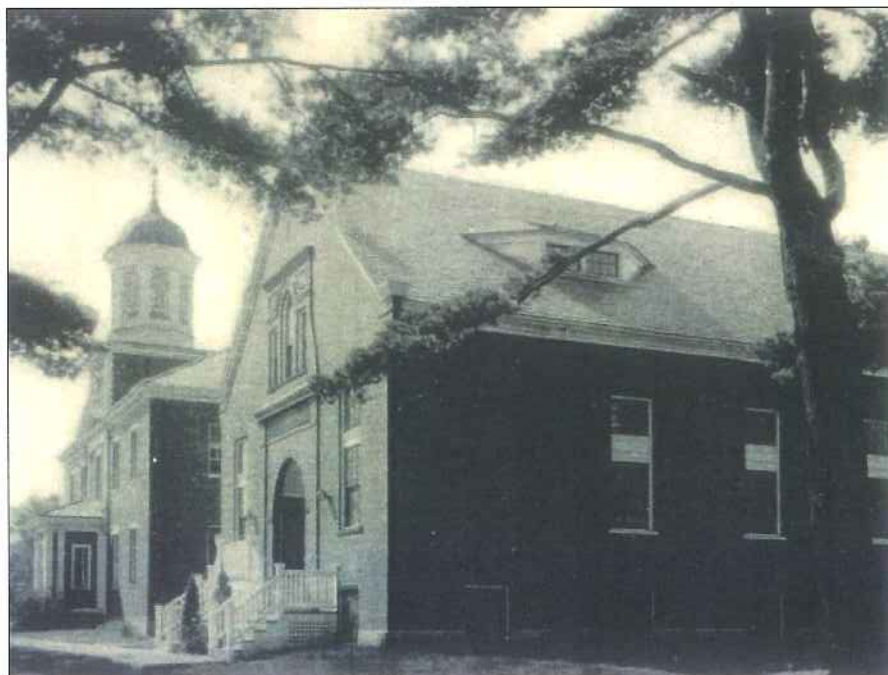
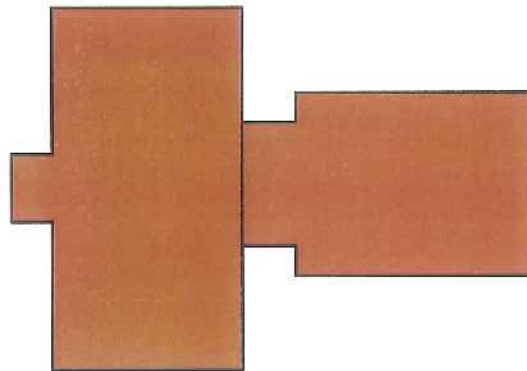
c.1870



Annex is Attached to Alumni Hall

Evolutionary History of Alumni Hall

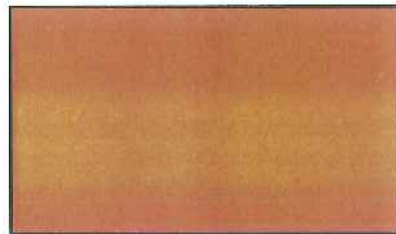
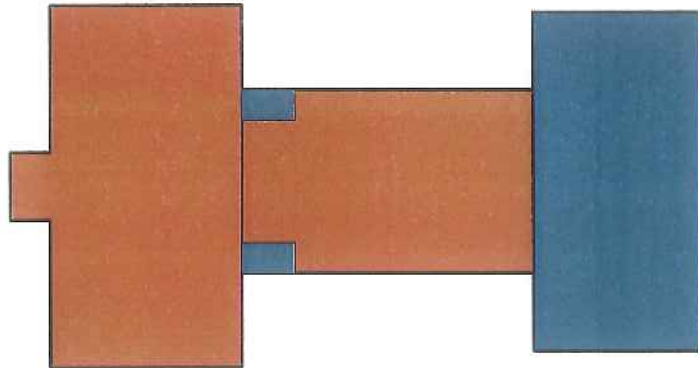
1900



McArthur Gym is Built Adjacent to Alumni Hall

Evolutionary History of Alumni Hall

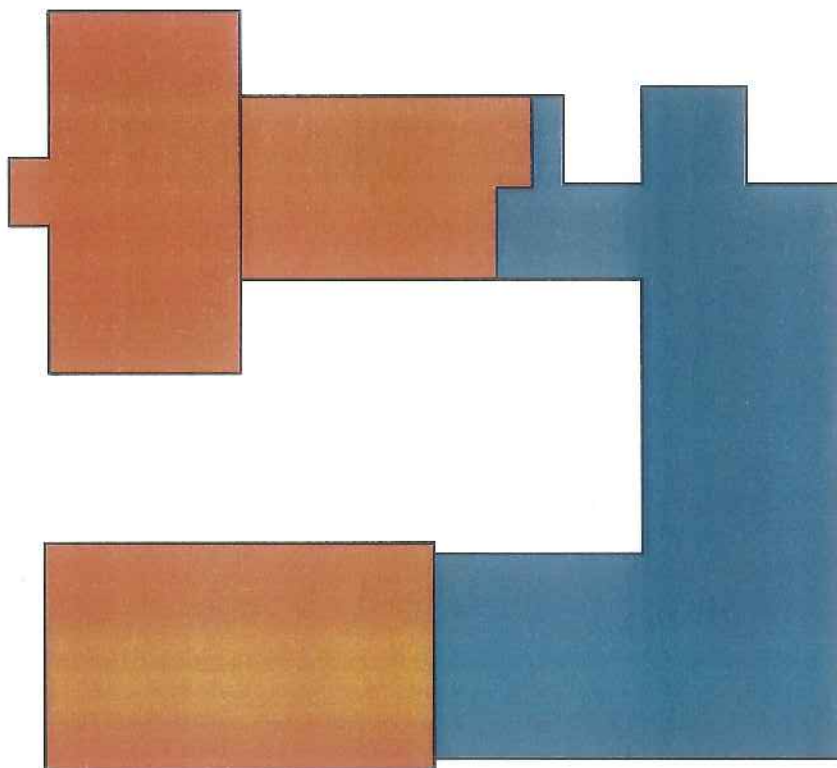
c.1936



Theater is Built & Attached to Alumni Hall with Annex

Evolutionary History of Alumni Hall

1987



Abplanalp Library Joins Alumni & McArthur Gym



Alumni Hall Rehabilitation
University of New England
Historic Preservation Review
November 5, 2014

Arial View of the Campus





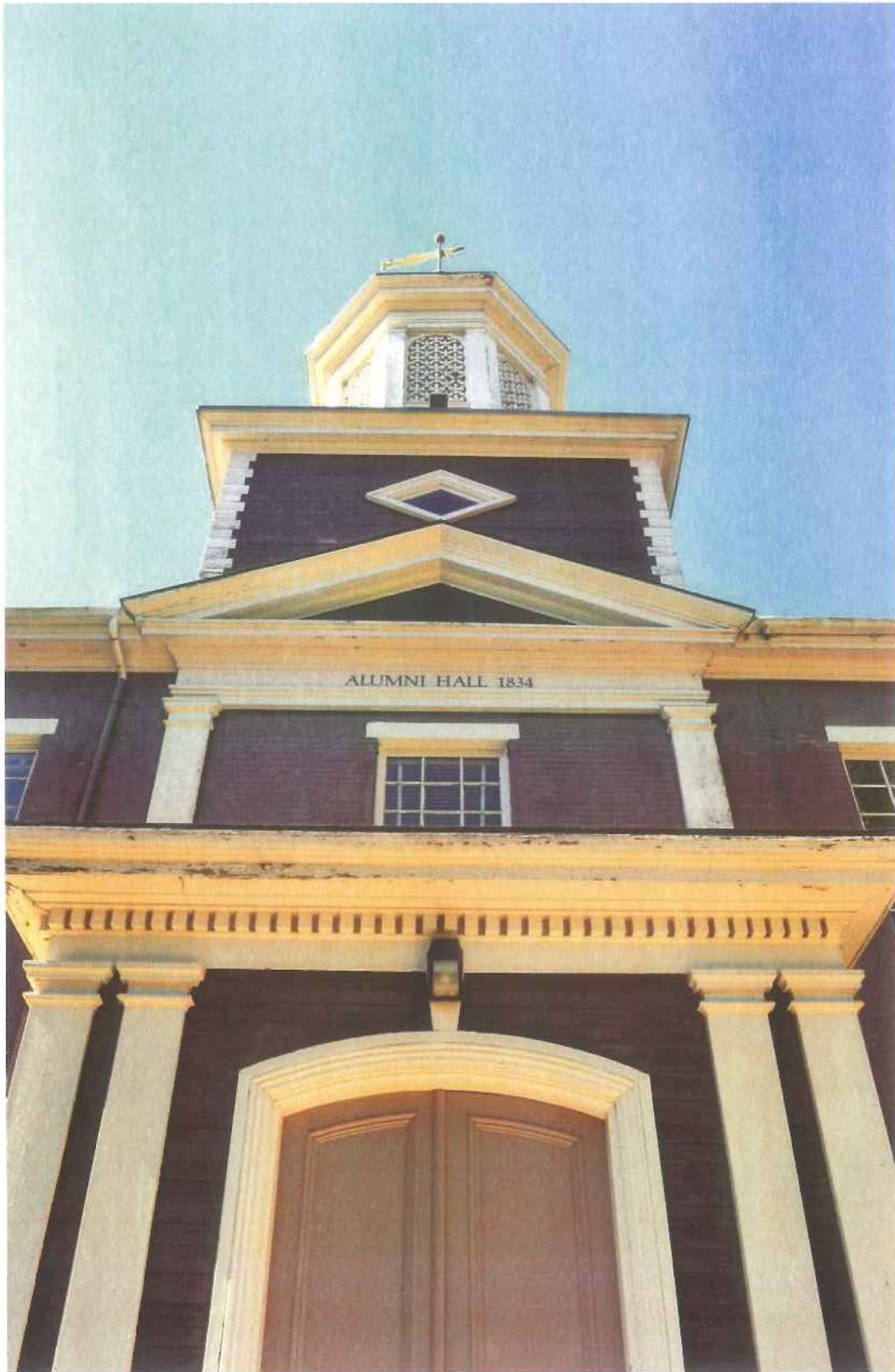
Alumni Hall Rehabilitation
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Historic Preservation Review
November 5, 2014



Alumni Hall



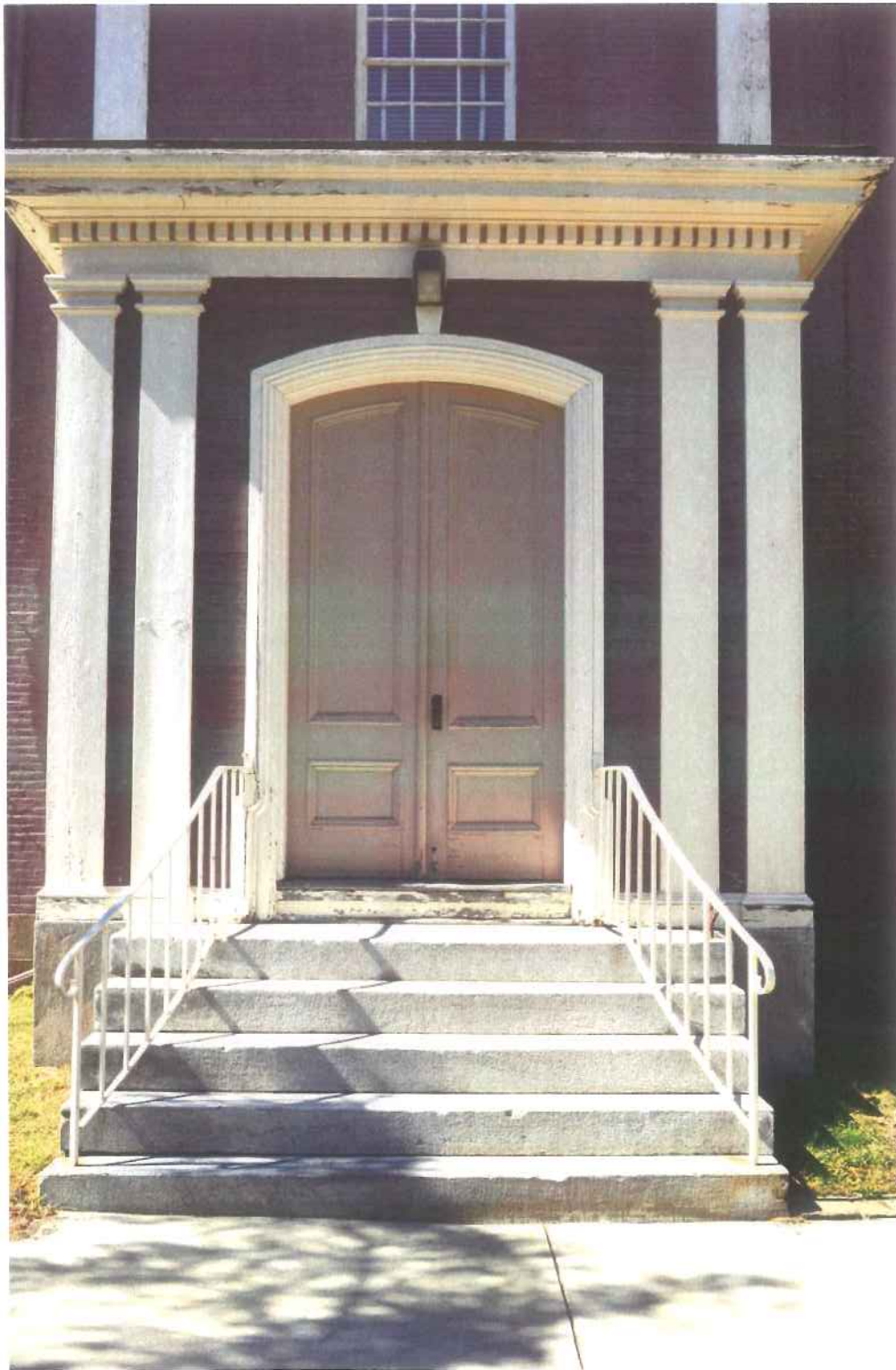
Alumni Hall Rehabilitation
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Historic Preservation Review
November 5, 2014



Front Entry



Alumni Hall Rehabilitation
University of New England
Historic Preservation Review
November 5, 2014



Front Door



Alumni Hall Rehabilitation
University of New England
Historic Preservation Review
November 5, 2014



Entrance to Courtyard shared with McArthur



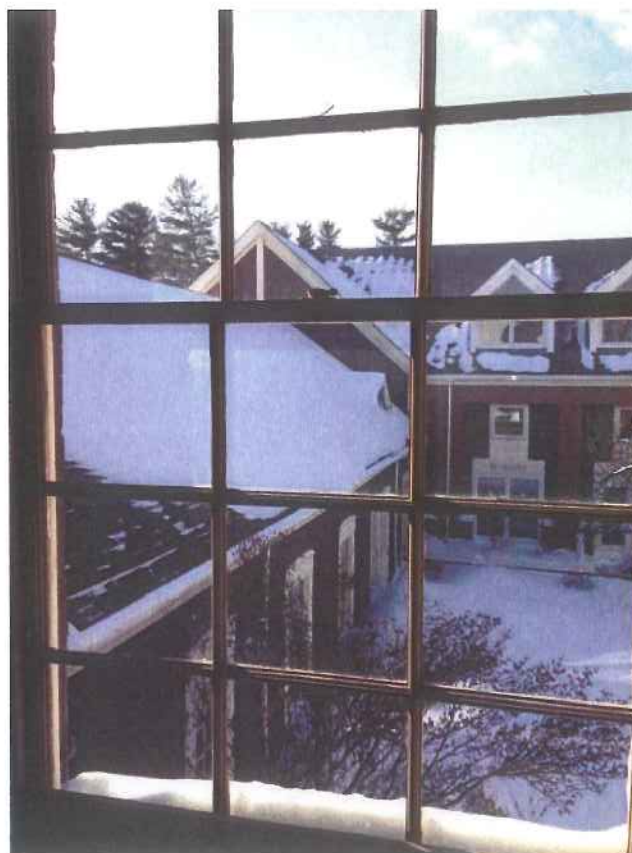
Alumni from the Courtyard



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The Annex from the Courtyard



**View of the Courtyard and
Annex from Alumni Hall Second
Floor**





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Historic Preservation Review
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The South Facade of Abplanalp



The South Façade of Annex



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View of Annex from Parking Lot



Roof top connection between Alumni and Annex



Alumni Hall Rehabilitation
University of New England
Historic Preservation Review
November 5, 2014



Typical Alumni Window



Alumni Entry Window



Typical Annex Window



Alumni Scraphiti



Alumni Hall Rehabilitation
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November 5, 2014



Alumni Eave



Annex Eave



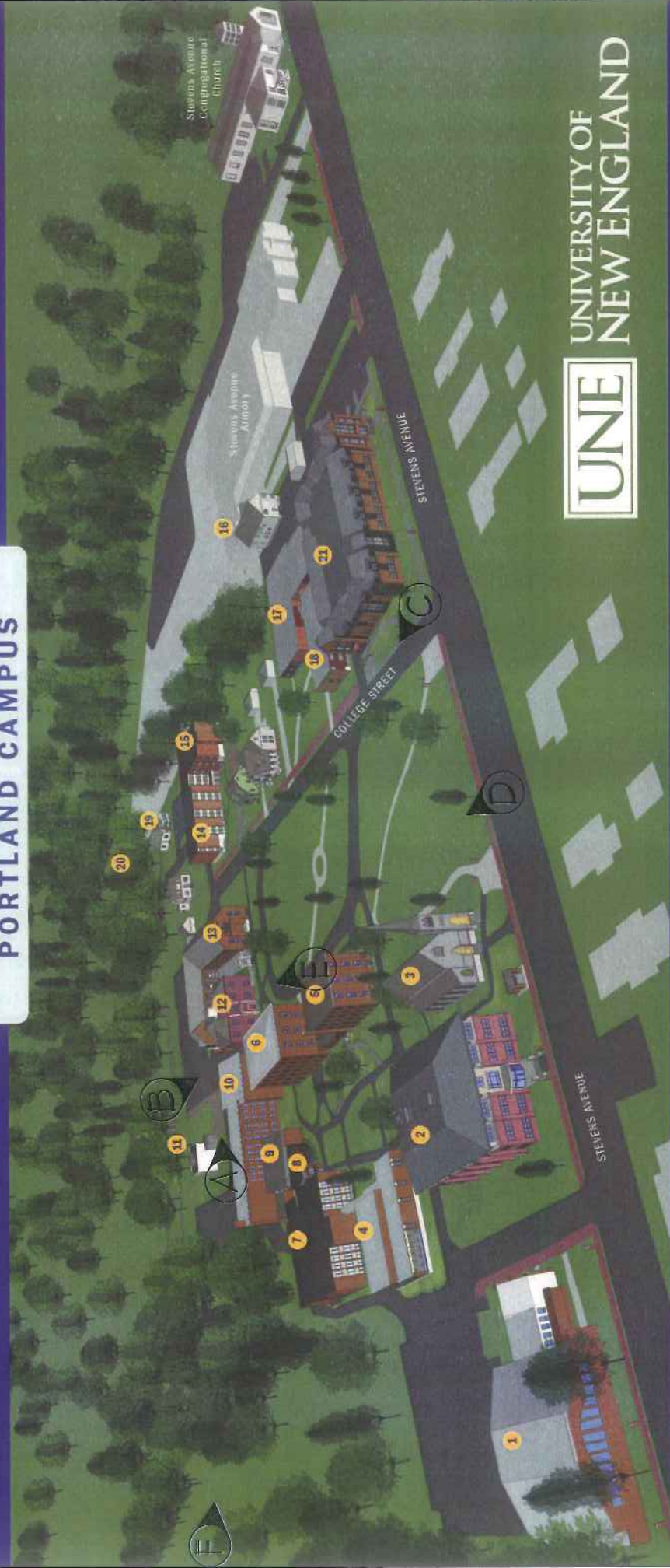
**Lattice and Bell in the
Cupola**



CAMPUS AND PHOTO MAP

UNIVERSITY OF NEW ENGLAND

PORTLAND CAMPUS



UNIVERSITY OF
NEW ENGLAND

- | | | |
|---|---|--|
| 1. Beverly Burpee Finley '44
Recreation Center | 8. Parker Pavilion | 16. Facilities Management |
| 2. College of Pharmacy | 9. Interactive Classroom | 17. Alexander Hall |
| 3. Eleanor DeWolfe Ludcke '26
Auditorium | 10. Proctor Hall | 18. Linnell Hall |
| 4. Coleman Dental Hygiene Building | 11. Art Gallery | 19. Safety and Security/
Shuttle Terminal |
| 5. Goddard Hall | 12. Alumni Hall | 20. Gulliver's Field |
| 6. Hersey Hall | 13. Josephine S.
Abplanalp '45 Library | 21. Oral Health Center |
| 7. Blewett Hall | 14. Ginn Hall | |
| | 15. McDougall Hall | |

The UNE Portland Campus is proud to be on the National Register of Historic Places (1977) and the original home of Westbrook Seminary (1831–1929), Westbrook Junior College (1929–1970) and Westbrook College (1970–1996).



Alumni Hall Rehabilitation
University of New England
Historic Preservation Review
November 5, 2014



A: Abplanalp, annex and Alumni from Parking Lot



B: Abplanalp with Alumni in the Background from Parking Lot



Alumni Hall Rehabilitation
University of New England
Historic Preservation Review
November 5, 2014



C: View towards Alumni Hall from College Ave



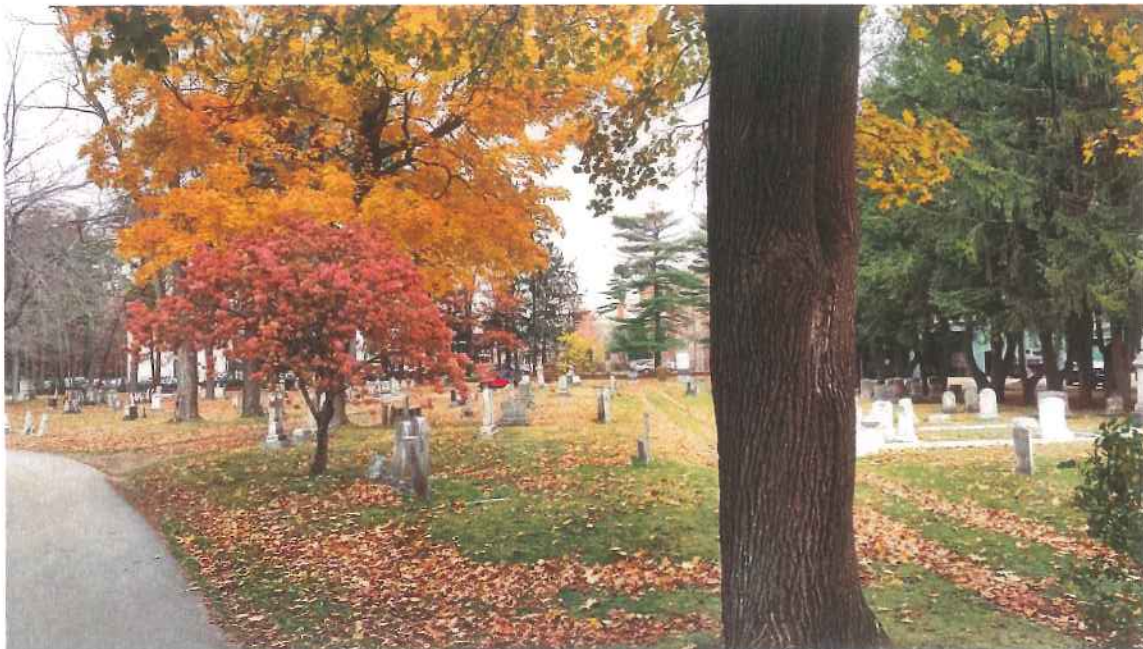
D: View towards Alumni Hall from Stevens Ave



Alumni Hall Rehabilitation
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Historic Preservation Review
November 5, 2014

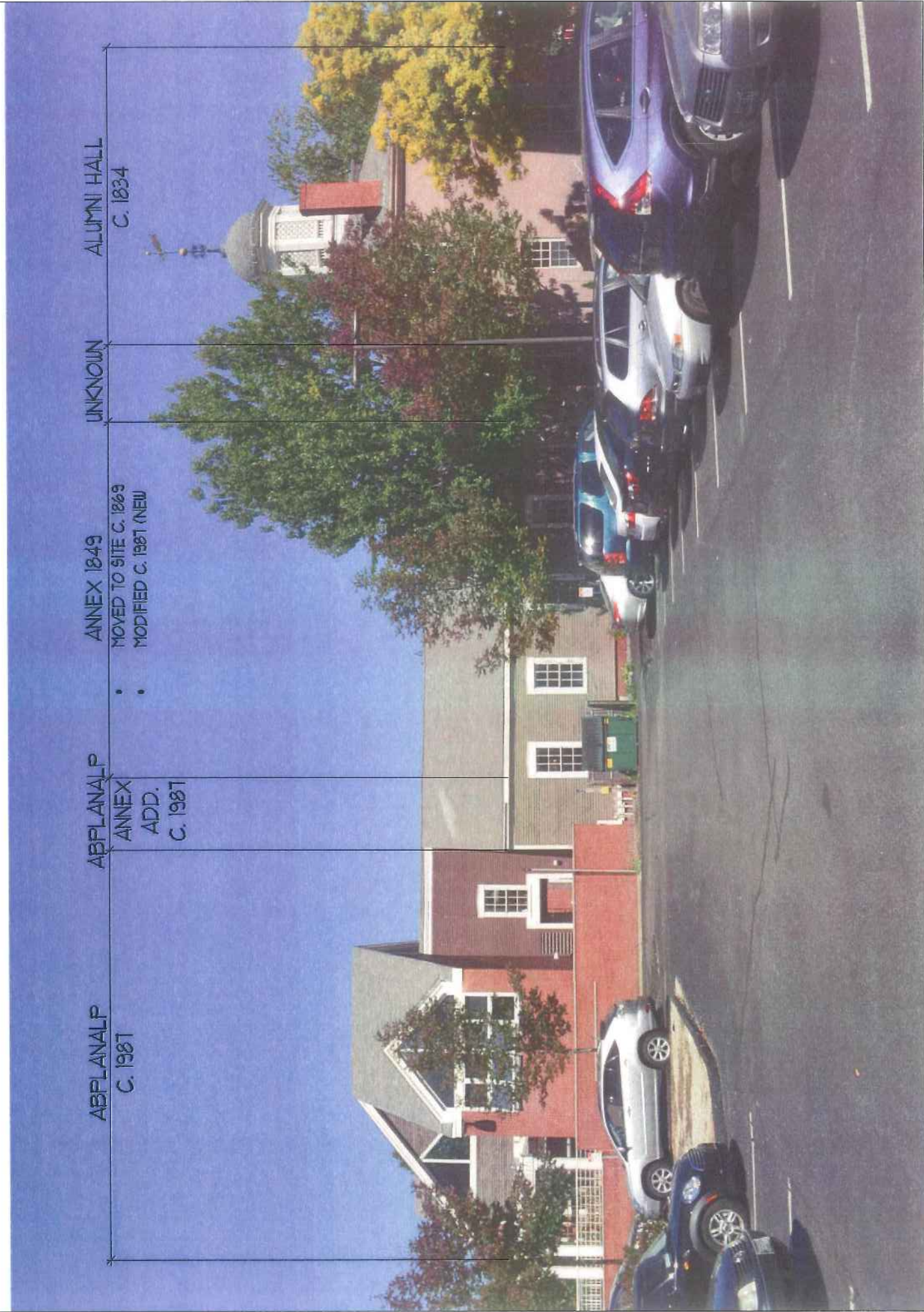


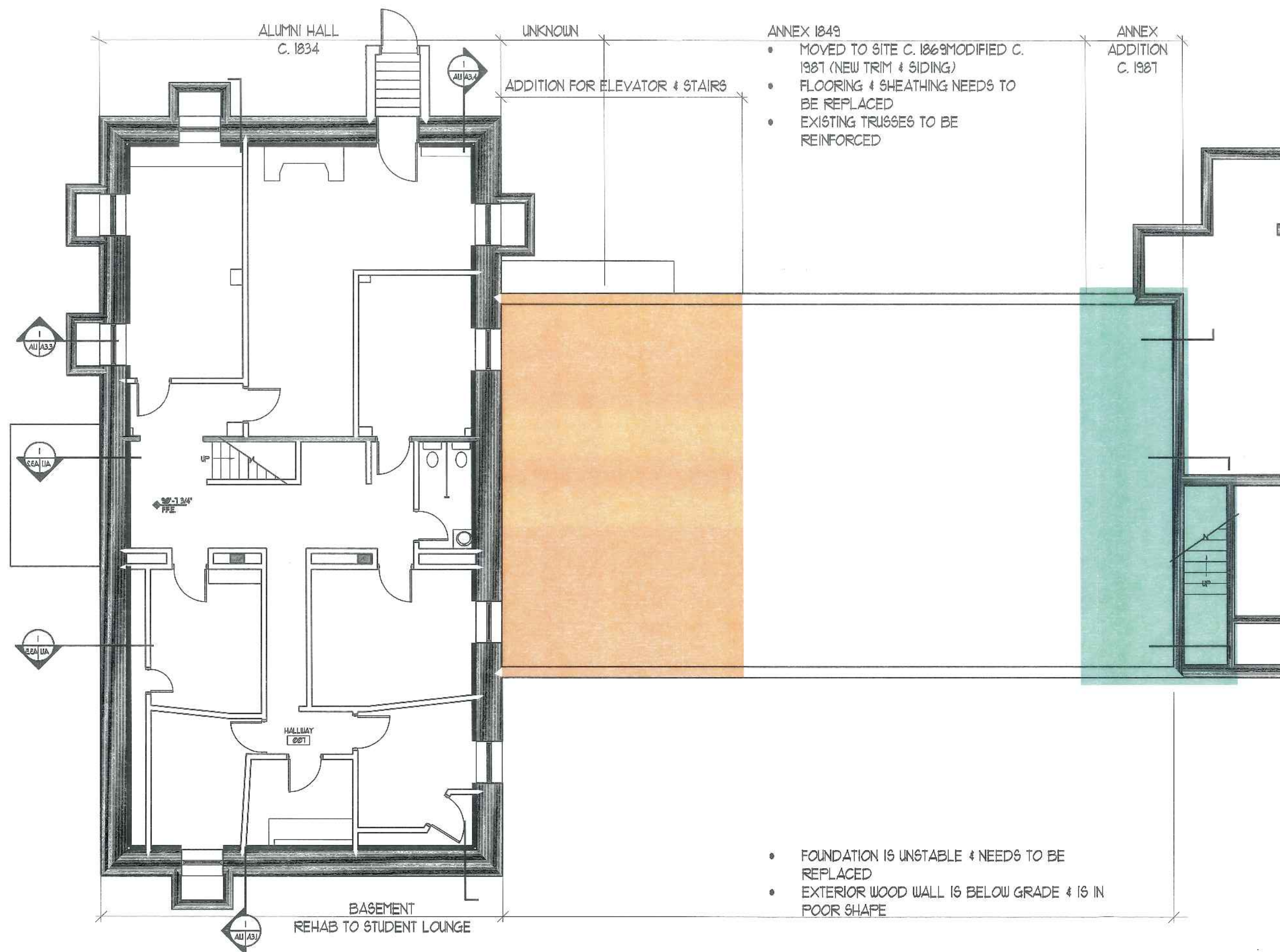
E: View of Alumni Hall from Hersey Hall



F: View towards Alumni Hall from Cemetery Road

ABPLANALP, ANNEX AND ALUMNI HALL ELEVATION





ALUMNI HALL
C. 1834



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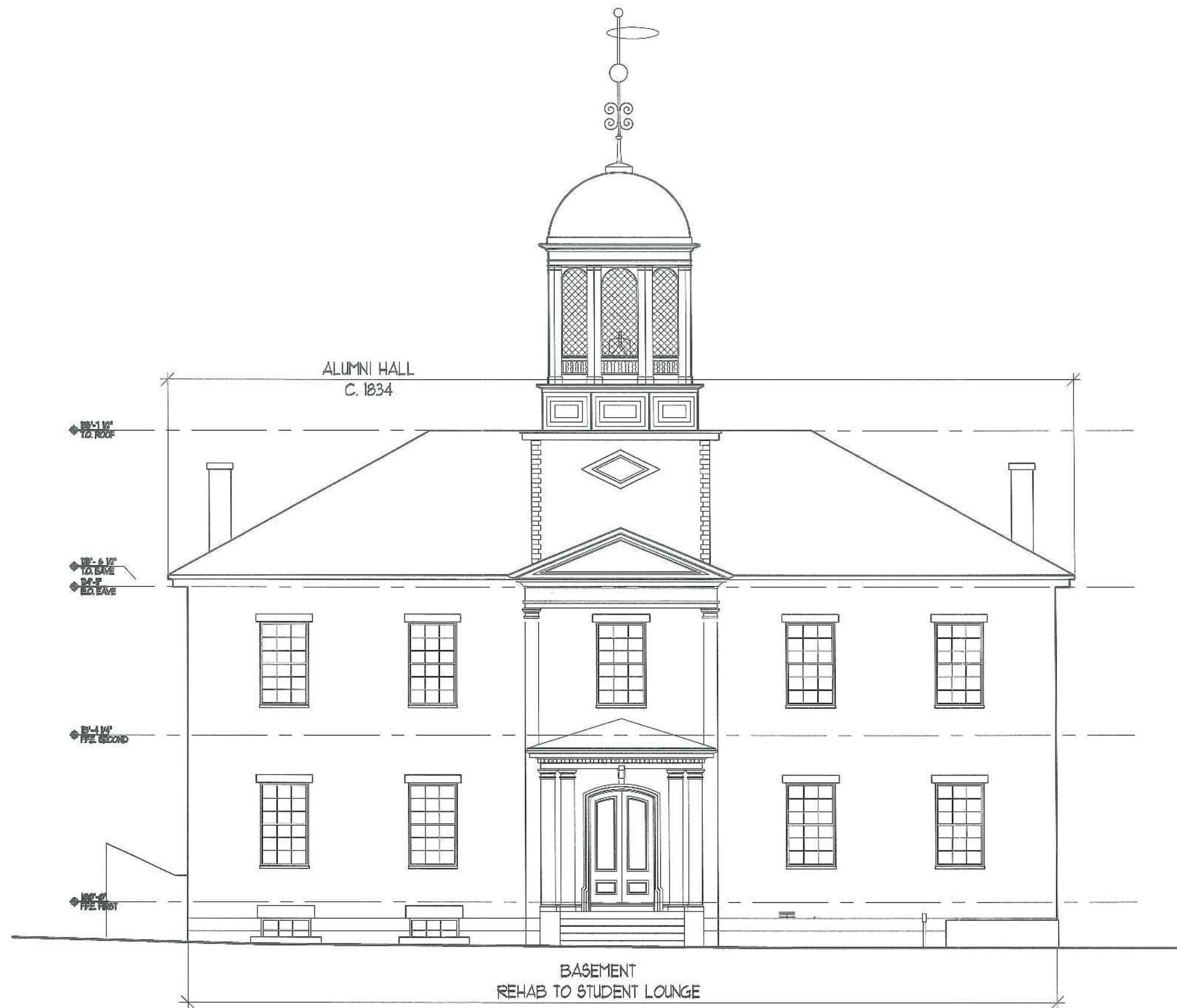
**ALUMNI HALL
RENOVATION**

**EXTERIOR
ELEVATION**

Project Number	14525
Date	November 05, 2014
Drawn by	JP & CR
Checked by	LAS

A2.1

AS NOTED





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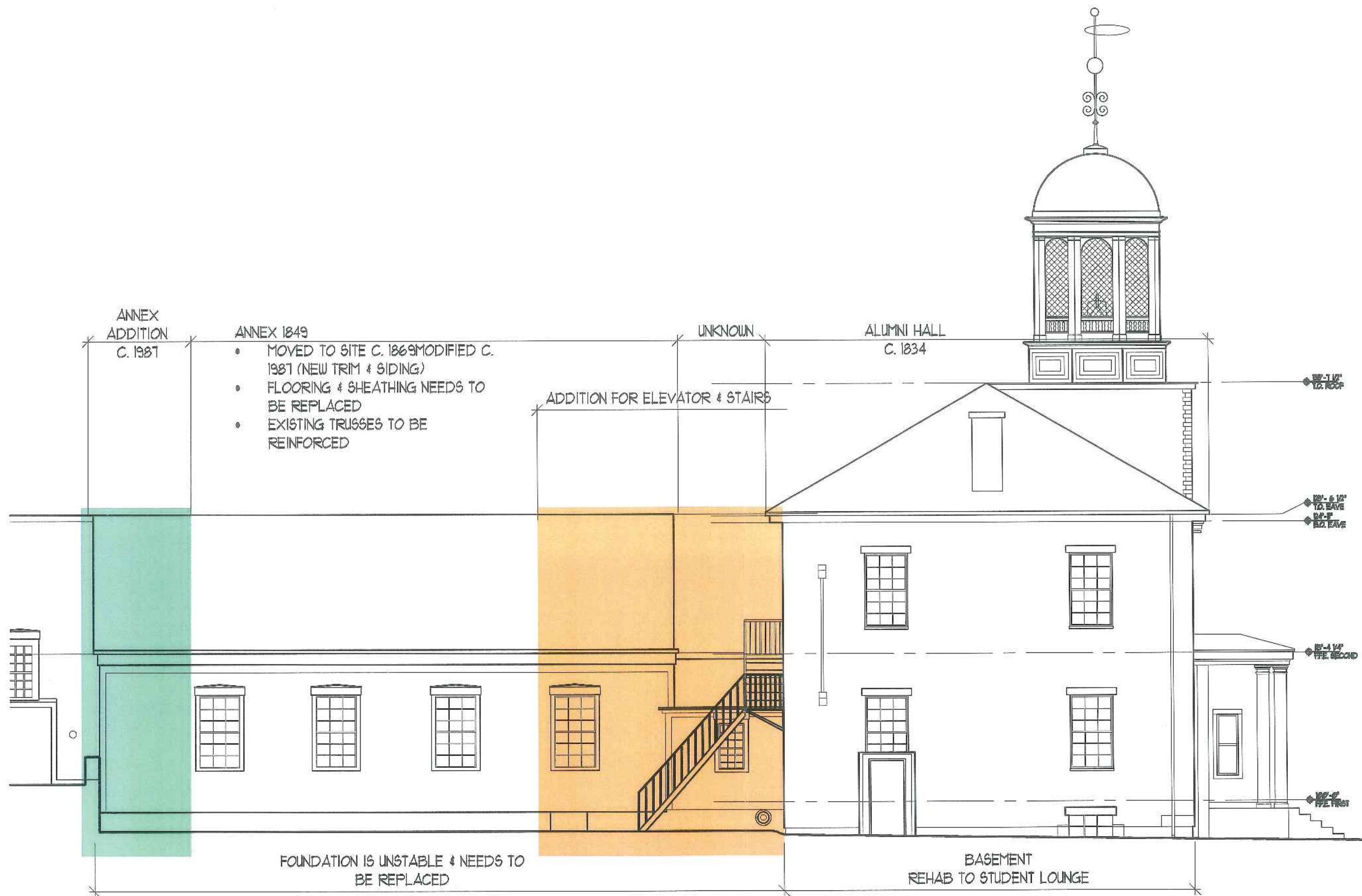
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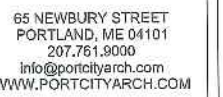
ALUMNI HALL
RENOVATION
EXTERIOR
ELEVATION

Project Number	14525
Date	November 05, 2014
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A2.2

scale AS NOTED





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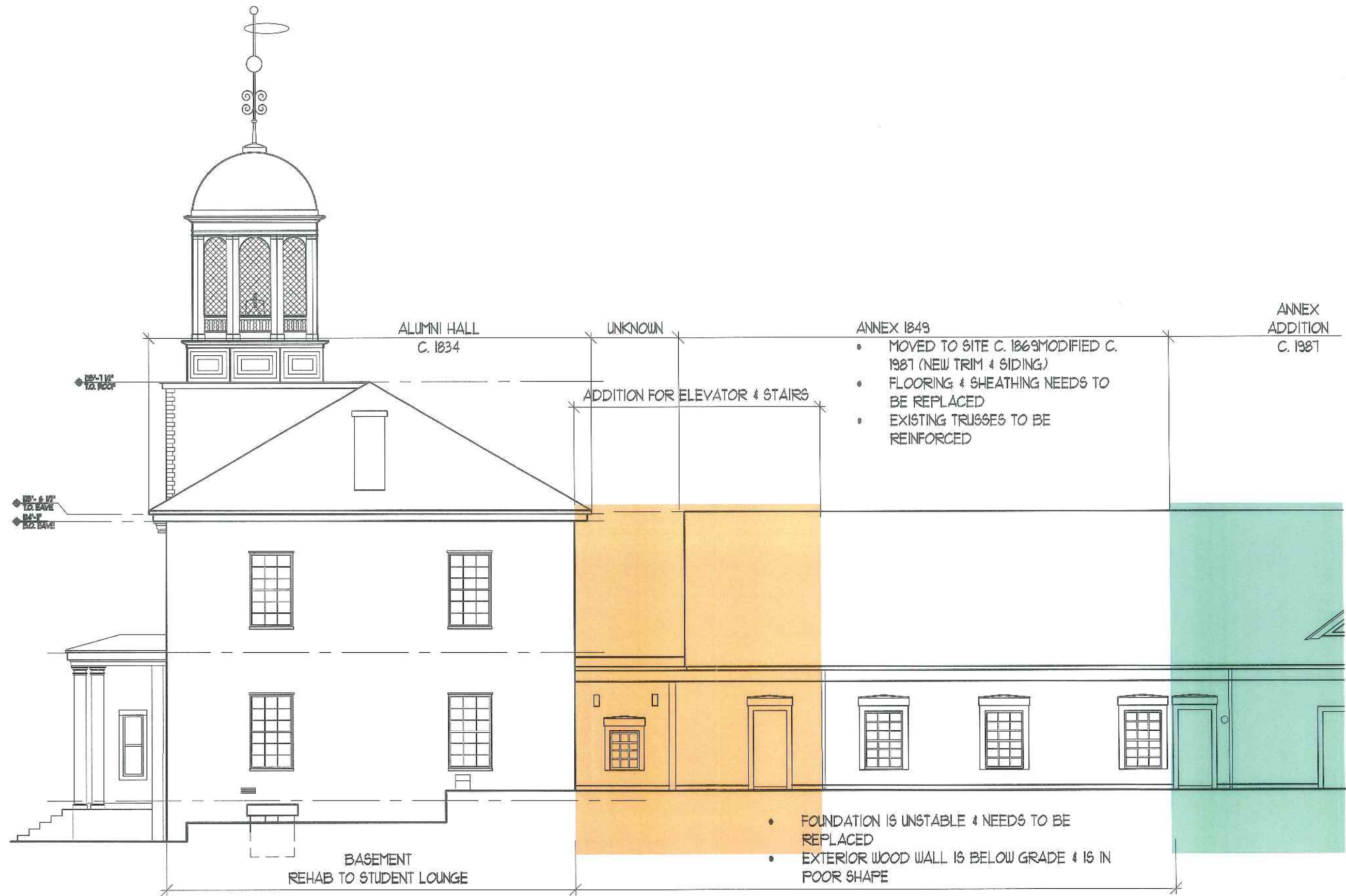
ALUMNI HALL RENOVATION

EXTERIOR ELEVATION

Project Number	14525
Date	November 05, 2014
Drawn by	JP & CR
Checked by	LAS

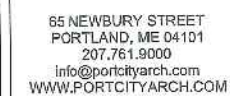
A2.3

AS NOTED



- ANNEX 1849
- MOVED TO SITE C. 1869 MODIFIED C. 1987 (NEW TRIM & SIDING)
 - FLOORING & SHEATHING NEEDS TO BE REPLACED
 - EXISTING TRUSSES TO BE REINFORCED

- FOUNDATION IS UNSTABLE & NEEDS TO BE REPLACED
- EXTERIOR WOOD WALL IS BELOW GRADE & IS IN POOR SHAPE



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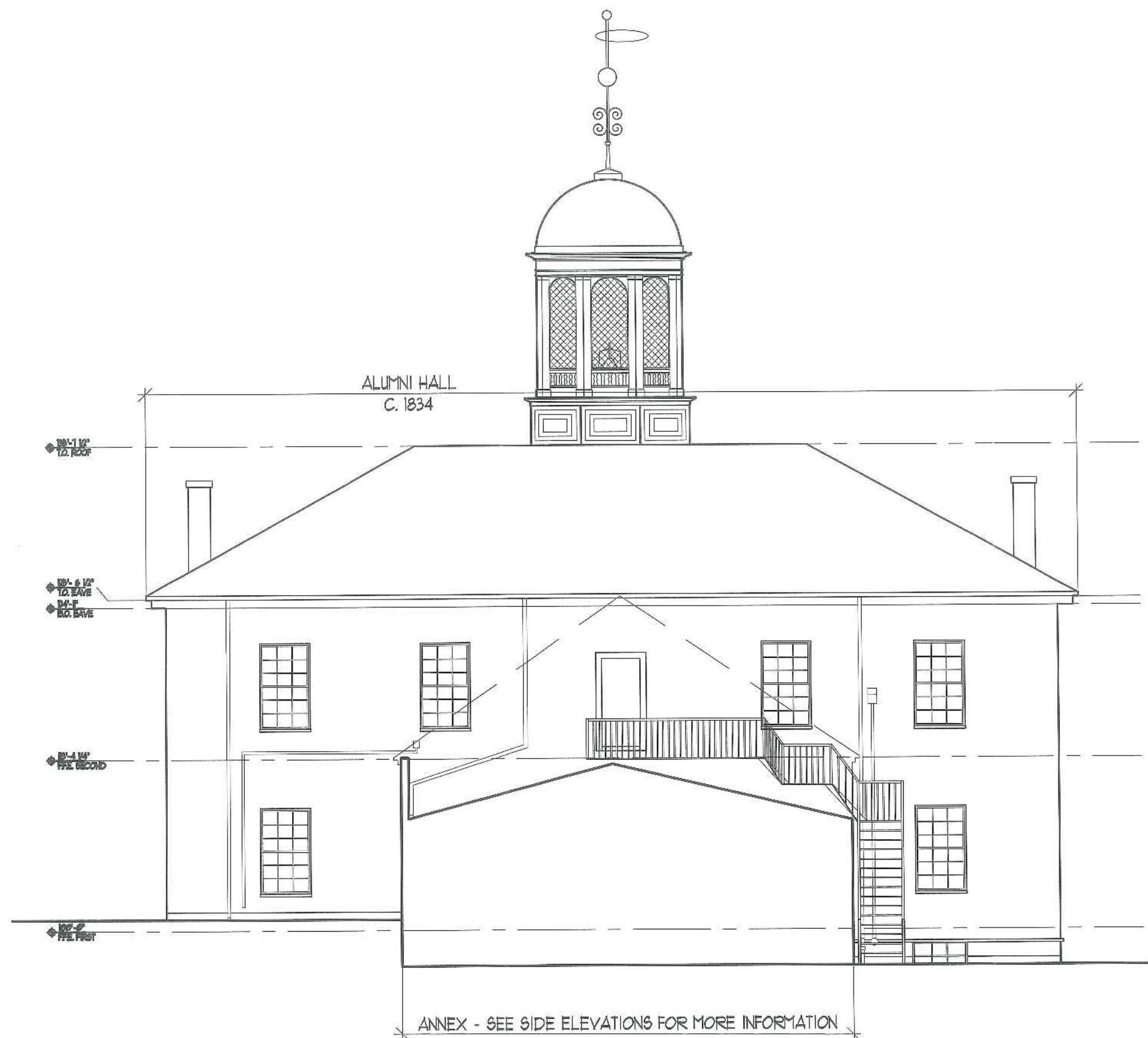
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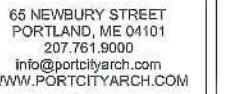
ALUMNI HALL
RENOVATION
EXTERIOR
ELEVATION

Project Number	145
Date	November 05, 20
Drawn by	JP & C
Checked by	LA

A2.4

Scale: AS NOTED





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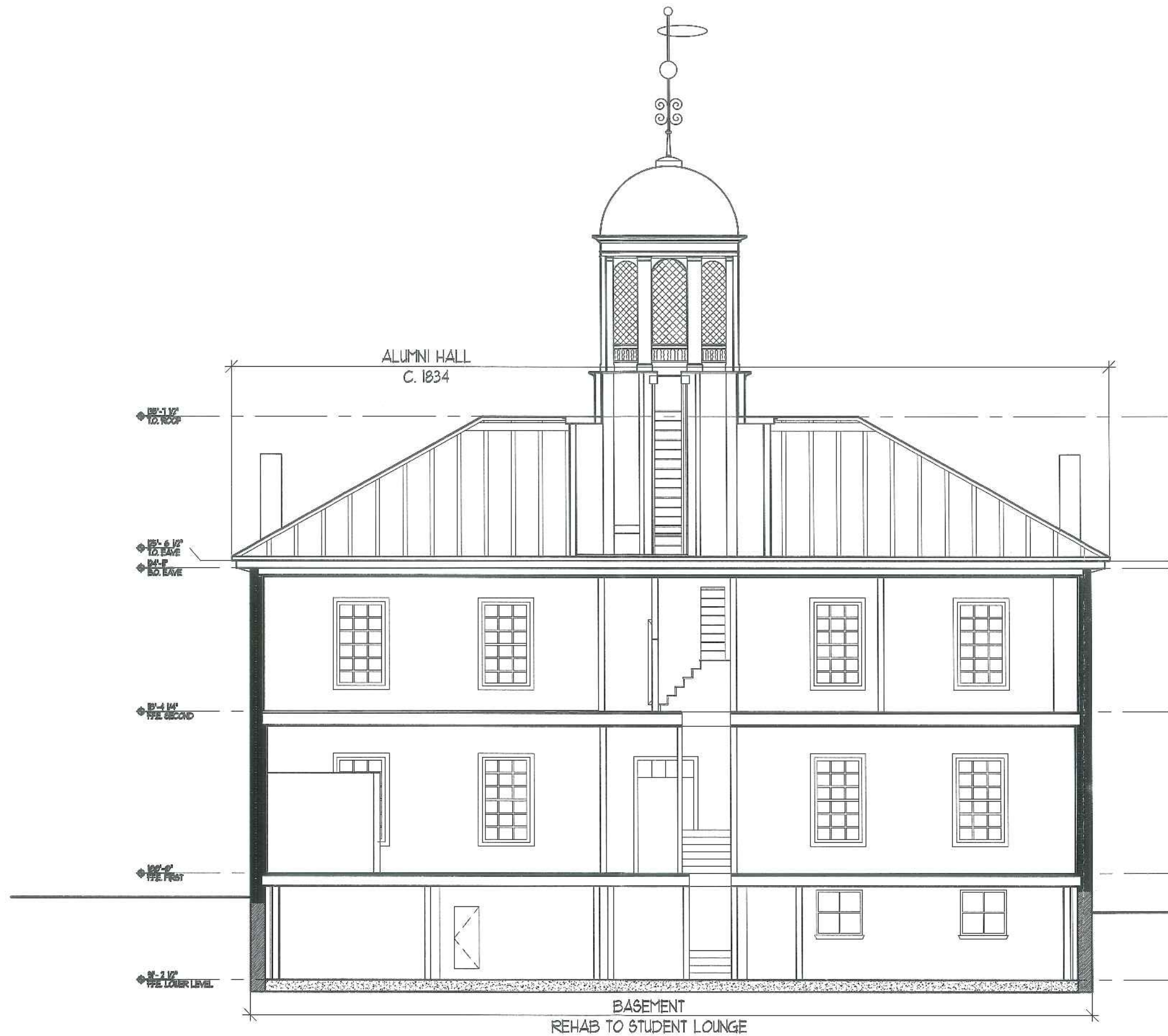
ALUMNI HALL RENOVATION

SECTION

Project Number	14525
Date	November 05, 2014
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A3.1

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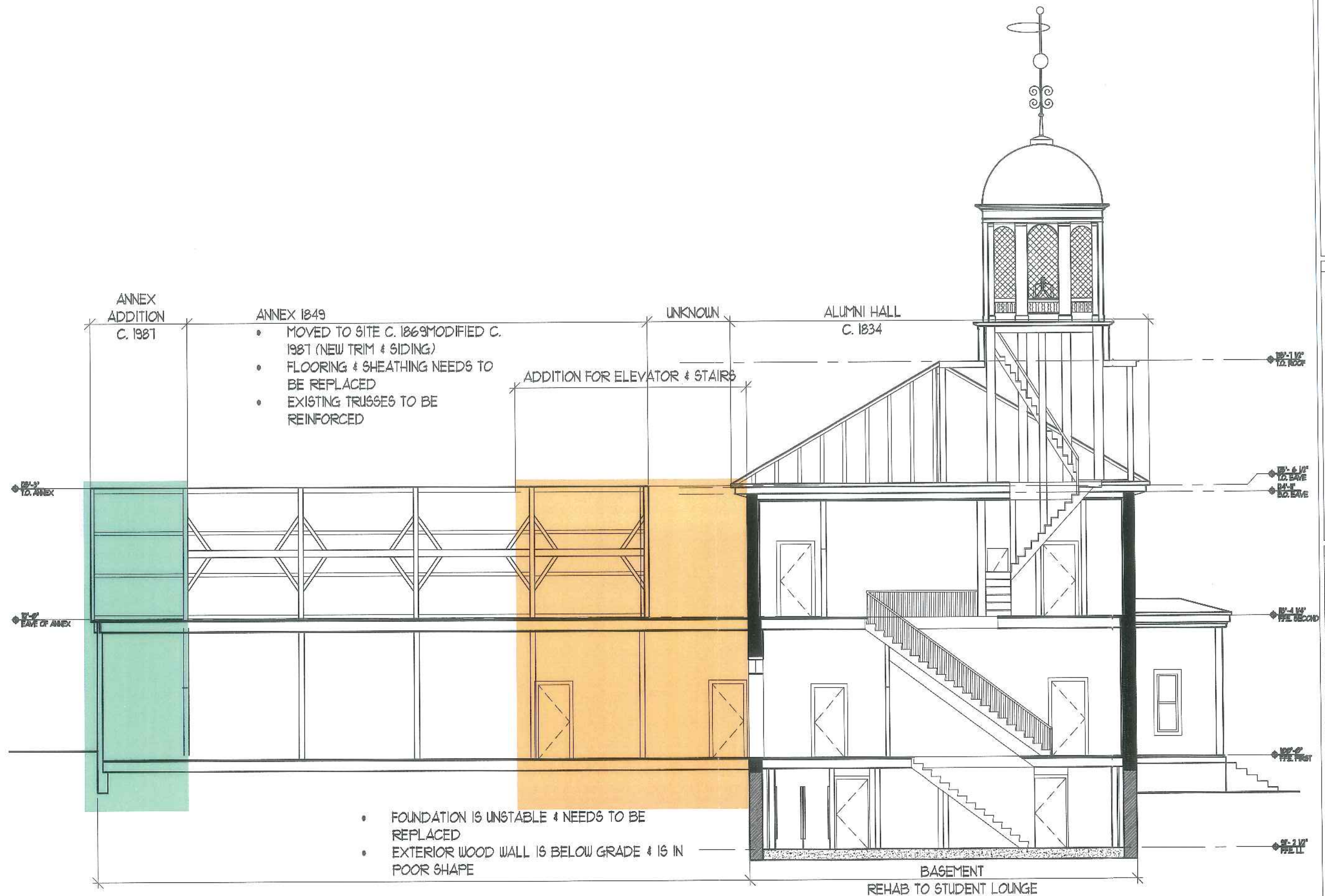
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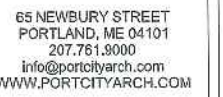
SECTION

Project Number	14525
Date:	November 05, 2014
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A3.2

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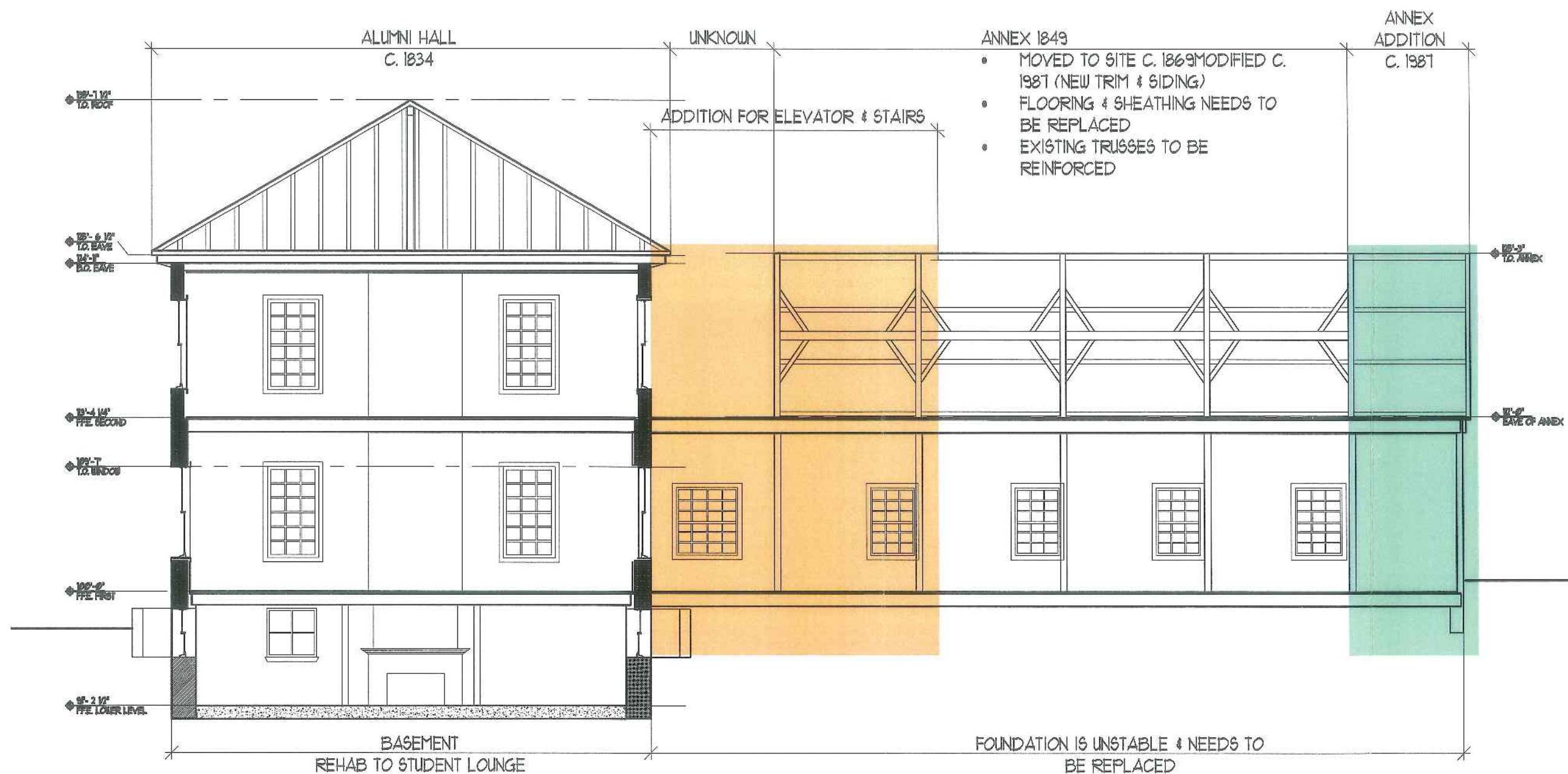
ALUMNI HALL RENOVATION

SECTION

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A3.3

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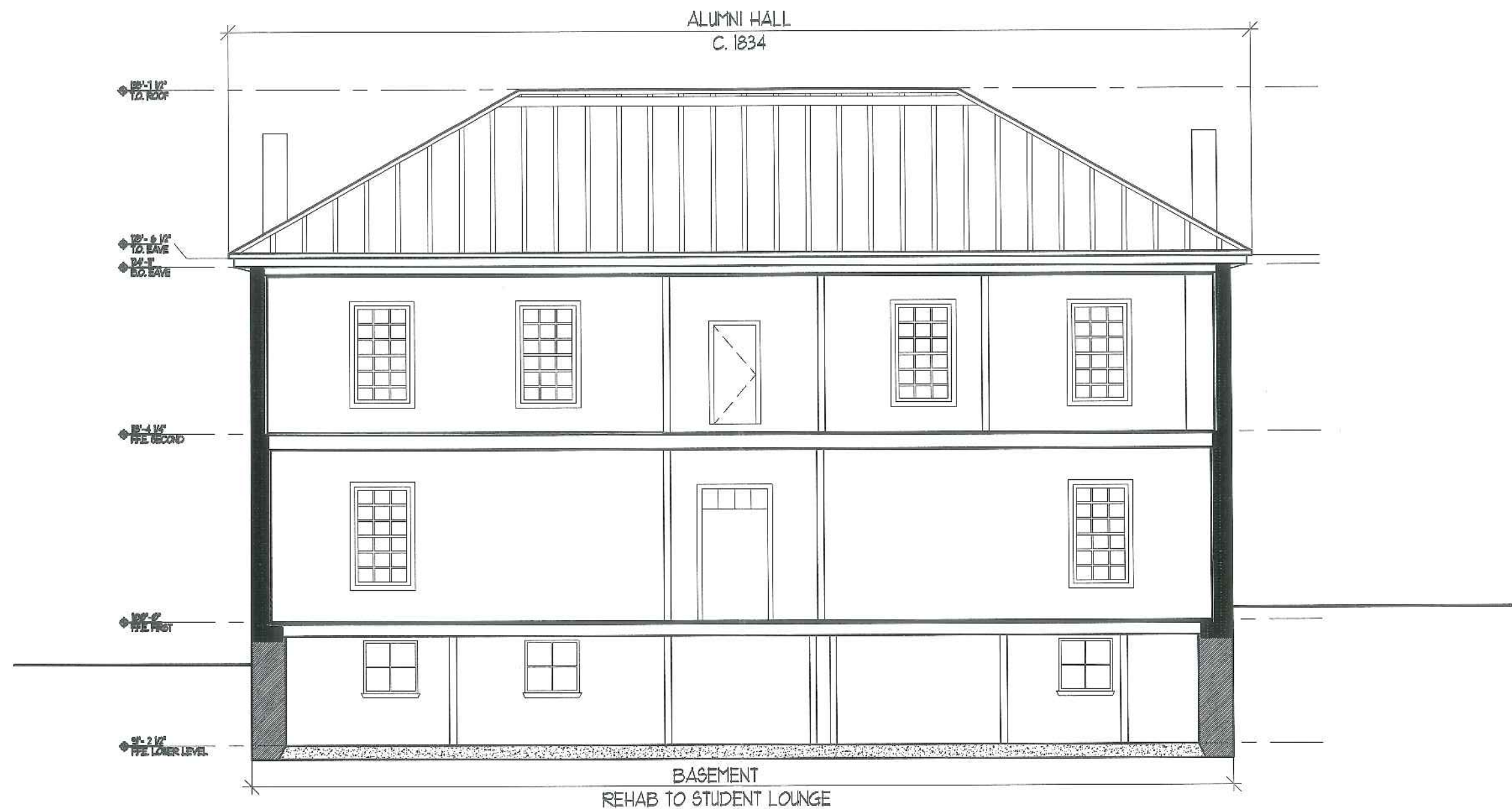
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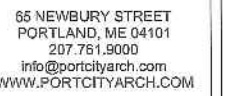
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SECTION

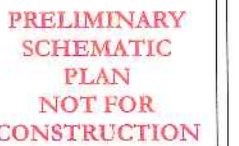
Project Number	14525
Date	November 05, 2014
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A3.4





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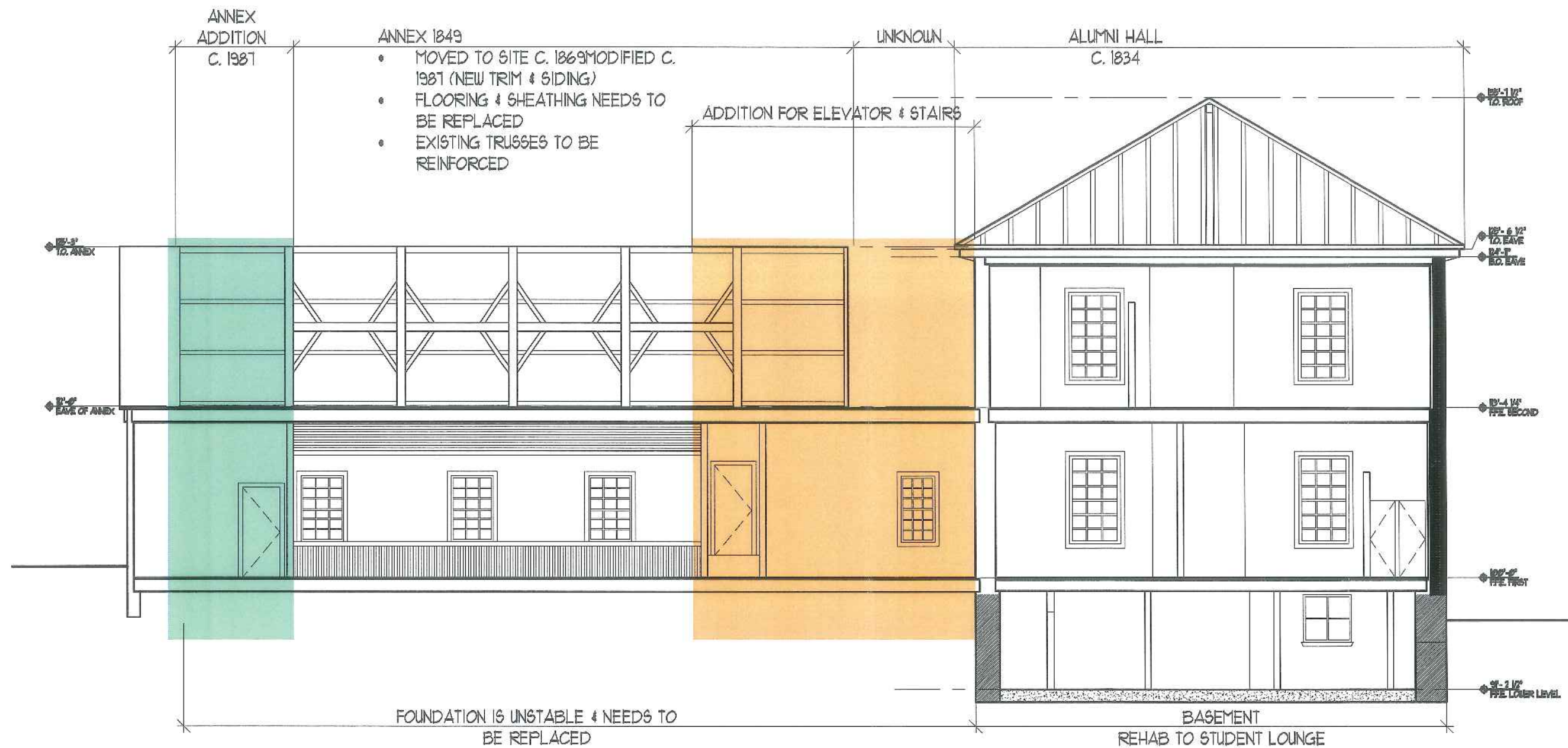
ALUMNI HALL RENOVATION

SECTION

Project Number	14525
Date	November 05, 2014
Drawn by	JP & CR
Checked by	LAS

A3.5

AS NOTED



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PORTLAND, MAINE

ALUMNI HALL RENOVATION

WINDOW DETAILS

Project Number	14525
----------------	-------

November 05, 2014

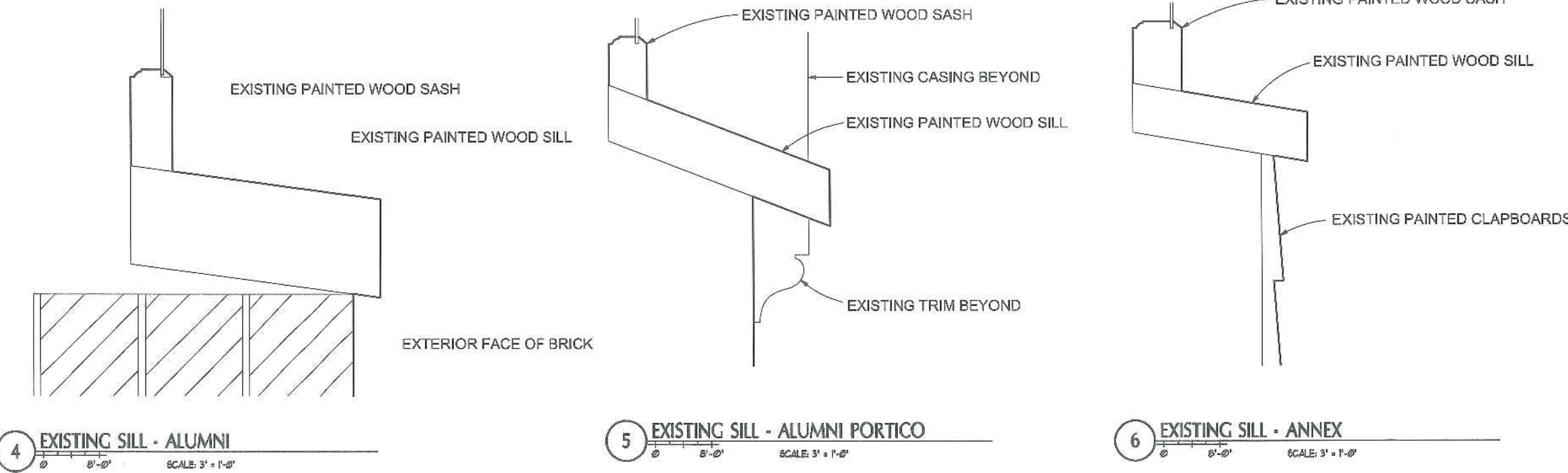
own by JP & CR

Checked by LAS

 ΔV_{eff}

ΑΛ.Χ

AS NOTED



4 EXISTING SILL - ALUMNI

5 EXISTING SILL - ALUMNI PORTICO

6 EXISTING SILL - ANNEX

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

**WORKSHOP
11 ORCHARD STREET**

TO: Chair Romano and Members of the Historic Preservation Board

FROM: Deborah Andrews, Historic Preservation Program Manager

DATE: November 12, 2014

RE: November 19, 2014 Workshop (3rd) – Preliminary Review of Proposed New Construction incorporating Existing Garage

Address: 11 Orchard Street

Applicant: Elise Ansel

Architect: Mark Mueller

Introduction

Architect Mark Mueller, on behalf of applicant Elise Ansel, has requested a workshop session to present an alternative design proposal for a new residential structure at 11 Orchard Street. An existing two-car garage on site is proposed to be incorporated into the new structure. Ms. Ansell owns the house next door at 5 Orchard Street and purchased the adjoining lot to provide additional land area for her residence and an opportunity to build a guest house/art studio.

Note that the Board has considered two previous design proposals for this project, both of which were brought forward by the current property owner. The first design, prepared by Mr. Mueller, was presented in October 2011 and the second, prepared by Amy Ferrer Rogers, in June 2012. In both instances, Board members identified a number of concerns regarding the proposed scheme's compatibility with the surrounding context. Typically, the project architect would have revised the proposal and returned to the Board for another workshop, however on both previous occasions the applicant elected not to continue the review process.

Having set the matter aside due to other commitments, Ms. Ansel is again turning her attention to the project and has retained Mr. Mueller to develop an alternative design scheme. In developing the new proposal, Mr. Mueller took into consideration the comments and concerns expressed at the Historic Preservation Board's 2011 review session.

Enclosed is Mr. Mueller's current proposal, as well as photographs of the property and surrounding context. Also enclosed for reference purposes are the two previous design

proposals—see Attachments – and --. Finally, staff has enclosed an excerpt from the Historic Resources Design Manual that elaborates on the ordinance's New Construction Standards.

Background, Board Observations at Previous Workshops

During the previous review sessions, Board members noted the inherent challenge in building on top of the property's existing garage, as the garage constrains design options. For example, the very position of the garage—immediately adjacent to the neighboring house at 21 Orchard—breaks the pattern of regular spacing of houses on the street. Also, the option of projecting the residence beyond the front plane of the garage (and thereby reducing the visual prominence of the garage itself) is not possible because of setback requirements.

Notwithstanding these inherent limitations, Board members expressed confidence that it is still possible to design a new structure that is generally compatible with its context. Unfortunately, the design proposals presented in 2011 and 2012 were found not to relate sufficiently to the surrounding context. (Copies of the previous schemes are enclosed for reference purposes, however since these earlier schemes are no longer being pursued, there is little reason to summarize the Board's comments about them.)

In an effort to provide direction to the applicant and project architects, Board members identified a number of key building characteristics that are shared by many of the houses on Orchard Street. These include:

- 1) an all-encompassing roof
- 2) fairly formal massing
- 3) a tradition of individual punched window openings, as opposed to large banks of windows
- 4) front entrances that are elevated above the street with substantial stairways leading up to them.

The Board recommended that these key characteristics be observed in any new design scheme in order to achieve compatibility.

Focus of November 19 Workshop

As with previous workshops, the purpose of Wednesday's review is to provide the project designer and applicant with preliminary feedback on the proposed design scheme, focusing initially on threshold issues such as massing, scale, relationship to the street, composition of the principal facades, degree and proportions of fenestration, etc. in relation to any discernable development patterns on the street. The Board should consider whether the proposed design solution is architecturally cohesive in and of itself and also whether it is generally compatible with the character of its surrounding context. The Board should avoid focusing on specific architectural details in this initial workshop.

Note that Sheet H-2.0 shows the front elevation of the proposed building in its Orchard Street context (see top of page). All of the houses on the north side of the street are illustrated to scale. This illustration also shows the spacing between structures.

Applicable Review Standards

While the proposal calls for adding onto an existing garage, given the scope and nature of the project, it is most appropriately reviewed as new construction. Accordingly, the Board is encouraged to review the enclosed section of the Historic Resources Design Manual that elaborates on the standards by which new construction or comprehensive remodeling projects should be evaluated. The preamble is especially instructive.

Attachments:

1. Bound application with elevations and plans
2. Photos of project site and surrounding development
3. Previous design proposals
4. Historic Resources Design Manual chapter on new construction standards (*Please save this document for future reviews*)

Ansel Studio Residence



November 05, 2014



MARK
MUELLER
ARCHITECTS

*11 Orchard Street
Portland, Maine*

Historic Preservation Application for Appropriateness:

*100 Commercial Street, Ste 205 - Portland, Maine 04101
P:207.774.9057 - F:207.773.3851 - Email: rji@muellerarchitects.com*



Date: NOVEMBER 05, 2014

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:

ANSEL STUDIO RESIDENCE - 11 ORCHARD STREET

CHART/BLOCK/LOT: 061/ D015/ 001 (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.

See attached letter.

CONTACT INFORMATION:

APPLICANT

Name: MARK MUELLER ARCHITECTS
Address: 100 COMMERCIAL ST. SUITE 205
PORTLAND, ME
Zip Code: 04101
Work #: 207.774.9057
Cell #: N/A
Fax #: 207.773.3851
Home: N/A
E-mail: rfi@muellerarchitects.com

PROPERTY OWNER

Name: 11 ORCHARD STREET LLC
Address: 5 ORCHARD STREET
PORTLAND, ME
Zip Code: 04102
Work #: 207.837.0825
Cell #: N/A
Fax #: N/A
Home: N/A
E-mail: eliseansel@gmail.com

BILLING ADDRESS

Name: 11 ORCHARD STREET LLC
Address: 5 ORCHARD STREET
PORTLAND, ME
Zip: 04102
Work #: 207.837.0825
Cell #: -
Fax #: -
Home: -
E-mail: eliseansel@gmail.com

ARCHITECT

Name: SAME AS APPLICANT
Address: _____
Zip: _____
Work #: _____
Cell #: _____
Fax #: _____
Home: _____
E-mail: _____

CONTRACTOR

Name: MONAGHAN WOODWORKS
Address: 100 COMMERCIAL STREET
PORTLAND, MAINE
Zip Code: 04101
Work #: 207.775.2683
Cell #: -
Fax #: -
Home: -
E-mail: mmonaghan@mwoodworks.com

Applicant's Signature

Owner's Signature (if different)

Activities Requiring Approval in Historic Districts

If your property is located within a historic district or is an individually designated historic structure, it is necessary to receive approval before proceeding with any exterior alteration, construction activity or site improvement that will be visible from a public way. Following is a list of activities requiring review.

Please check all those activities that apply to your proposed project.

Alterations and Repair

- ☐ Window and door replacement, including storms/screens
- ☐ Removal and/or replacement of architectural detailing (for example porch spindles and columns, railings, window moldings, and cornices)
- ☐ Porch replacement or construction of new porches
- ☐ Installation or replacement of siding
- ☐ Masonry work, including repointing, sandblasting, chemical cleaning, painting where the masonry has never been painted, or conversely, removal of paint where the masonry historically has been painted
- ☐ Installation or replacement of either roofing or gutters when they are a significant and integral feature of the structure
- ☒ Alteration of accessory structures such as garages

Additions and New Construction

- ☐ New Construction
- ☒ Building additions, including rooftop additions, dormers or decks
- ☐ Construction of accessory structures
- ☐ Installation of exterior access stairs or fire escapes
- ☐ Installation of antennas and satellite receiving dishes
- ☐ Installation of solar collectors
- ☐ Rooftop mechanicals

Signage and Exterior Utilities

- ☐ Installation or alteration of any exterior sign, awning, or related lighting
- ☐ Exterior lighting where proposed in conjunction with commercial and institutional signage or awnings
- ☐ Exterior utilities, including mechanical, plumbing, and electrical, where placed on or near clearly visible facades

Site Alterations

- ☒ Installation or modification of site features other than vegetation, including fencing, retaining walls, driveways, paving, and re-grading

Moving and Demolition

- ☐ Moving of structures or objects on the same site or to another site
- ☐ Any demolition or relocation of a landmark contributing and/or contributing structure within a district

Note: Your project may also require a building permit. Please call Building Inspections (874-8703) to make this determination.

ATTACHMENTS

To supplement your application, please submit the following items, *as applicable to your project*. Keep in mind that the information you provide the Historic Preservation Board and staff is the only description they will have of your project or design. Therefore, it should precisely illustrate the proposed alteration(s).

- ☒ Exterior photographs (required for all applications.) Include general streetscape view, view of entire building & close-ups of affected area.
- ☒ Sketches or elevation drawings at a minimum 1/4" scale. Please label relevant dimensions. All plans shall be submitted in 11" x 17" format except for major projects, where 22" x 34" plans are requested. Applicants for major projects should submit one (1) 11" x 17" copy for scanning purposes.
- ☒ Details or sections, where applicable.
- ☒ Floor plans, where applicable.
- ☒ Site plan showing relative location of adjoining structures.
- ☐ Catalog cuts or product information (e.g. proposed windows, doors, lighting fixtures)
- ☐ Materials - list all visible exterior materials. Samples are helpful.
- ☐ Other(explain) _____

If you have any questions or need assistance in completing this form, please contact Historic Preservation staff: Deb Andrews (874-8726) or by e-mail at dga@portlandmaine.gov

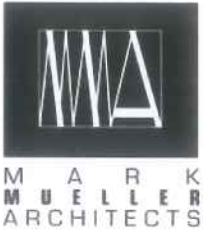
Please return this form, application fee (see attached fee schedule), and related materials to:

Historic Preservation Program
Department of Planning and Urban Development
Portland City Hall, 4th Floor
389 Congress Street
Portland, ME 04101

Standards for Review of Alterations to Historic Buildings

In considering an application for a Certificate of Appropriateness involving alterations, the Historic Preservation Board and Staff the following review standards, as provided in the City's historic preservation ordinance:

- (1) Every reasonable effort shall be made to provide a compatible use for the property which requires minimal alteration to the character-defining features of the structure, object or site and its environment or to use a property for its originally intended purpose.
- (2) The distinguishing original qualities or character of a structure, object or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
- (3) 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.
- (4) Changes which may have taken place in the course of time are evidence of the history and development of a structure, object or site and its environment. Changes that have acquired significance in their own right, shall not be destroyed.
- (5) Distinctive features, finishes, and construction techniques or examples of skilled craftsmanship which characterize a structure, object or site shall be treated with sensitivity.
- (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.
- (7) 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.
- (8) 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.
- (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.



Date: November 5, 2014

Project Narrative

RE: 11 Orchard Street
Portland, Maine

On behalf of Elise Ansel, we are submitting a new application to your committee for review. Through various considerations by the owner, this new submission provides a design that has a gentler approach in scale and use of materials with respect to the neighborhood.

The owners, Elise Ansel and James Mullen, have within 5 years completed a historic restoration to the Isabele B. Hay House (1928) on the corner of Orchard and Fletcher Streets. Now they wish to build an accompanying guest house for weekend visitors. Currently, the site is under utilized and contains a partially below grade two car garage. As you may know, an anomaly of this project, the building contains a "fallout" shelter tucked into the high ground.

In working with the Portland zoning department, it was determined this lot is not contiguous with the main house, therefore we are required to construct a building that meets the definition of a dwelling. The design meets all this criteria.

The new design, in its simplicity is being covered by a large single span hip roof.

A side entrance facing South has been designed for use by the owner and guests to enter the house. A small flat roof has been designed to comply with tight building setbacks and albeit small, will act as a front porch. Stone steps, pavers and retaining walls provide a smooth natural transition of the steep grade to the entrance. Other stone flat work provide outdoor living spaces to be used by the owners and family for outdoor events.

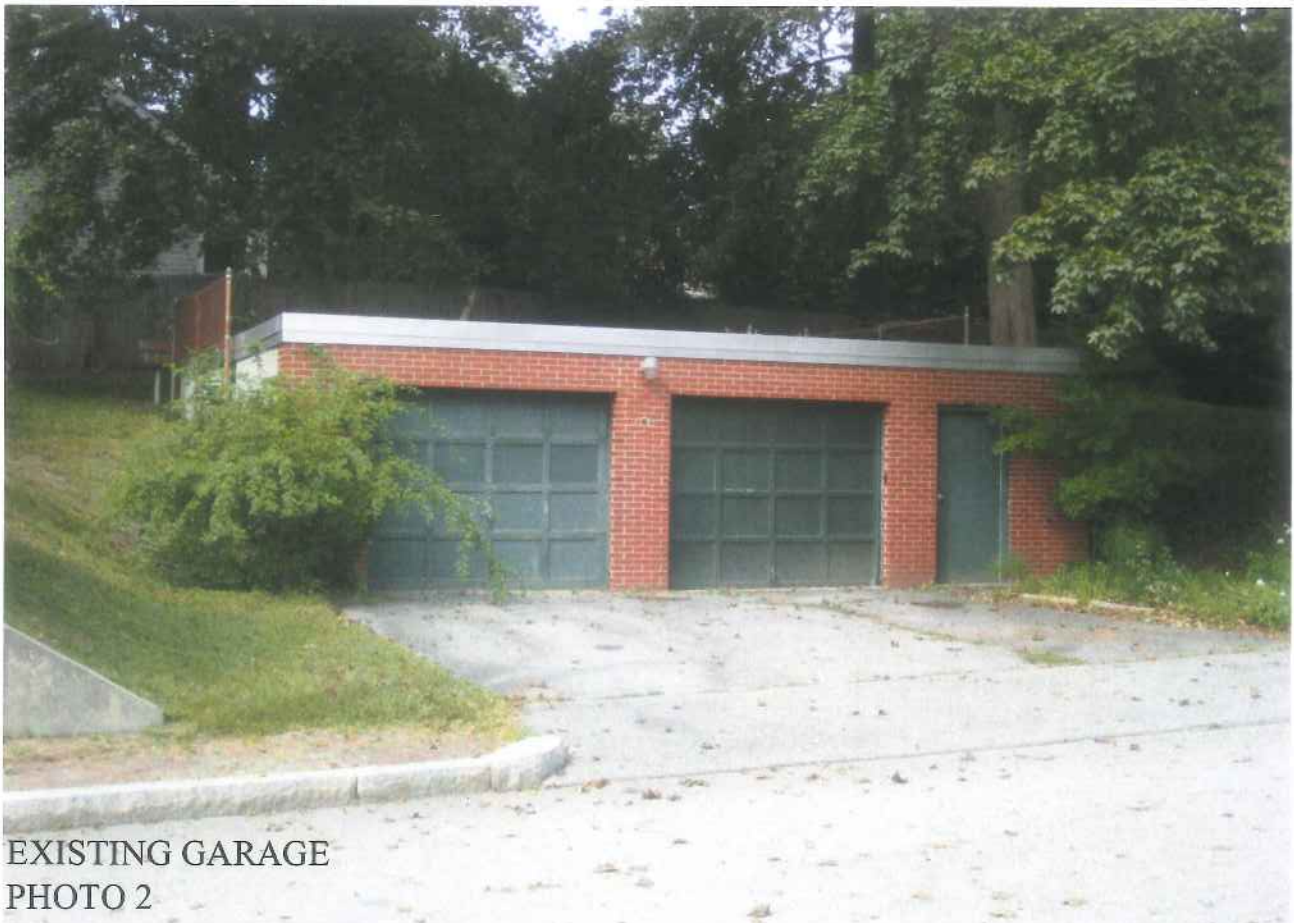
The roof design as a hip is predominate on this side of Orchard Street, our concept borrows this shape, but subtle variations of the façade set it aside from the neighbors. The rhythm of the windows and their shape within the façade is a reflection of the owner's primary residence. These windows, as in the main house provide the amount and location of light the owner seeks in her morning activities and day to day living. Lighting is paramount to Elise as a modernist painter.

Dormers offset the symmetry of the house. These dormers provide views to the Fore River and clerestory lighting to a small but useful loft.

Exterior materials are a reflection of those found in neighboring residences.



EXISTING GARAGE
PHOTO 1



EXISTING GARAGE
PHOTO 2



EXISTING GARAGE REAR UPHILL
PHOTO 1



EXISTING GARAGE REAR UPHILL
PHOTO 2



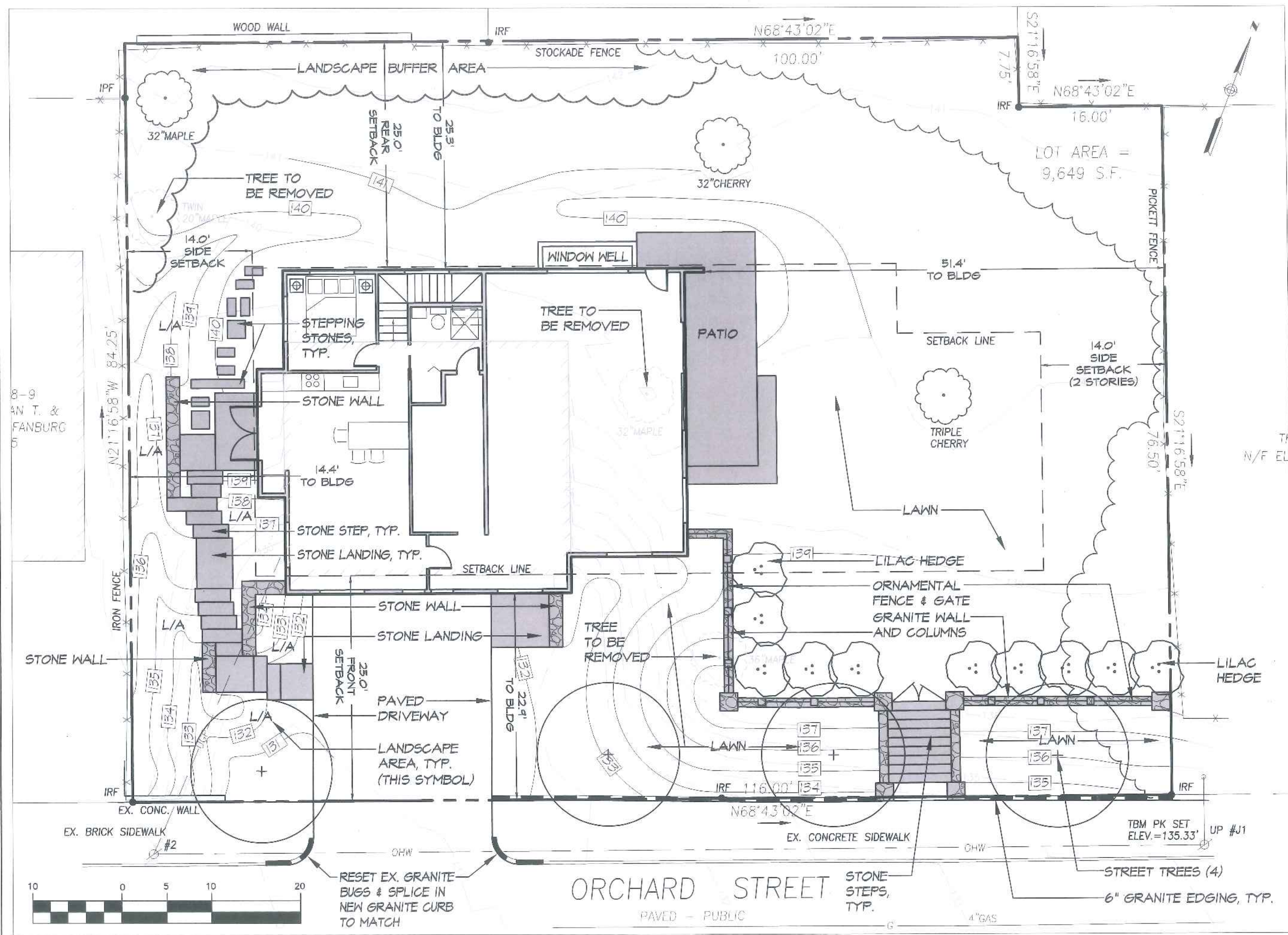


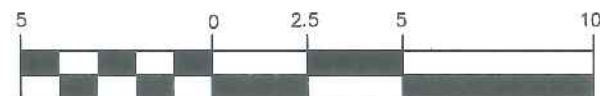
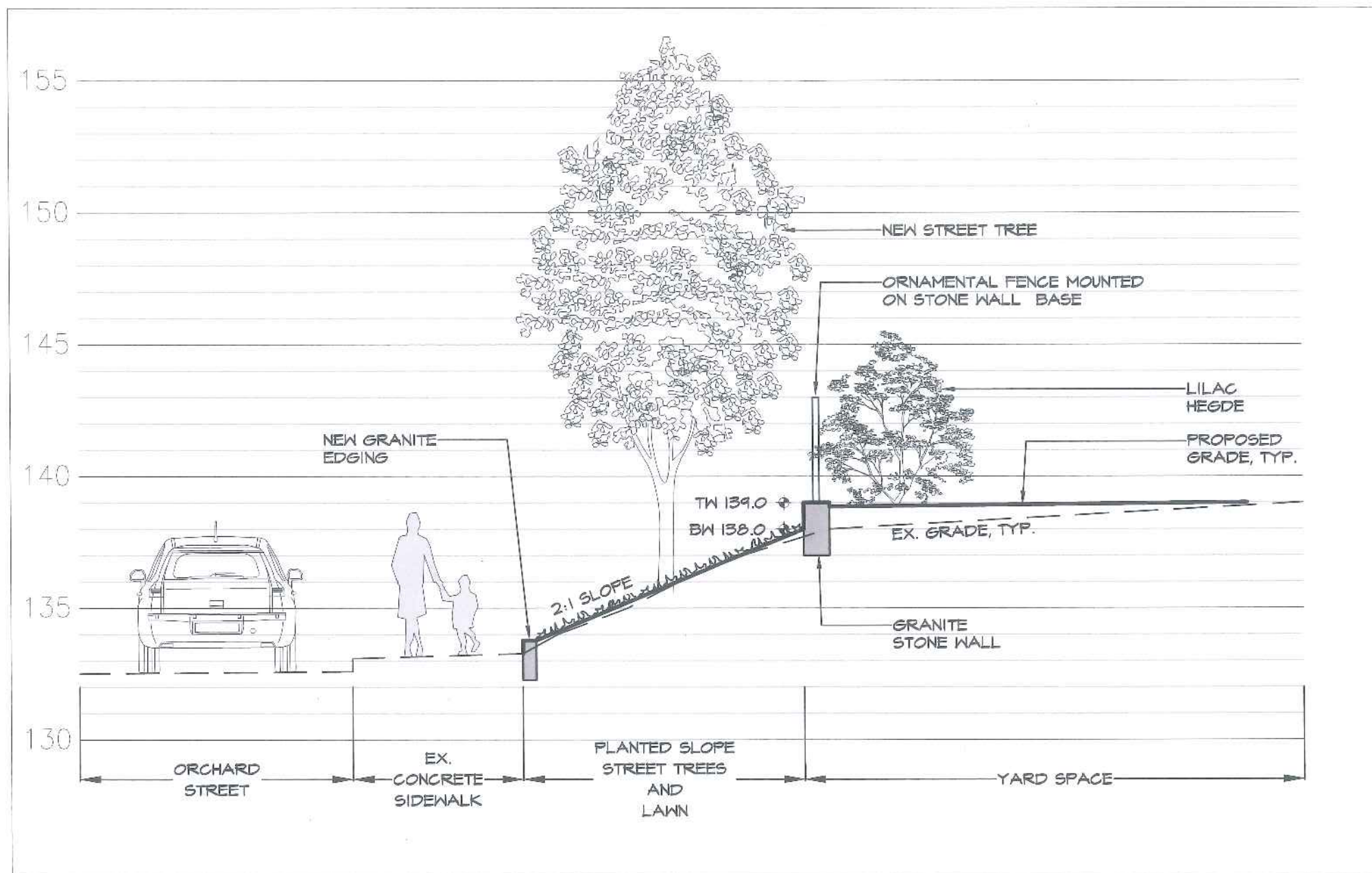
ABUTTER GARAGE
21 ORCHARD STREET



ABUTTER GARAGE
29 ORCHARD STREET

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11
ORCHARD
STREET
PORTLAND, ME

CARROLL ASSOCIATES
Landscape Architects
217 Commercial Street Portland, Maine 04101
207.772.1552 pearroll@carroll-assoc.com

Consultants:
SURVEYOR
Owen Hinkel, Inc.
390 US Route 1
Falmouth, ME 04102
207-774-0424
ARCHITECT
Mark Mordet Architects
105 Commercial Street
Portland, ME 04101
207-774-9857

Drawing Set:

Date	Revision

Drawing Set:

HISTORIC PRESERVATION

Drawn:

MP

Checked:

PC

Approved:

PC

Drawing Title:

CROSS SECTION

Job Number:

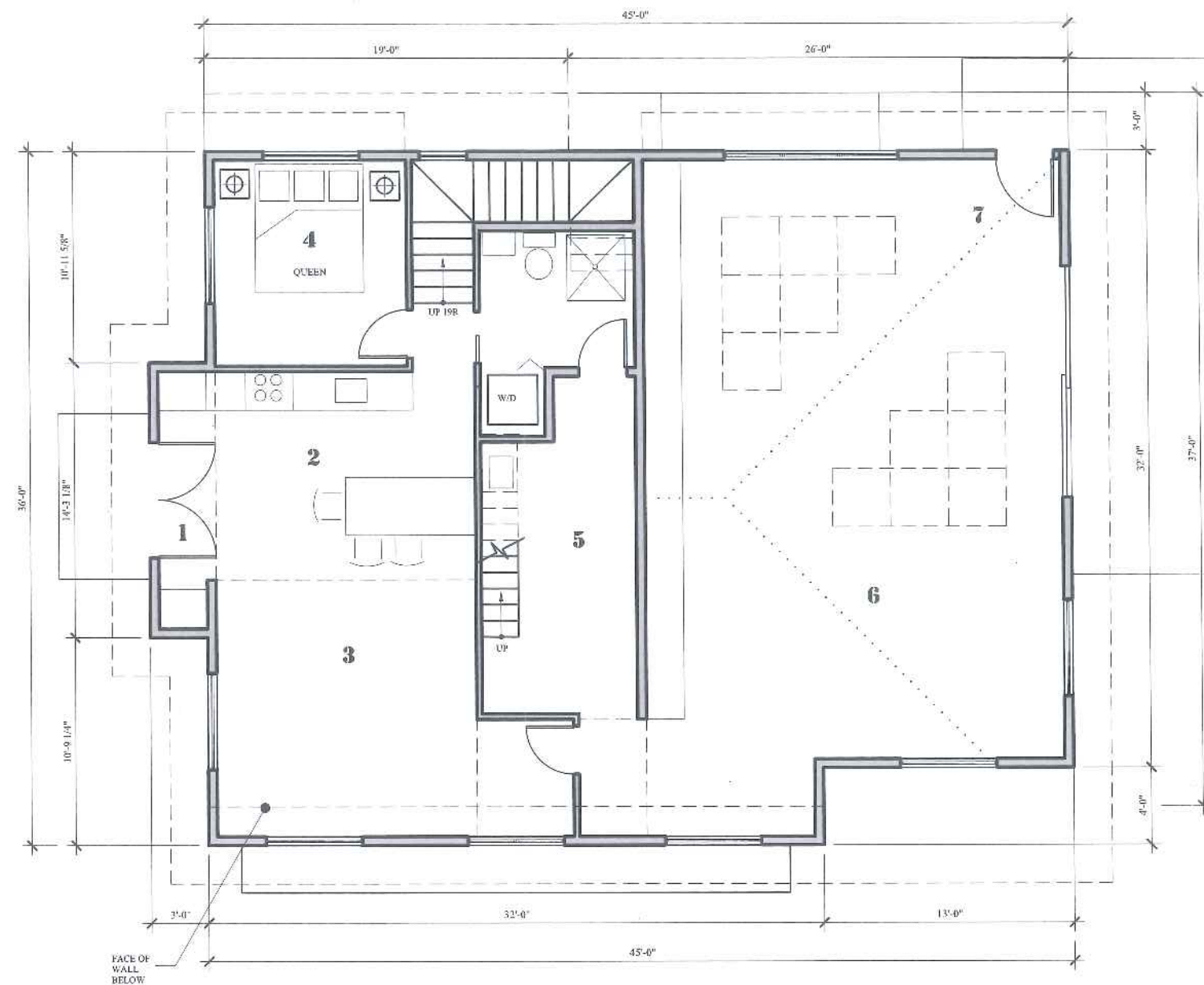
File:

Date: 11-5-2013 Scale: AS SHOWN

Drawing Number:

L-3.0

© 2012 CARROLL ASSOCIATES



MAIN^{45.0'} LEVEL PLAN
SCALE: 1/8"=1'-0"

- 1 MAIN ENTRY
- 2 KITCHEN/DINING
- 3 LIVING
- 4 BEDROOM
- 5 STORAGE
- 6 GREAT ROOM
- 7 GARDEN ENTRY
- 8 LOFT
- 9 GARAGE
- 10 MECHANICAL

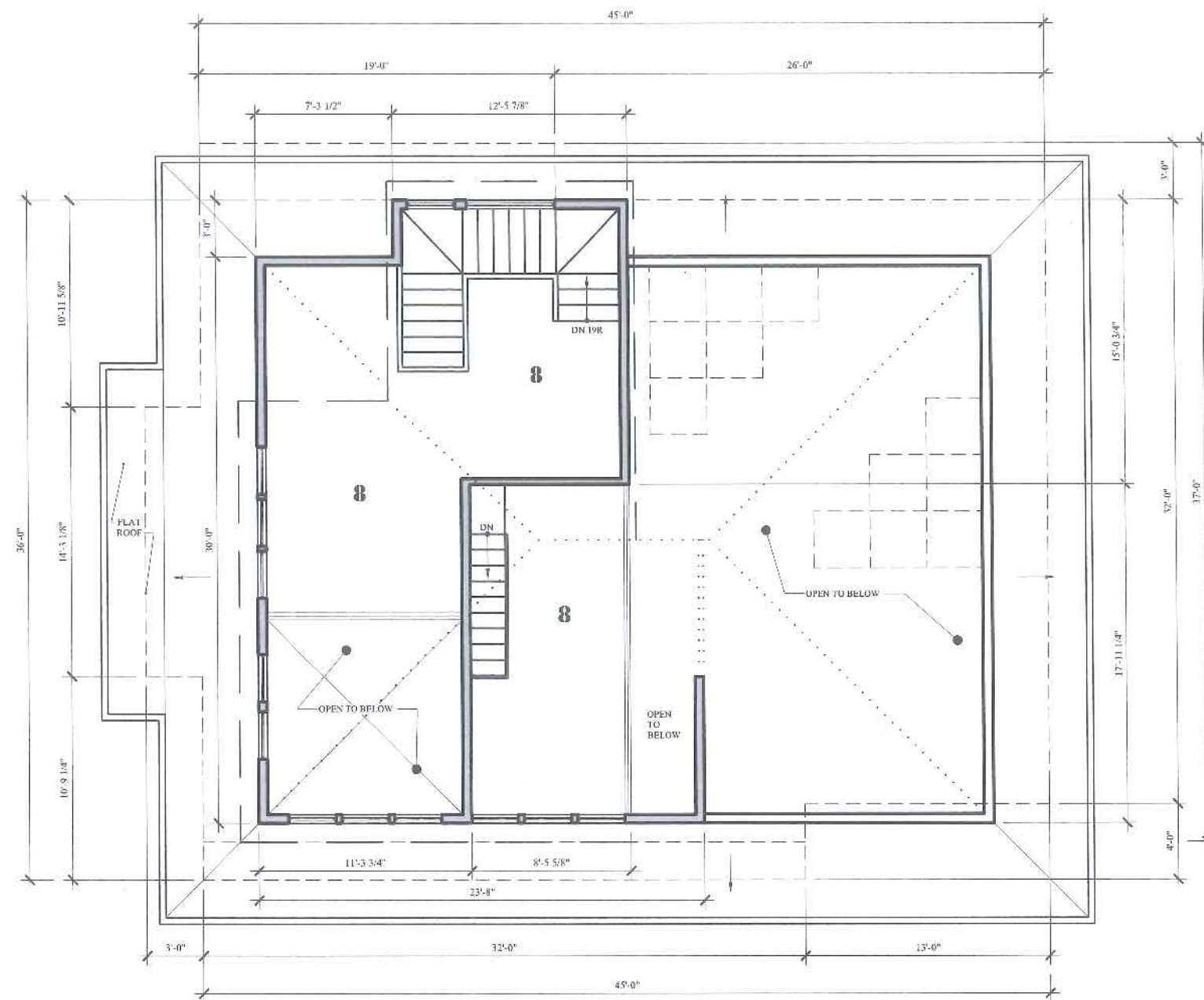
NOTE:
SHADED AREAS INDICATE NEW
BUILDING FOOTPRINT

PROPOSED

HP-1.0

NOVEMBER 05, 2014

11 ORCHARD STREET



UPPER LEVEL PLAN
SCALE: 1/8"=1'-0"

- 1 MAIN ENTRY
- 2 KITCHEN/DINING
- 3 LIVING
- 4 BEDROOM
- 5 STORAGE
- 6 GREAT ROOM
- 7 GARDEN ENTRY
- 8 LOFT
- 9 GARAGE
- 10 MECHANICAL

NOTE:
SHADED AREAS INDICATE NEW
BUILDING FOOTPRINT

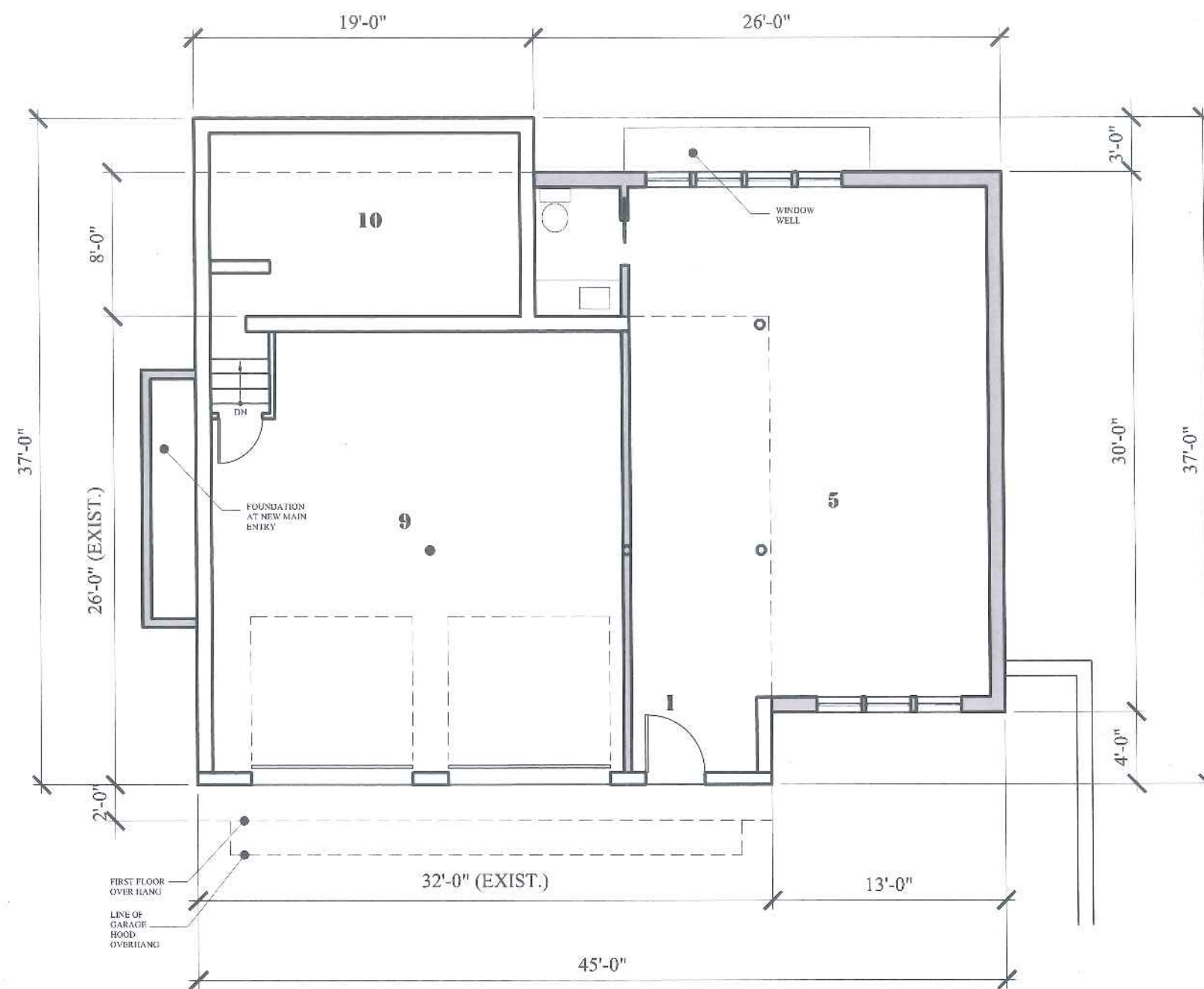
PROPOSED

HP-1.1

NOVEMBER 5, 2014

HISTORIC PRESERVATION BOARD

11 ORCHARD STREET



LOWER LEVEL PLAN
SCALE: 1/8"=1'-0"

- 1 MAIN ENTRY
- 2 KITCHEN/DINING
- 3 LIVING
- 4 BEDROOM
- 5 STORAGE
- 6 GREAT ROOM
- 7 GARDEN ENTRY
- 8 LOFT
- 9 GARAGE
- 10 MECHANICAL

NOTE:
SHADED AREAS INDICATE NEW
BUILDING FOOTPRINT

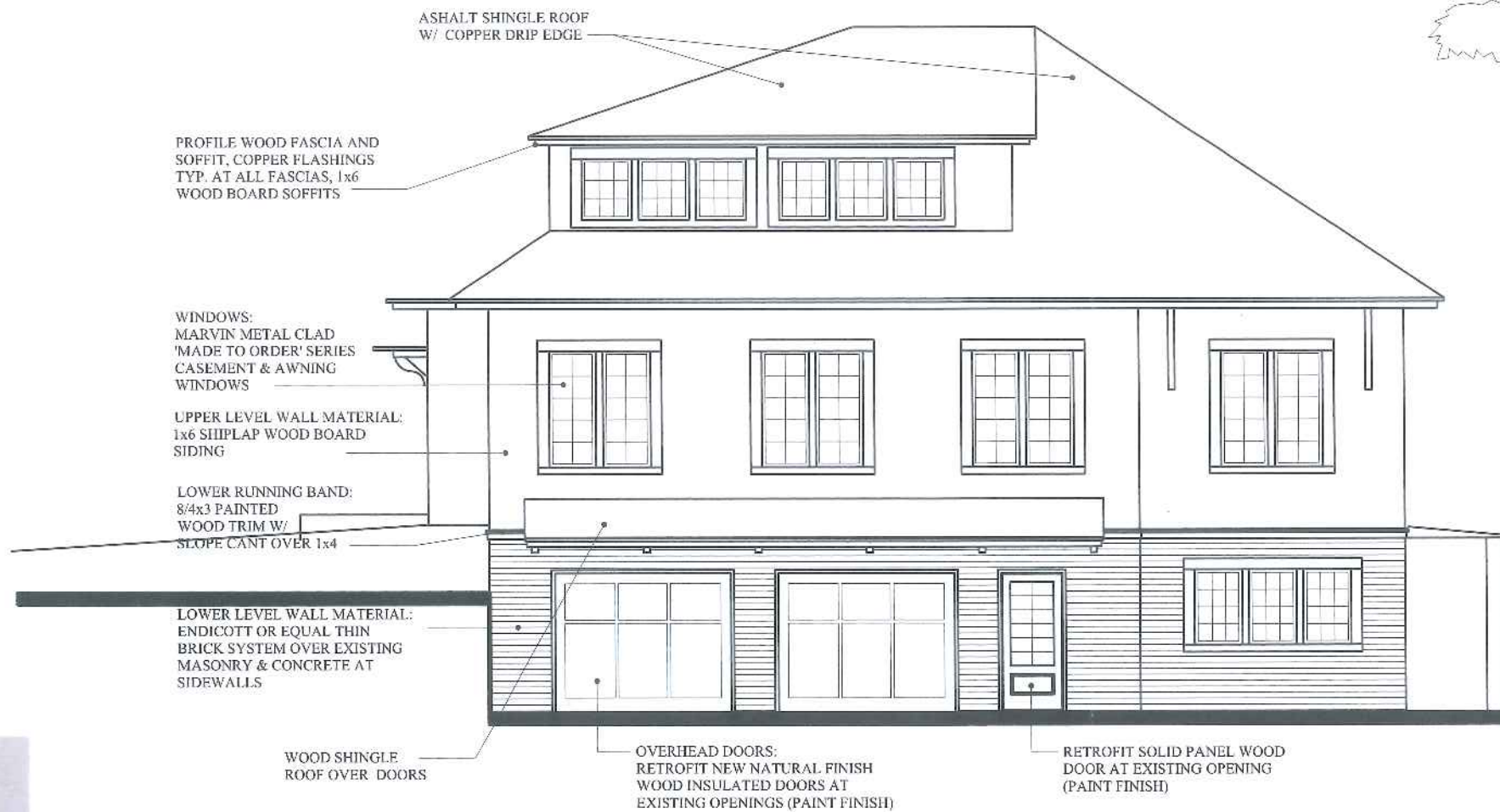
PROPOSED

HP-1.2

NOVEMBER 5, 2014

HISTORIC PRESERVATION BOARD

11 ORCHARD STREET



PROPOSED

ORCHARD STREET ELEVATION
SCALE: 1/8"=1'-0"

HP-2.0

NOVEMBER 5, 2014

HISTORIC PRESERVATION BOARD

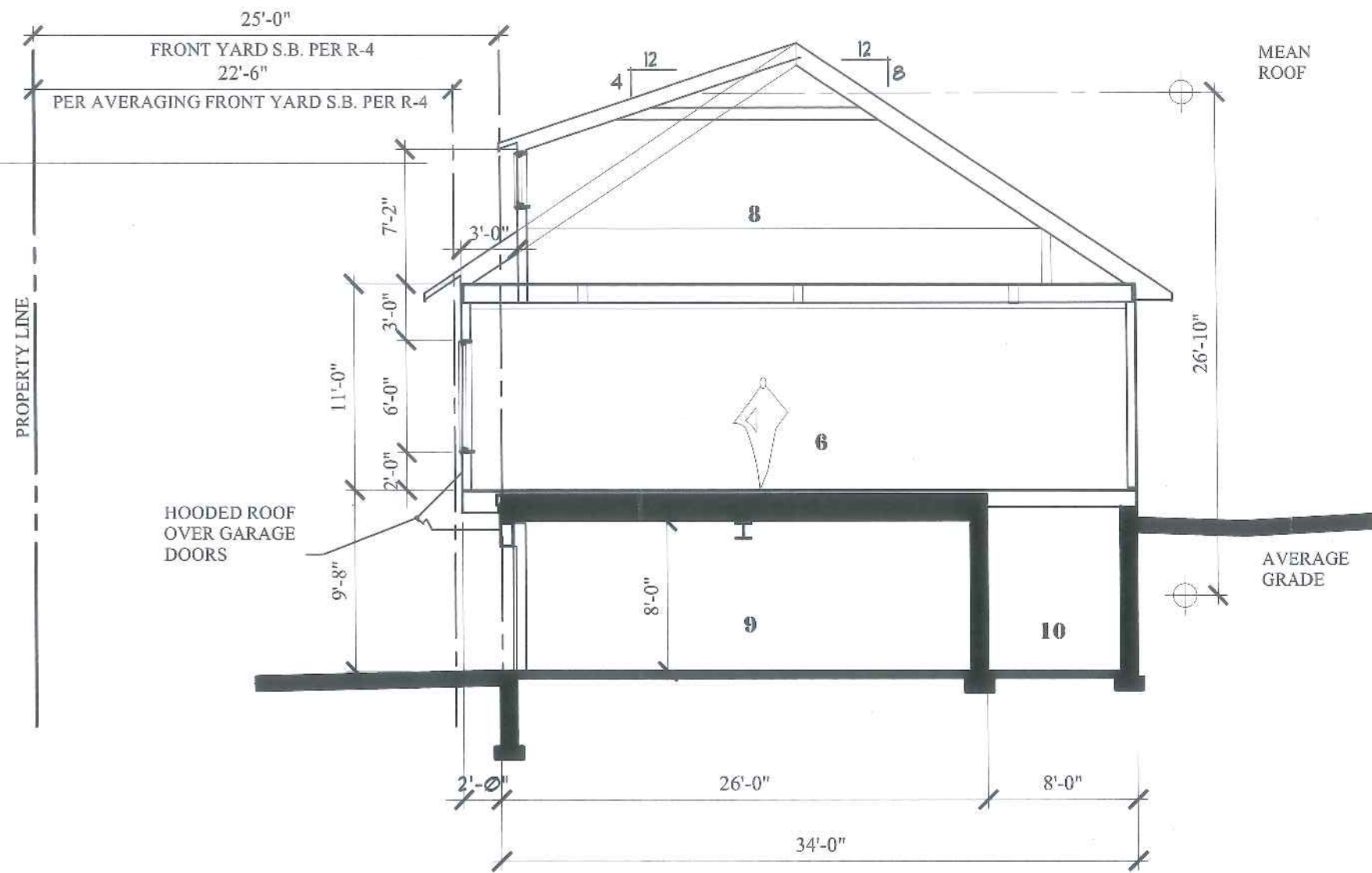
11 ORCHARD STREET



PROPOSED

HP-2.1

FORE RIVER



BUILDING SECTION DIAGRAM
SCALE: 1/8"=1'-0"

PROPOSED

HP-3.0

NOVEMBER 5, 2014

HISTORIC PRESERVATION BOARD

11 ORCHARD STREET

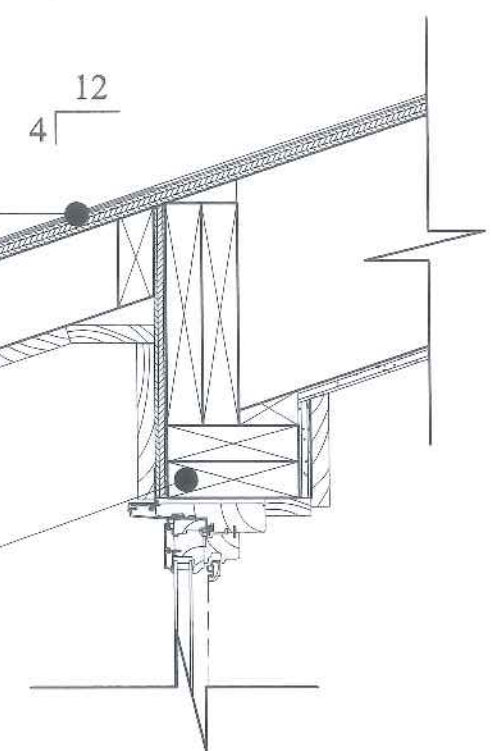


SLOPED ROOF: (R38) 30
YEAR '3 TAB' ASPHALT
ROOF SHINGLES, TYP ALL
ROOFS U.N.O.

COPPER DRIP EDGE
(AS NOTED)

1x6/1x3 FASCIA AND 1x6
V-GROOVE SOFFIT

WALLS: DRY DENSE
PACK CELLULOSE = R21



DORMER ROOF DETAIL
SCALE: 1 1/2"=1'-0"

SLOPED ROOF: (R38) 30
YEAR '3 TAB' ASPHALT
ROOF SHINGLES, TYP ALL
ROOFS U.N.O.

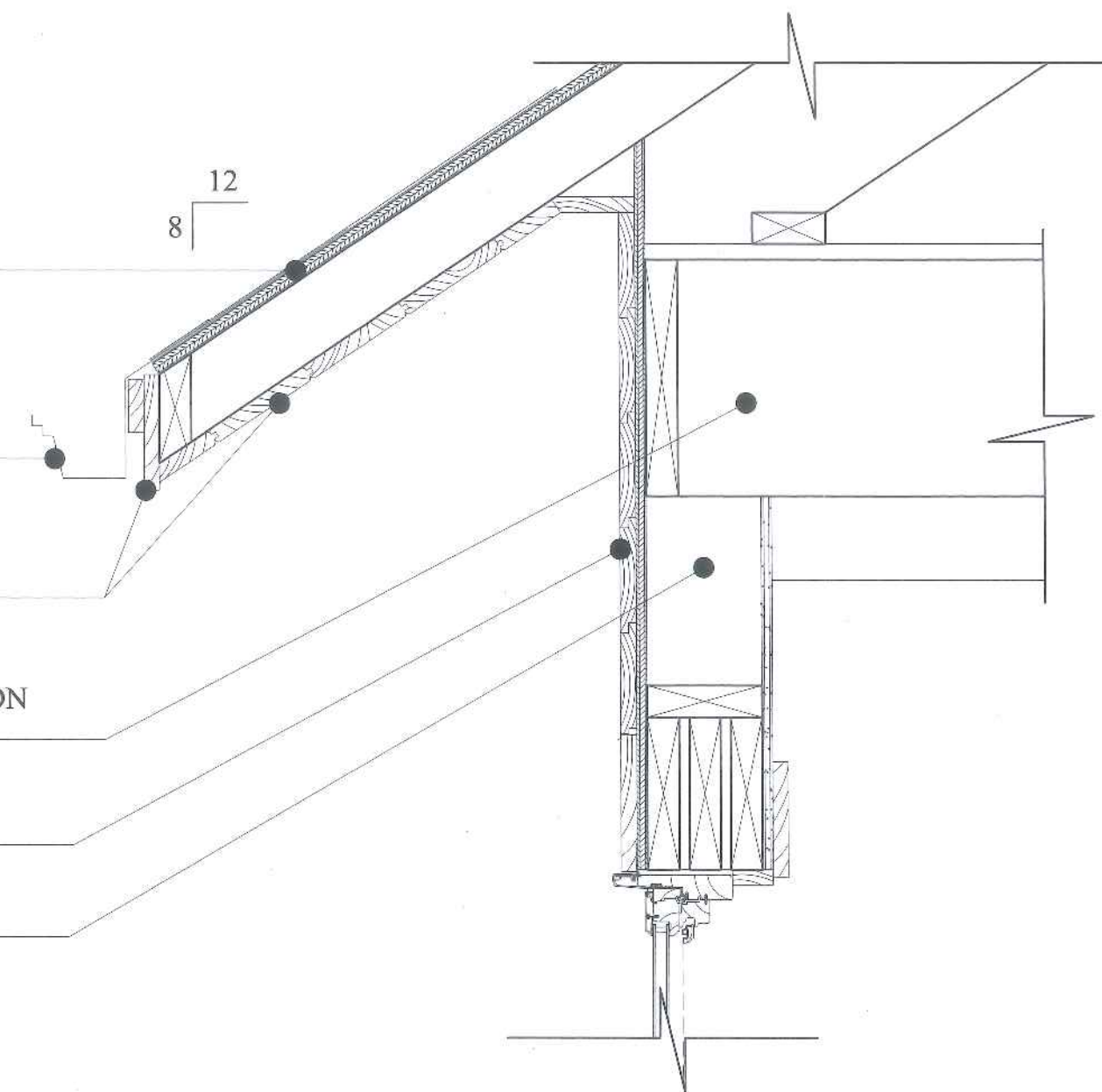
COPPER GUTTER
AND DOWN SPOUT
(AS NOTED)

1x6/1x3 FASCIA AND 1x6
V-GROOVE SOFFIT

FULL THICKNESS SOUND
ATTENUATION INSULATION
(AS NOTED)

SHIPLAP SIDING W/
SQUARE EDGE REVEAL

WALLS: DRY DENSE
PACK CELLULOSE = R21



MAIN ROOF FASCIA DETAIL
SCALE: 1 1/2"=1'-0"

PROPOSED

HP-4.0



HISTORIC PRESERVATION BOARD

NOVEMBER 5, 2014

11 ORCHARD STREET

WALLS: DRY DENSE
PACK CELLULOSE = R21

EXPOSED COPPER FLASHING

SMALL ROOF OVERHANG
OVER GARAGE DOORS W/
WOOD ROOF SHINGLES

1x6/1x3 FASCIA AND 1x6
V-GROOVE SOFFIT

ROOF BRACKETS

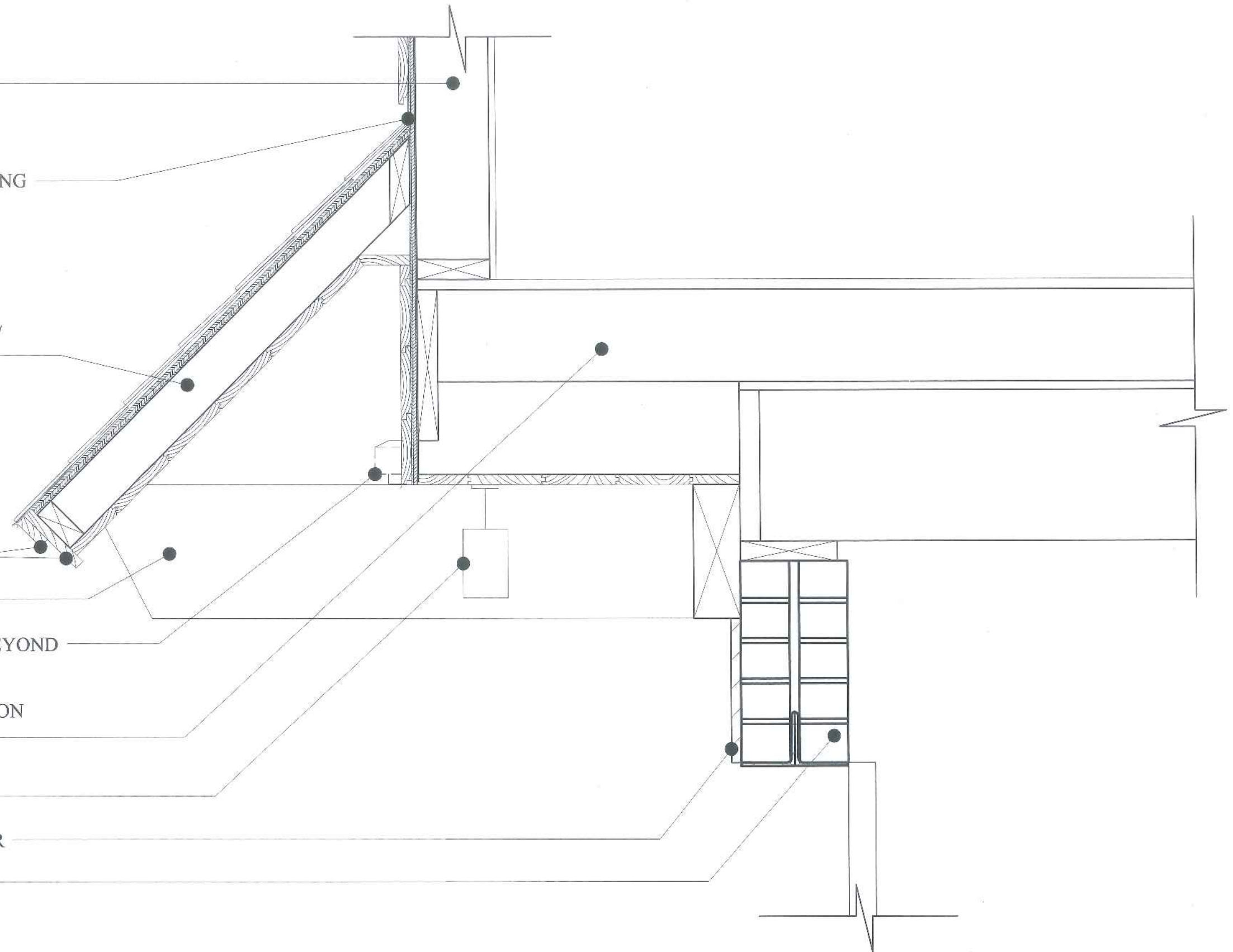
TERMINATION DETAIL BEYOND

FULL THICKNESS SOUND
ATTENUATION INSULATION
(AS NOTED)

EXTERIOR LIGHTING

NEW THIN BRICK VENEER

EXISTING BRICK WALL



GARAGE HOOD DETAIL
SCALE: 1 1/2"=1'-0"

PROPOSED

HP-4.1

NOVEMBER 5, 2014

HISTORIC PRESERVATION BOARD

11 ORCHARD STREET

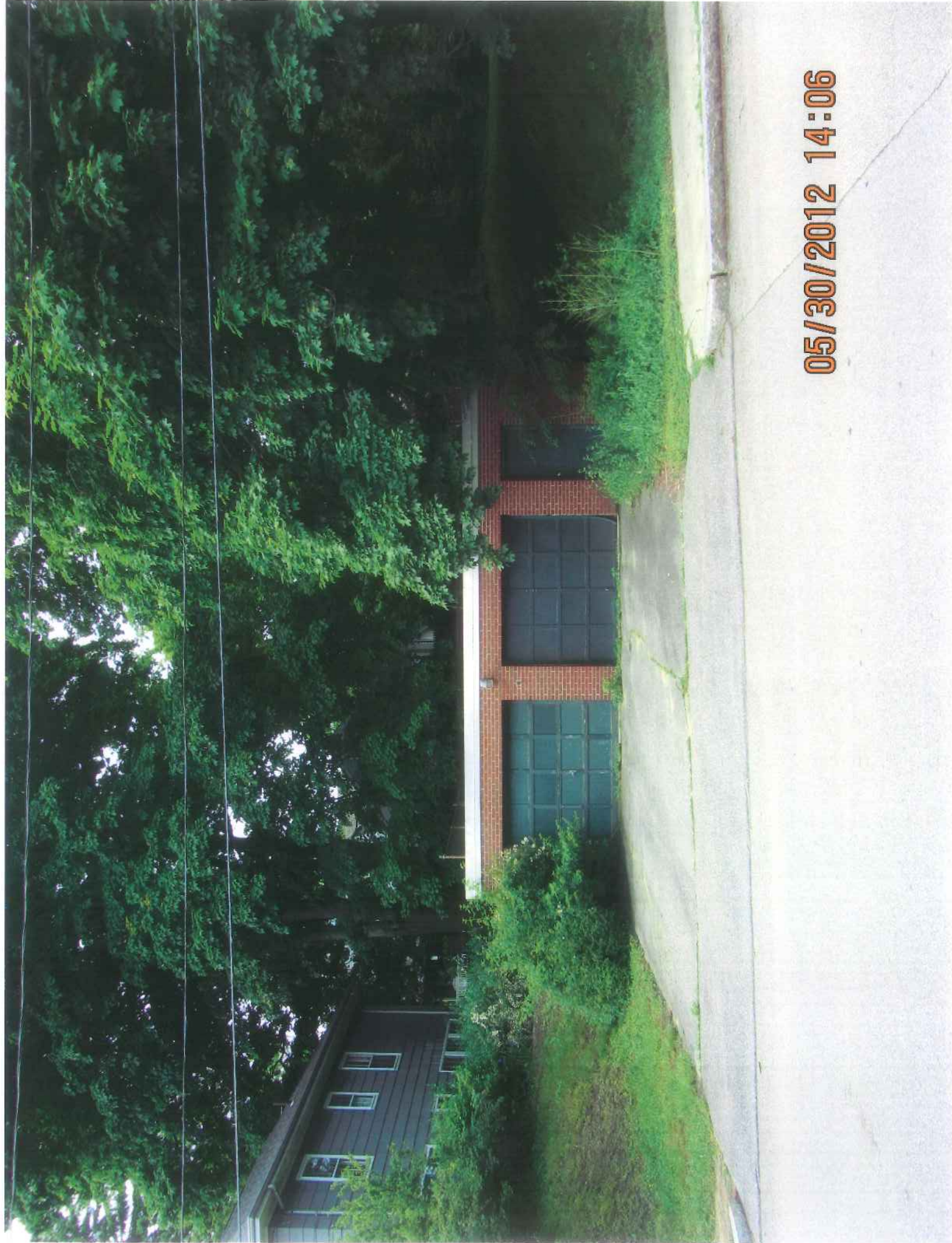
ATT. 2
EXISTING DEVELOPMENT
ON NORTH SIDE OF
STREET - FROM
EAST to WEST

05/30/2012





05/30/2012 14:06



05/30/2012 14:06



05/30/2012 14:07



05/30/2012 14:08



05/30/2012 14:08



05/30/2012 14:09



05/30/2012 14:10

ATT. 3
PREVIOUS DESIGN
PROPOSALS



NEIGHBORHOOD STUDY
SCALE: 1/32" = 1'-0"



PROPOSED

ORCHARD STREET ELEVATION
SCALE: 1/8" = 1'-0"

HP-2.0

OCTOBER 12, 2011

HISTORIC PRESERVATION BOARD

11 ORCHARD STREET



MARK
MUELLER
ARCHITECTS

ferrer .rogers D E S I G N
1 2 3 wolfe neck road 2 0 7 .8 3
freeport maine 04032 7 .9 7 0 0

ANSEL RESIDENCE

11 ORCHARD STREET
PORTLAND, ME 04102

ISSUES AND REVISIONS
NO. DATE

[illegible]SCALE
AS NOTED

DATE
2012 MAY 23

NOT FOR
CONSTRUCTION

CONCEPT
SKETCHES ONLY

SCHEMATIC
BUILDING
ELEVATION

2.0

1 EXTERIOR ELEVATION
SCALE: 1/4" = 1'-0"

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.

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.

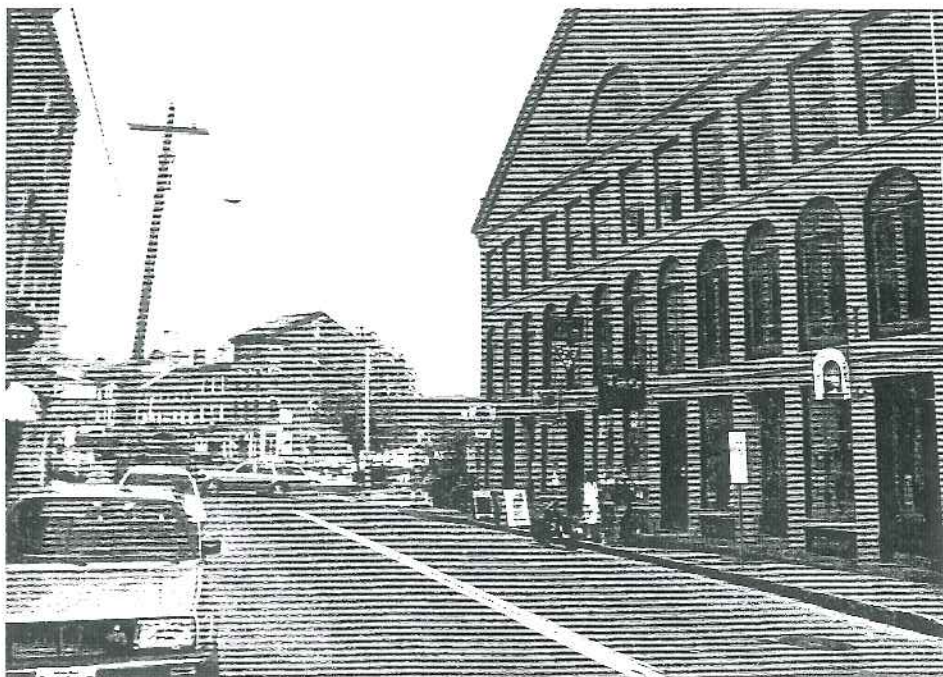
these sites should fill the gap in the street wall with a design that strongly reinforces and is compatible with the features and patterns of adjacent buildings.

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.

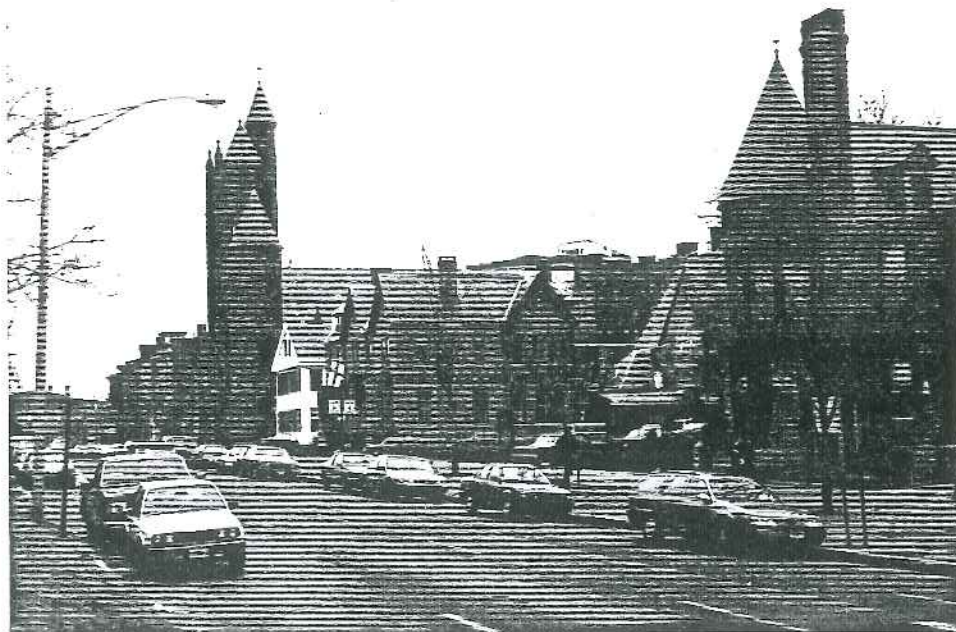
The second photograph shown on the following page showing houses and churches on State Street contrasts dramatically with Cushman Street. Houses are larger, of many disparate styles, with larger sideyards and front yards. What unifies this streetscape is the high quality design and materials, dynamic 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 cures for a new building design in this instance.



South side of Fore Street.

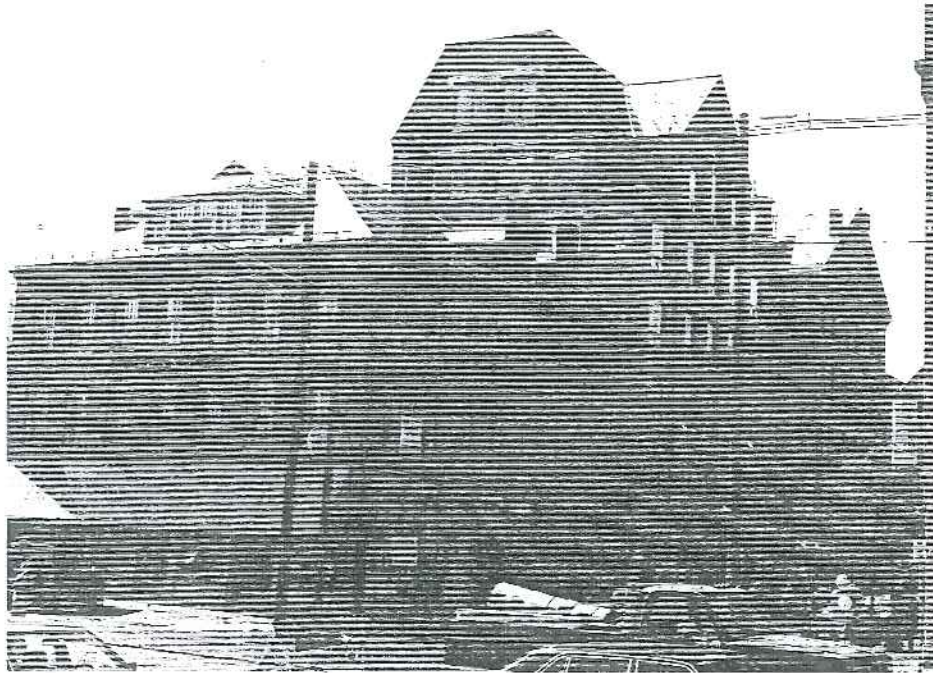


Cushman Street



State Street

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



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

Standards

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

As additional resource material, a glossary of styles

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

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

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

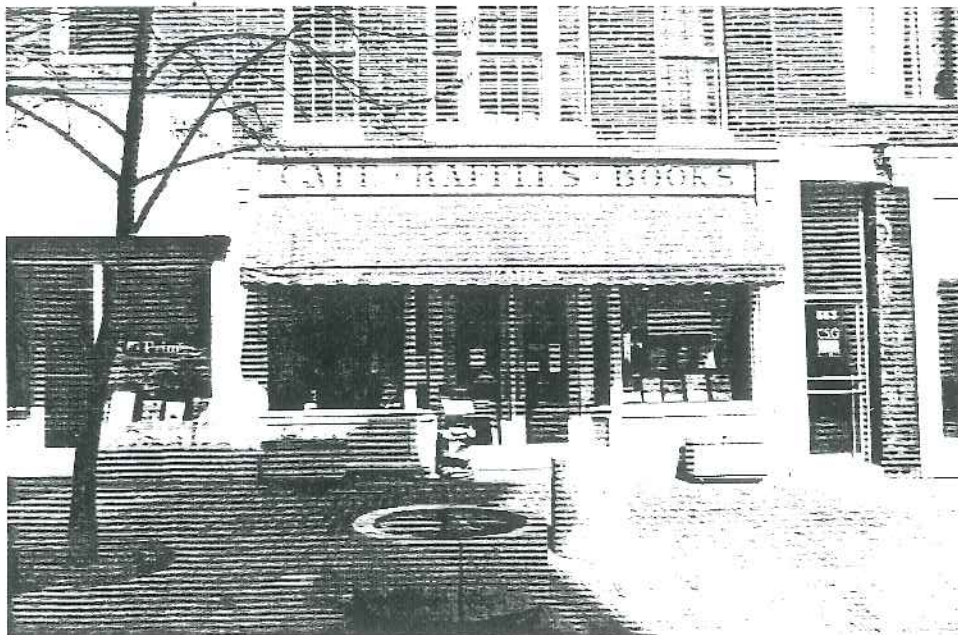
Scale and Form

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

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

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

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



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

Height

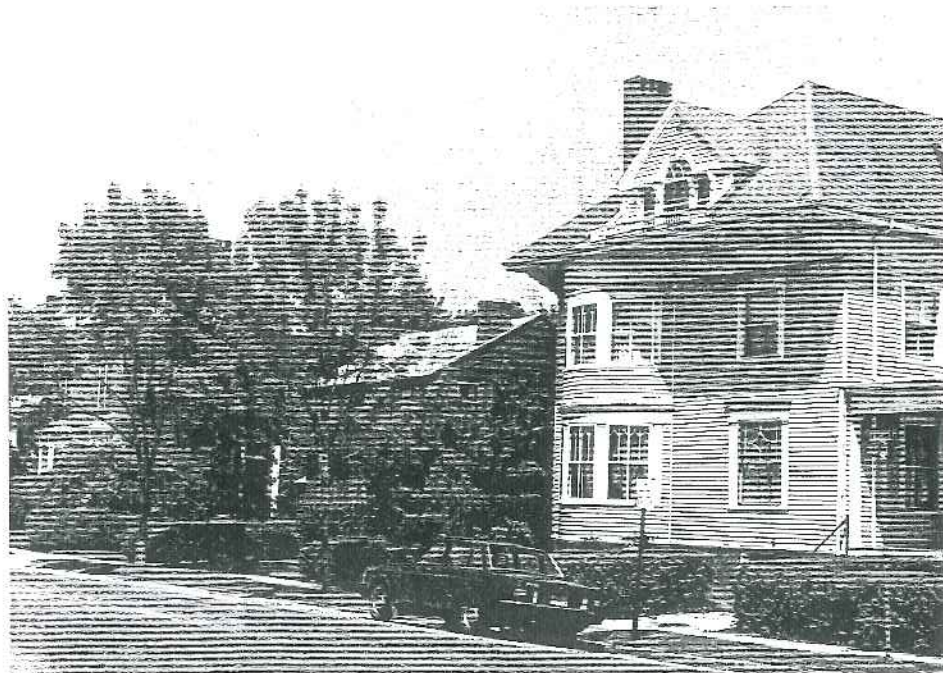
HEIGHT SHALL BE VISUALLY COMPATIBLE WITH SURROUNDING STRUCTURES WHEN VIEWED FROM ANY STREET OR OPEN SPACE.

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

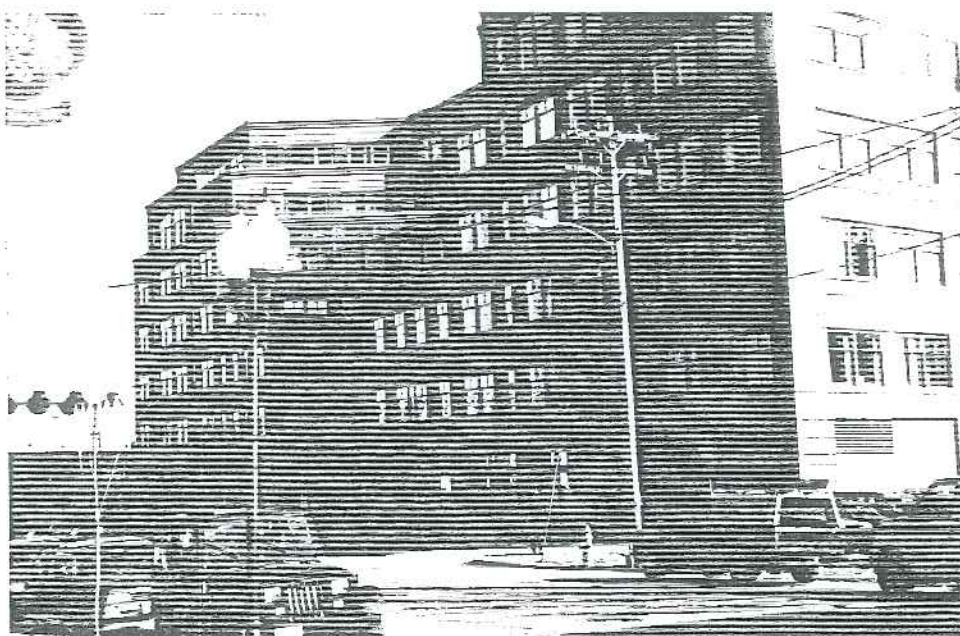
center or rear of a block with a portion of the building such as an entrance arcade of height equal to its neighbors at the streetline.

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

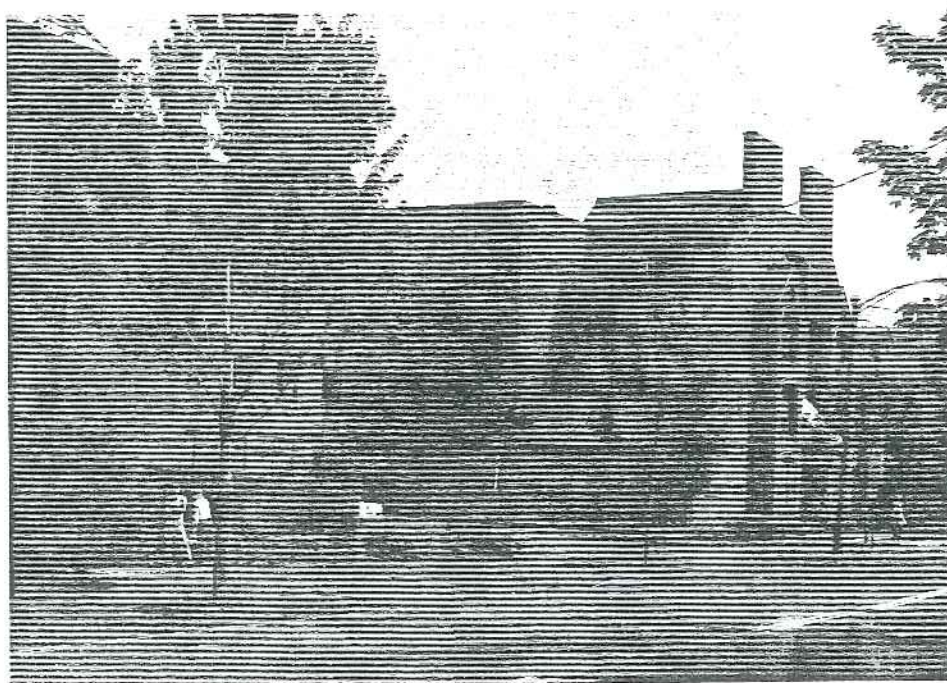
Where individually-styled and varied buildings of diverse height are involved, the height of new construction can be more varied reflecting the variety of height, roof shapes and elements in the area.



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



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



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

Width

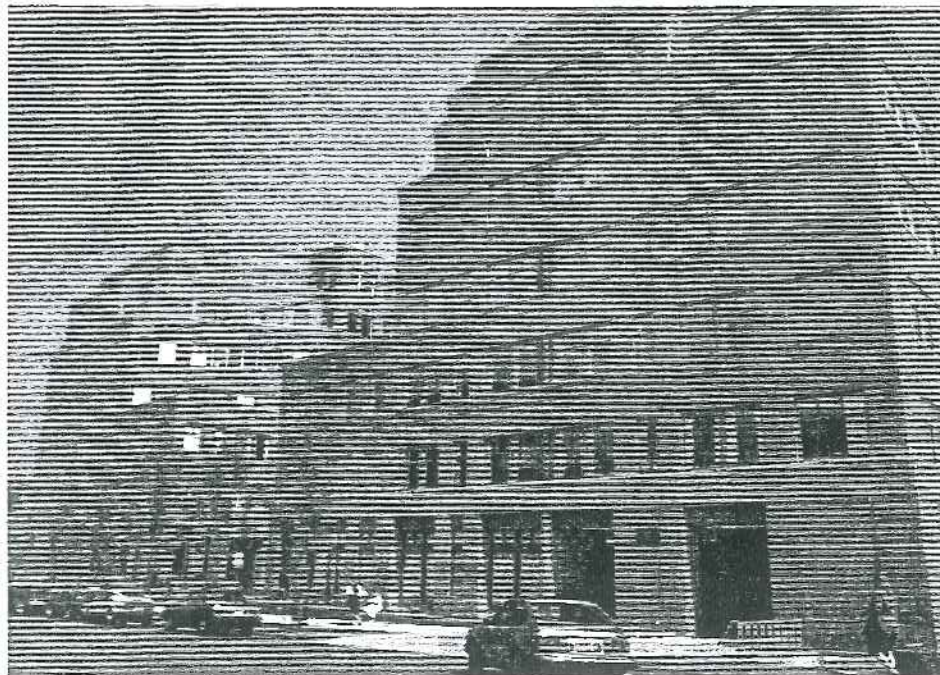
THE WIDTH OF A BUILDING SHALL BE VISUALLY COMPATIBLE WITH STRUCTURES AND OPEN SPACES TO WHICH THE BUILDING IS VISUALLY RELATED.

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

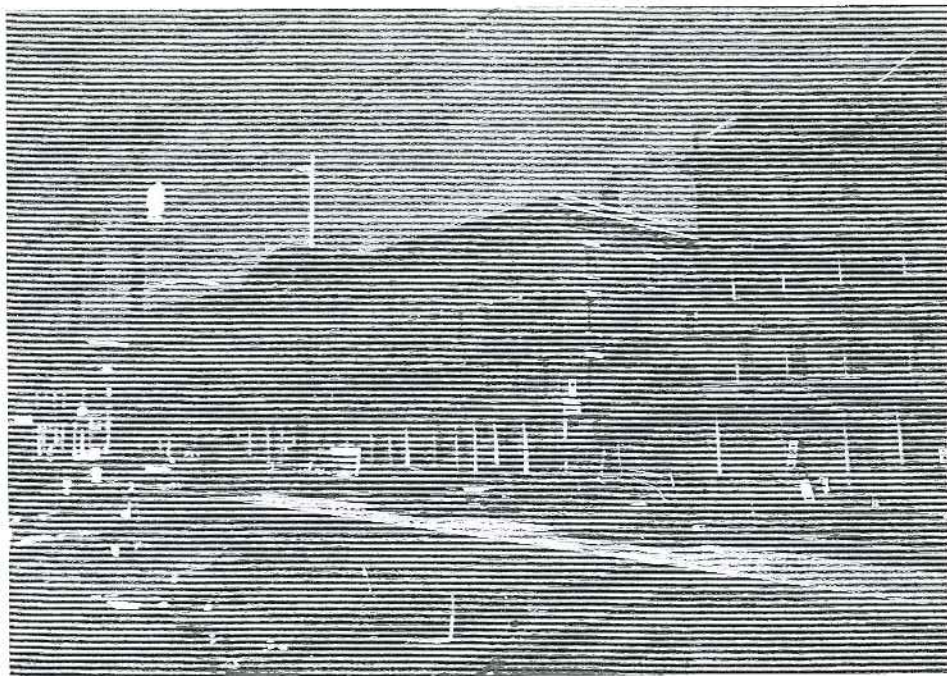
If a new construction site is wider than the characteristic surrounding sites, the mass of a proposed facade can be broken into a number of smaller bays. For

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

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



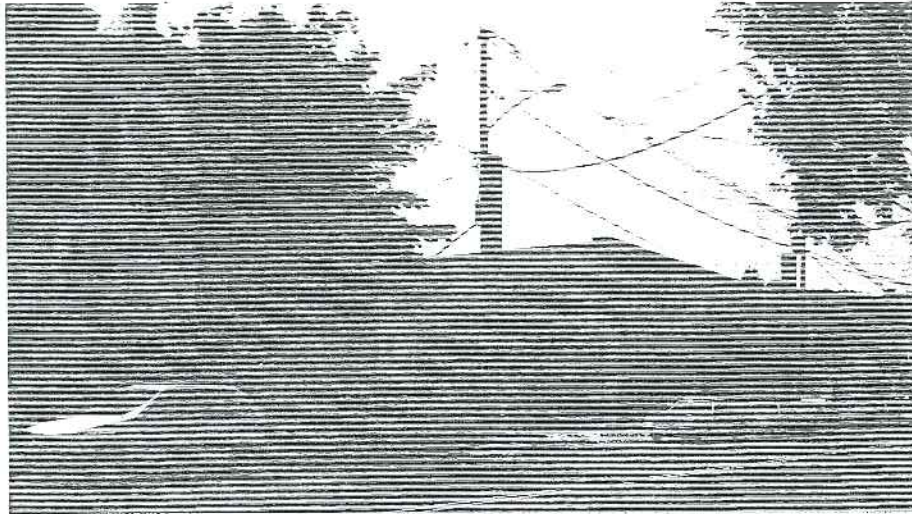
The bulk of 100 Middle Street would have been oppressive and incompatible with nearby historic buildings on the street had it not been broken down into two towers. In addition, the multi-faceted, stepped facades and recessed courtyard help to reduce the apparent width of the building. When viewed from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



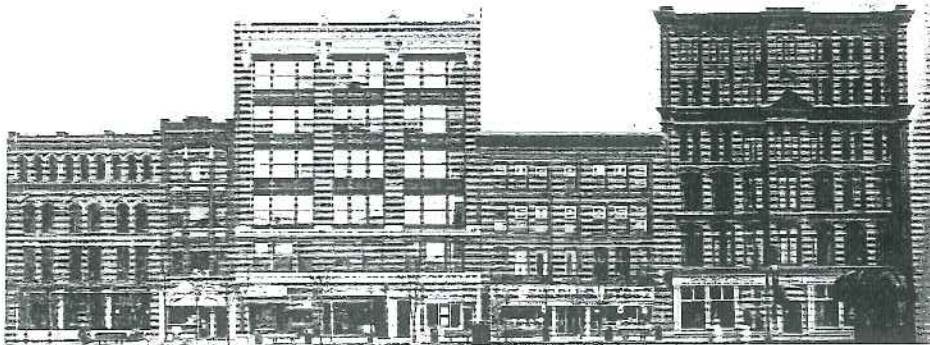
The Thomas Block on Commercial Street is a uniquely wide building with a commanding presence and remarkable consistency on the street. At the pedestrian level, this width is broken down to a more human scale by the steady march of granite piers. Within the piers, storefront windows and doors establish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



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



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



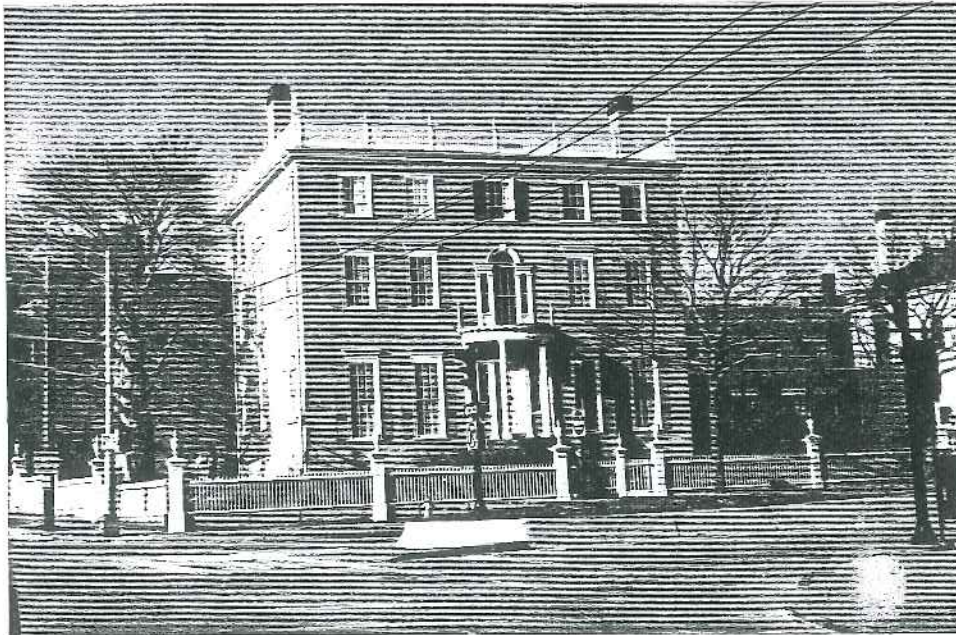
This group of commercial buildings on Monument Square shows the variety of width and height that can be accommodated within a historic setting. Even though width and height (and thus scale) vary considerably from building to building, there are many similarities including storefront proportions, level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

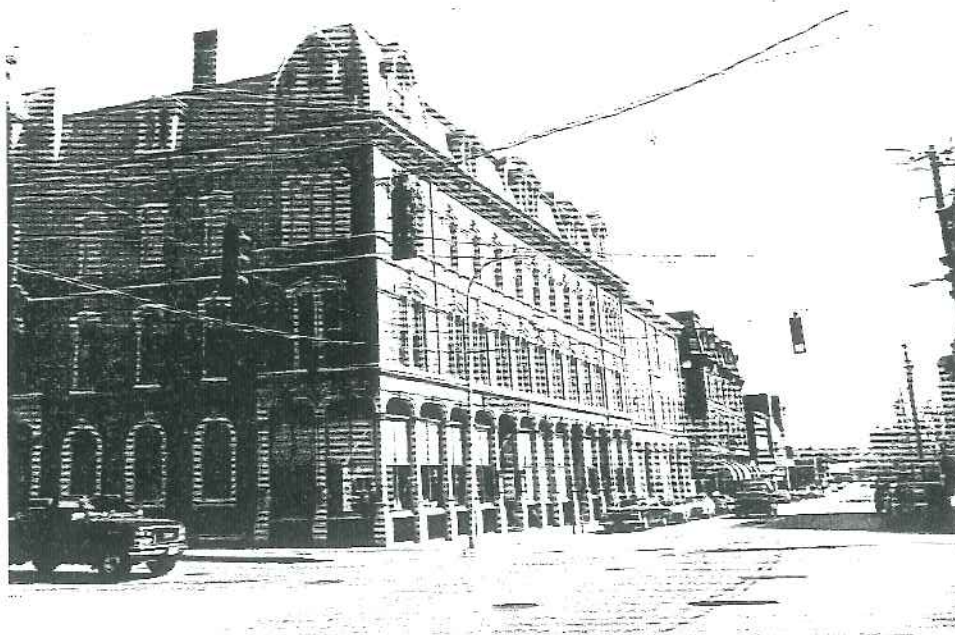
open space, frequently is one of the strong visual and physical characteristics found in historic districts. The characteristic proportion of existing facades should be respected and new construction should be compatible in proportion with existing buildings. An analysis of the proportions of adjacent 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.



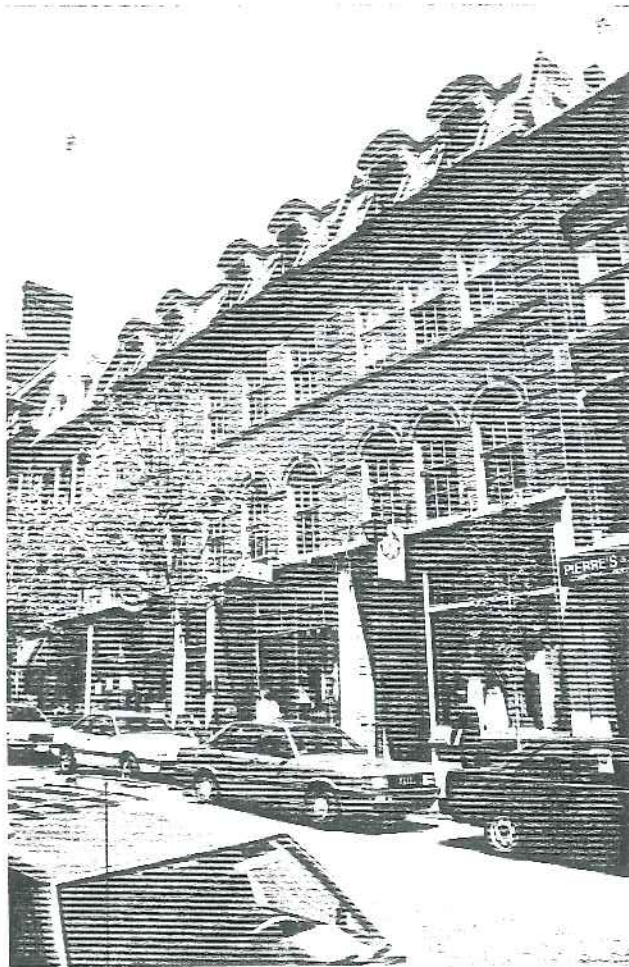
The proportions of Federal-style houses contribute to their elegance. The ratio of width to height of the entire facade and of windows and doors within the facade of the McLellan-Swett House was based on ancient principals going back to the Romans. These proportions were standardized to a degree by the 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.

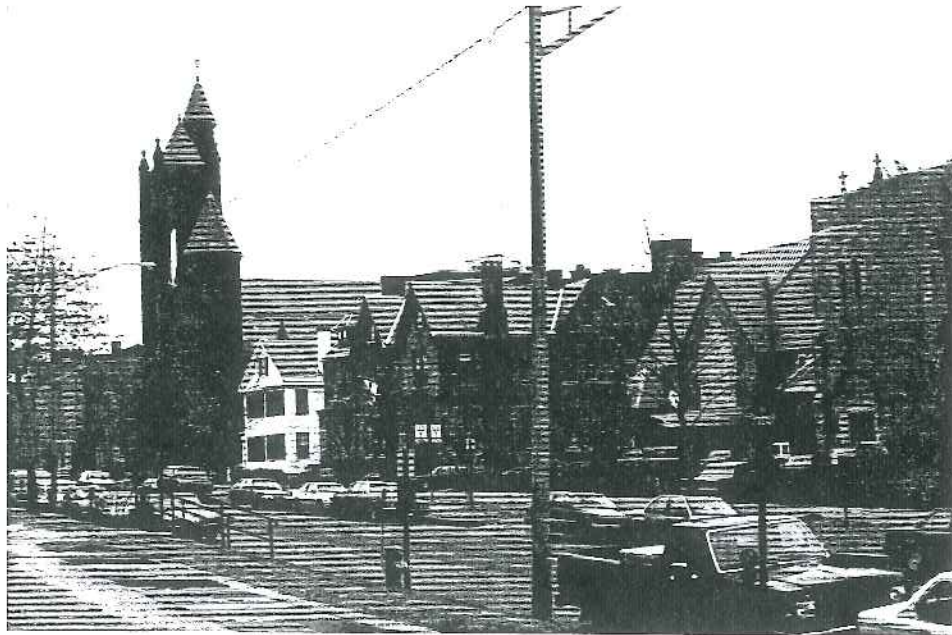
In some areas, rooflines are the same for an entire block. In this case, a new building's roof should usually draw its character and shape from the existing context. In other areas, no two rooflines are the same. Each situation calls for a different design response, yet should draw from established traditions 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

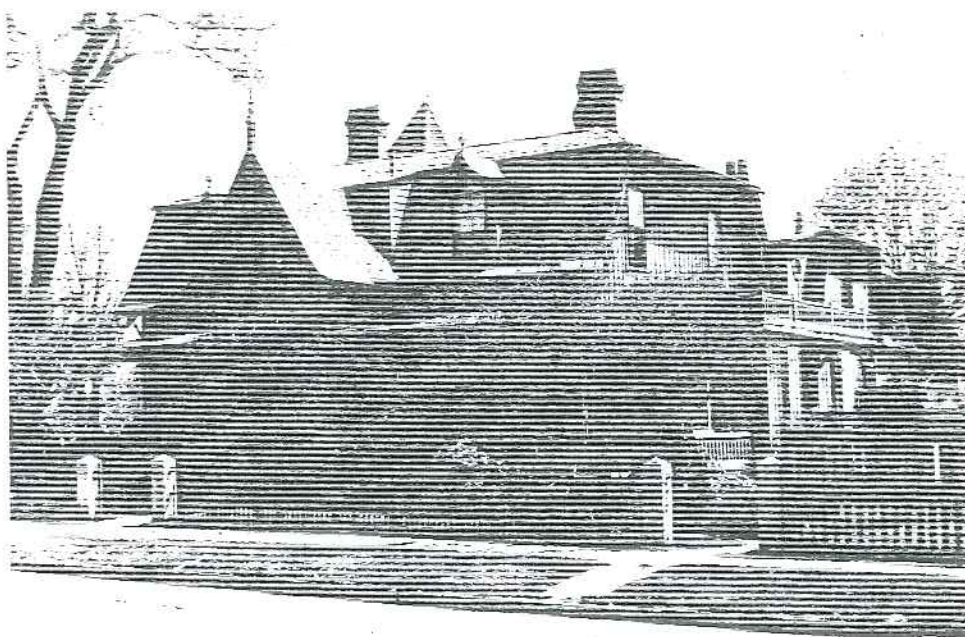
often have the impact of new construction. These additions should usually be designed so that they cannot be seen from immediately surrounding streets. This can be accomplished by holding such additions back from the edges of the building, and keeping the roofline simple and traditional in space. There 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.



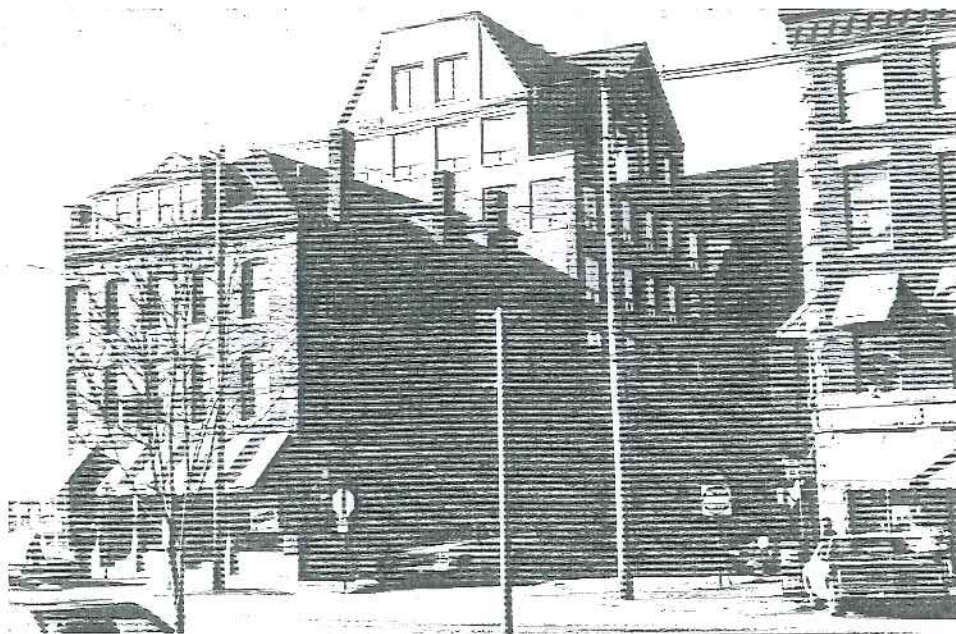
The substantial structures along State Street represent a diversity that can allow a great degree of freedom of design for infill construction. The many towers, turrets, dormers and cupolas set a precedent for any number of roof designs. As important in this case is the overall scale of these buildings,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

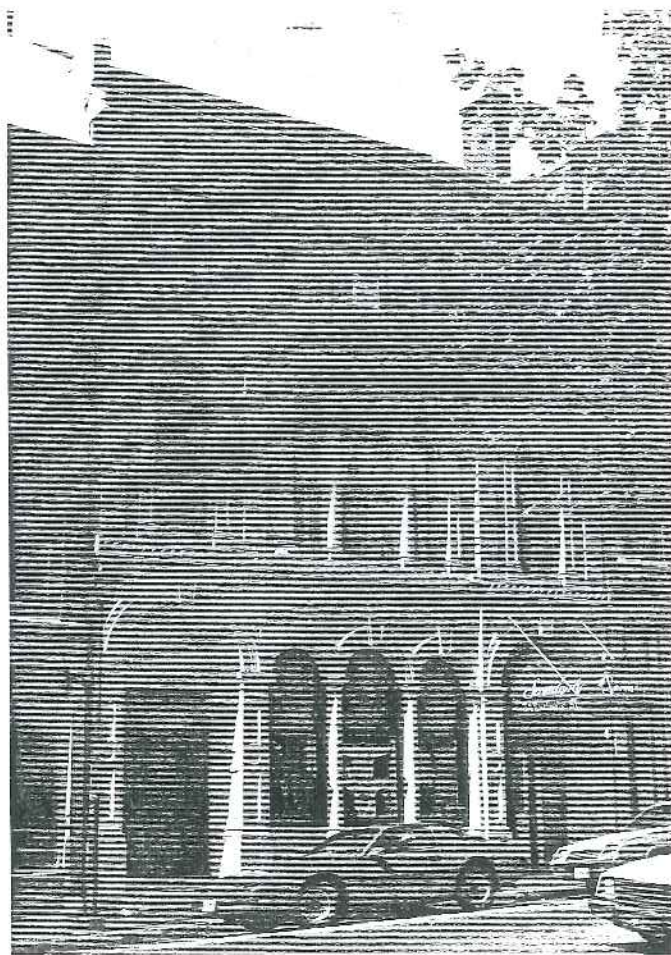
Composition of Principal Facades

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.

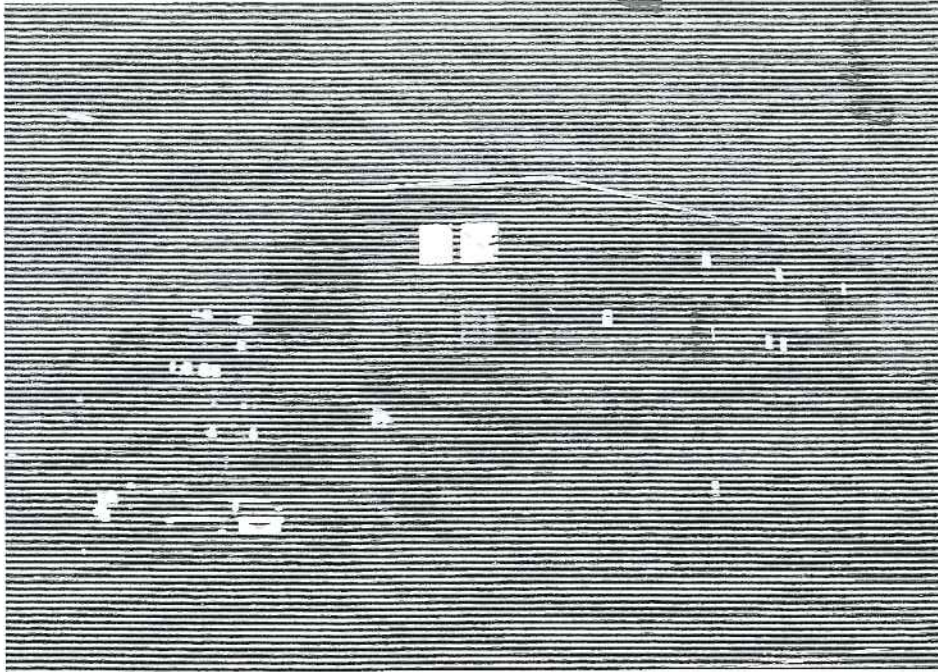
The size and proportion of window and door openings should be compatible with those on surrounding

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

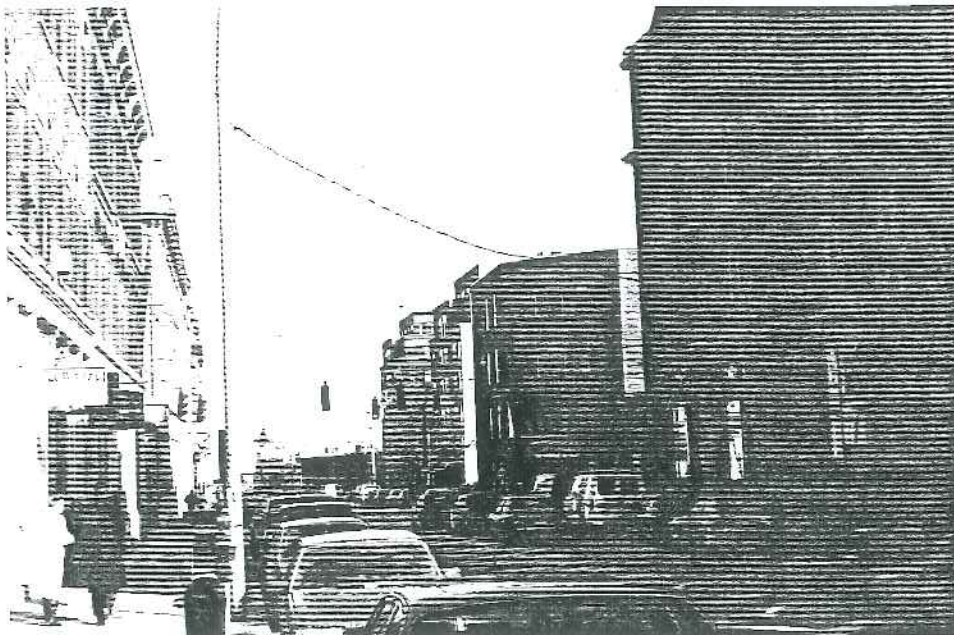
Characteristic rhythms, created by repeated patterns of design elements which are found on older adjacent buildings on the block (such as window spacing at storefronts and upper stories, or residential projections that create patterns of light and shade such as overhangs, porches or bay windows) should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



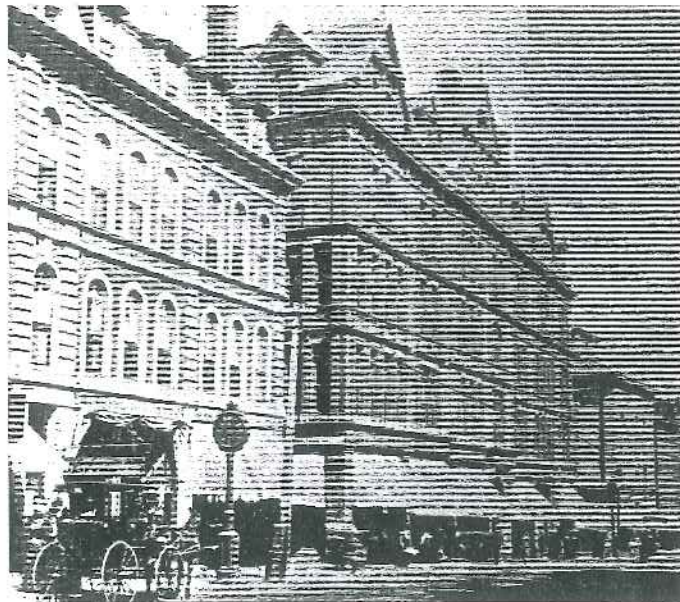
The window and door proportion and pattern of this small commercial building at the corner of Middle and Pearl Streets, together with the recessed balcony and main entrance, are at odds with the historic buildings on the three opposite corners. The large amount of opaque wall surface and lack of glass 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.

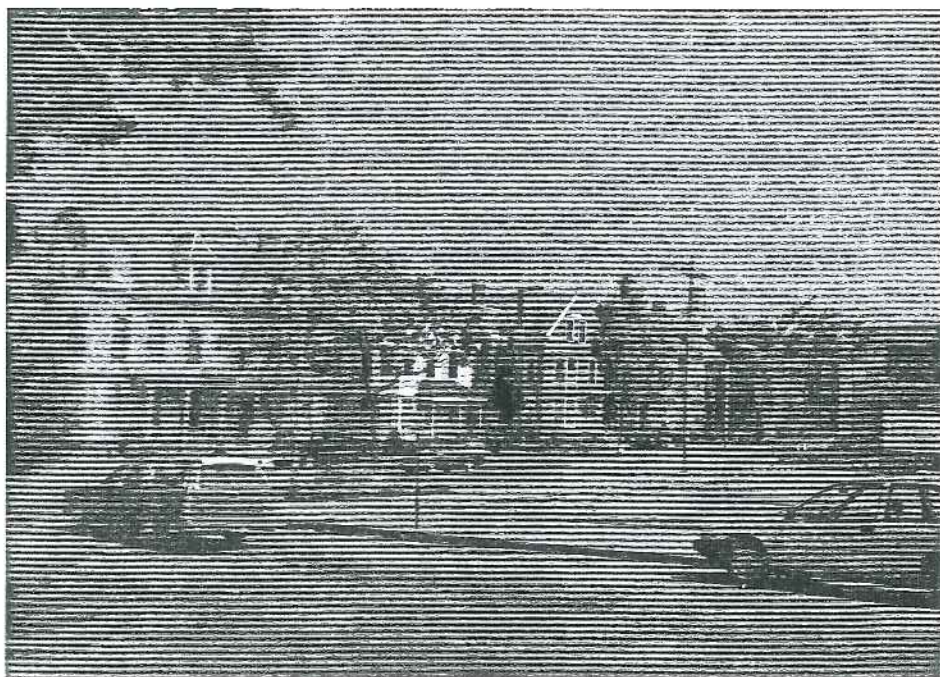
Porches and bay windows are perhaps the most common examples of projections on residential structures. Awnings and recessed storefront windows and entrances have a similar importance in commercial districts.



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.

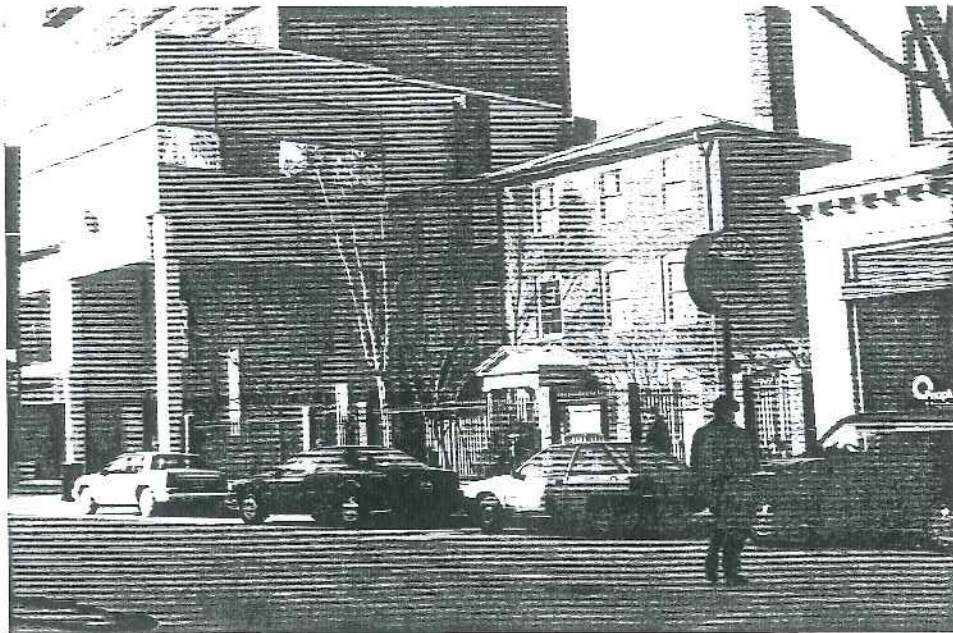
Relationship of Materials, Texture and Color

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.

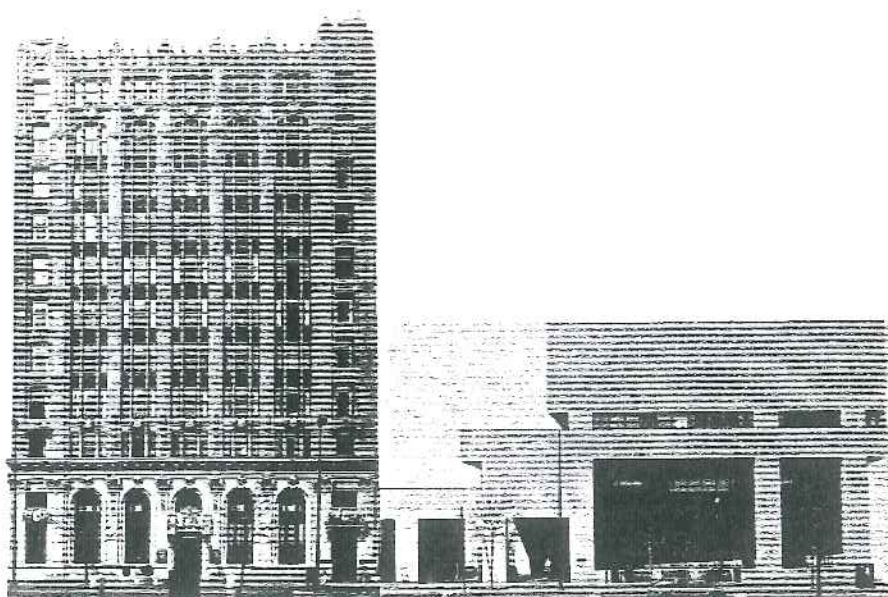


While the use of modern building materials in historic districts is not discouraged, their compatibility with their immediate context should be carefully considered. Here, at 489 Congress Street, both the materials themselves and their coloration stand in sharp contrast to those of the Wadsworth-Longfellow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

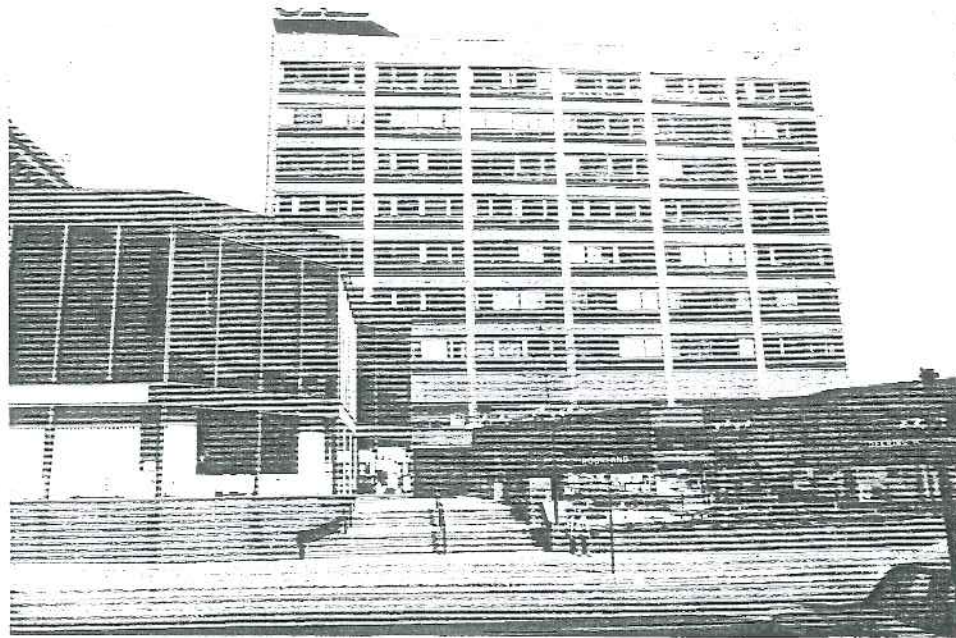
Relationship to the Street

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.



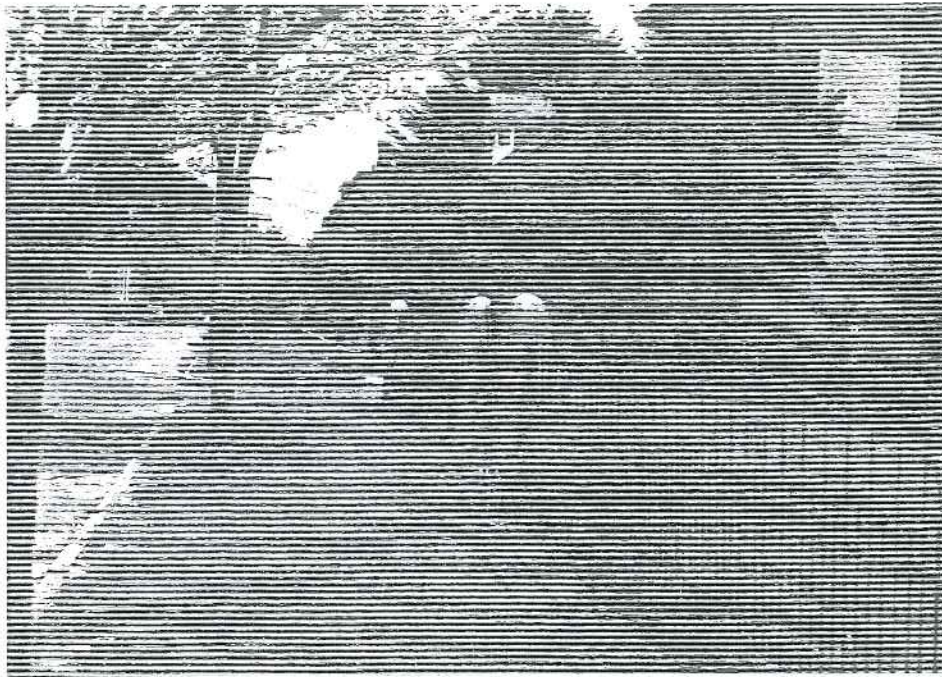
The Portland Public Library is a fine example of a radically modern building maintaining the streetwall that is traditionally provided by storefronts along a commercial street within a historic context. Even though its entrance is deeply recessed, the building has a variety of elements which serve to 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.



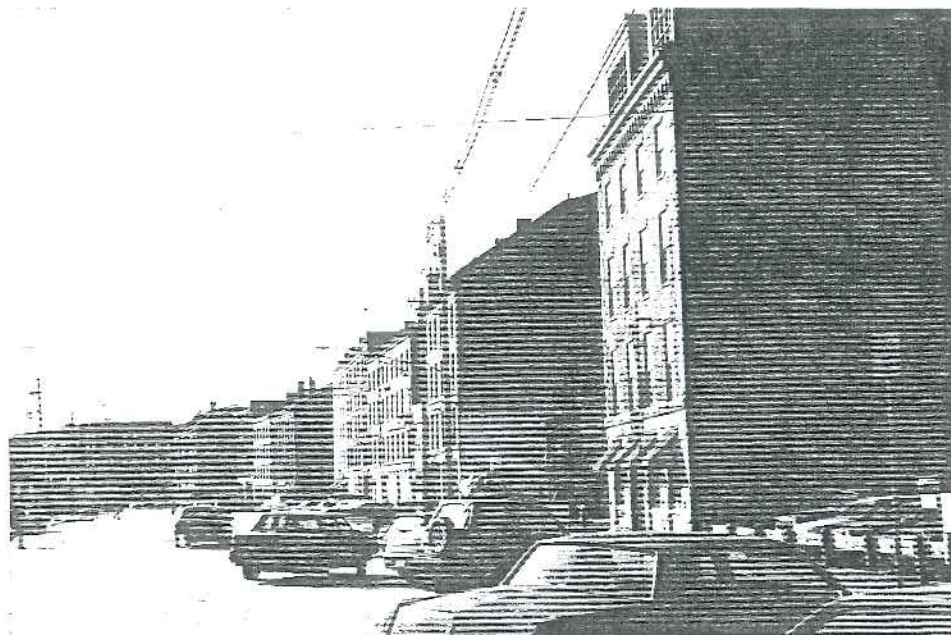
The Park Street Row creates an attractive street wall, one that should not be broken. The continuity is emphasized by the rhythm of windows and doors, of chimneys and dormers, of porches and steps and railings. Fences and granite curbs add to the consistency of the block. This is an example of where 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

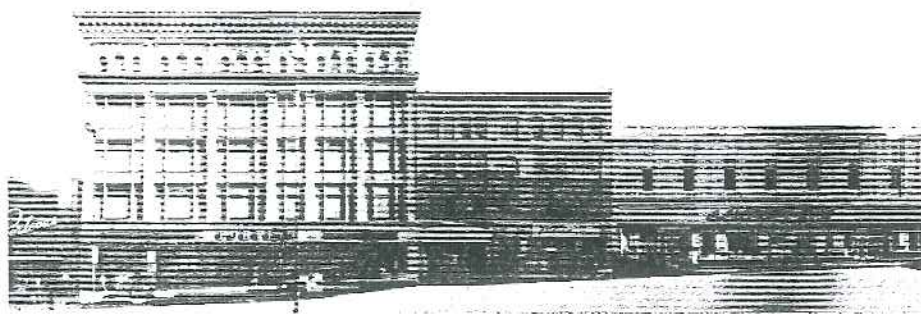
THE RELATIONSHIP OF A STRUCTURE OR OBJECT TO THE OPEN SPACE BETWEEN IT AND ADJOINING STRUCTURES OR OBJECTS SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES, OBJECTS, PUBLIC WAYS AND PLACES TO WHICH IT IS VISUALLY RELATED.

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.

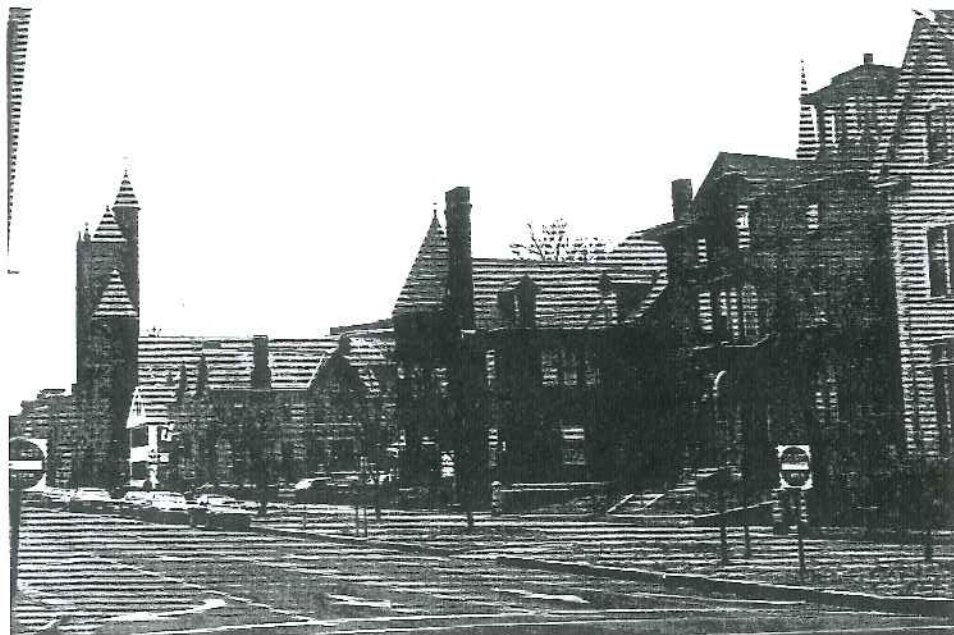
The infill building should reflect the characteristic rhythm of facades along the street. If a typical house sits in the center of a large lot, with its entrance to the side, a new house should have a similar stance. Thus the rhythm of the side yard open space to building to sideyard on the street will 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.



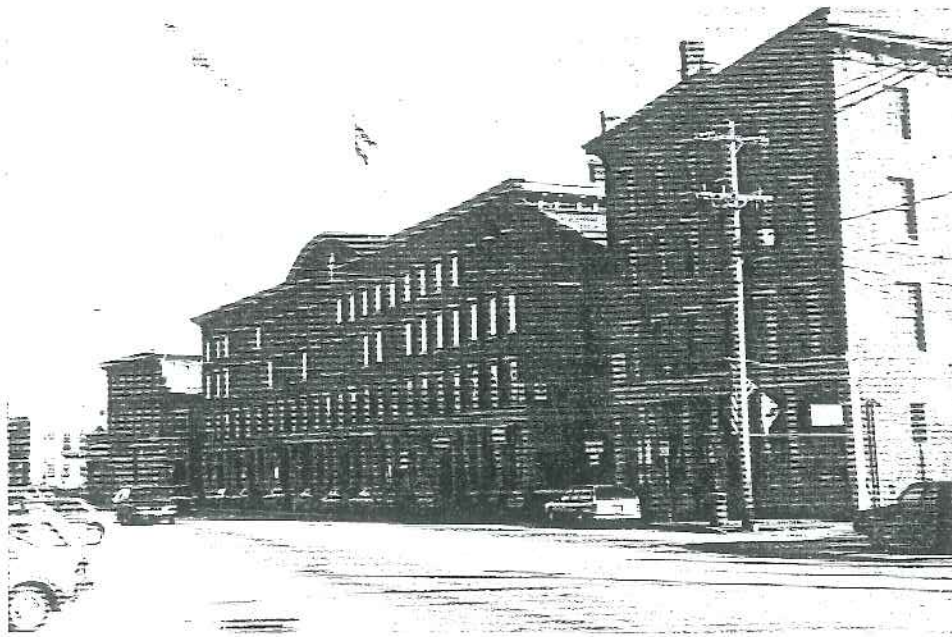
At Westbrook College, a new building connects two historic buildings. While new construction could conceivably have been brought out to the street, in this case the contemporary structure has been recessed to allow the historic rhythm and spacing between facades at the street to continue to be the dominant 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

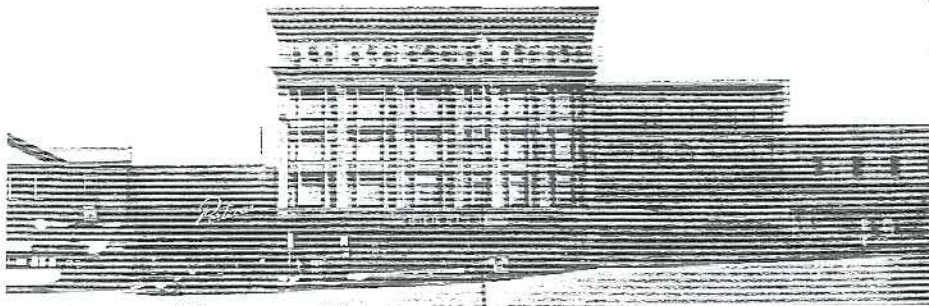
A BUILDING SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES, PUBLIC WAYS, AND PLACES TO WHICH IT IS VISUALLY RELATED IN ITS DIRECTIONAL CHARACTER, WHETHER THIS BE VERTICAL, HORIZONTAL, OR NONDIRECTIONAL CHARACTER.

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

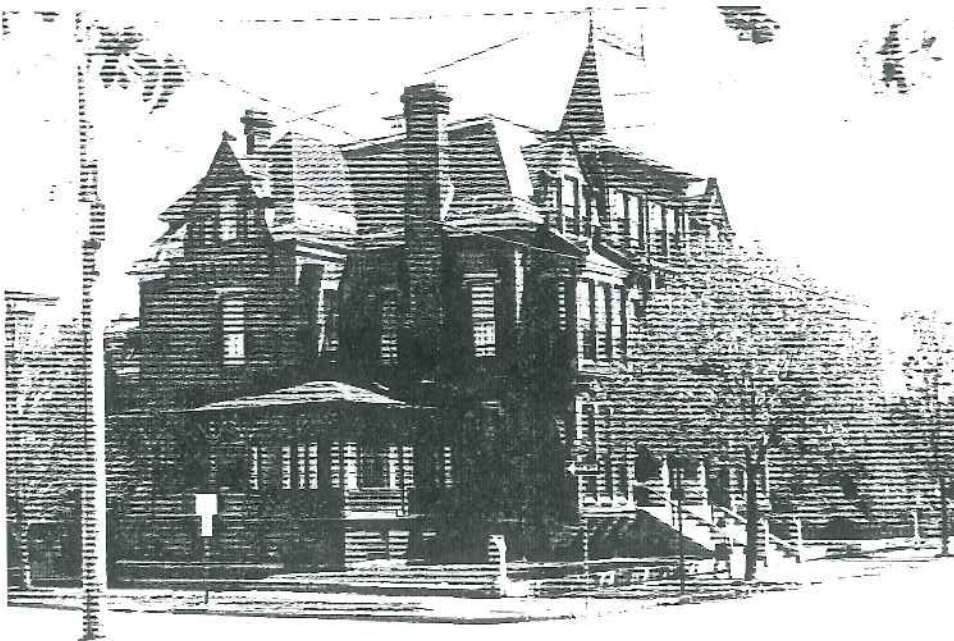
techniques, determine whether a structure has a predominantly vertical, horizontal, or non-directional character. A shingle style house often has a low, predominantly horizontal orientation, while a Queen Anne or Italianate residence is usually dominated by vertical elements. In a similar way, commercial 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.