

1. Legal Ad

Documents: [5-13-15 LEGAL AD.PDF](#)

2. Agenda

Documents: [5-13-15 AGENDA.PDF](#)

3. 17 Carleton Street

Documents: [HP MEMO - 17 CARLETON STREET.PDF](#)

4. 44 Oak Street

Documents: [HP MEMO - 44 OAK STREET.PDF](#)

5. 116 Clark Street

Documents: [HP MEMO - 116 CLARK STREET.PDF](#)

6. 11 Lewis Street

Documents: [HP MEMO - 11-13 LEWIS STREET.PDF](#)

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

On Wednesday, May 13, 2015, 5:00 p.m., Room 209, 2nd Floor, City Hall, the Portland Historic Preservation Board will hold a meeting to review the following items:

1. WORKSHOP

- i. Preliminary Review of Proposed New Construction; 17 CARLETON STREET; Avesta Housing, Applicant.

Break for Dinner; Meeting Resumes at 6:30

WORKSKHOP continued

- ii. Preliminary Review of Proposed Exterior Alterations and Rooftop Addition; 44 OAK STREET; Michael Keon, Applicant.
- iii. Preliminary Review of Proposed Alteration of Exterior Bay Window; 116 CLARK STREET; Paul Lewandowski, Applicant.

2. PUBLIC HEARING

- i. After-the-Fact Review of Entry Hood Installation; 11 LEWIS STREET; Philip St. Germain, 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

Scott Benson, Chair
Bruce Wood, Vice Chair
Glenn Harmon
Ted Oldham
Penny Pollard
Julia Sheridan
John Turk

HISTORIC PRESERVATION BOARD AGENDA
May 13, 2015, 5:00 p.m. - Room 209, Portland City Hall

Public comment is taken at all meetings.

- 1. ROLL CALL AND DECLARATION OF QUORUM**
- 2. COMMUNICATIONS AND REPORTS**
- 3. REPORT OF DECISIONS OF MAY 6, 2015:**

No decisions; the agenda consisted of workshop items only.

4. WORKSHOP

- i. Preliminary Review of Proposed New Construction; 17 CARLETON STREET;
Avesta Housing, Applicant.

Break for Dinner; Meeting Resumes at 6:30 p.m.

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

**WORKSHOP
17 CARLETON STREET**

TO: Chair Benson and Members of the Historic Preservation Board

FROM: Deborah Andrews, Historic Preservation Program Manager

DATE: May 7, 2015

RE: May 13, 2015 Workshop – Preliminary Review of Proposed New Construction

Address: 17 Carleton

Applicant: Avesta Housing

Architect: David Lloyd, Archetype Architects

Introduction

Architect David Lloyd, representing Avesta Housing, has requested a workshop to present preliminary plans for the construction of a 37-unit apartment building at 17 Carleton Street in the West End. The subject property is located on the east side of Carleton, between Pine and West Streets. The property is currently occupied by a large surface parking lot that extends deep into the interior of the triangular block bounded by Carleton, West and Pine Streets. Enclosed for the Board's reference is a vicinity map showing the location of the site. The map is also instructive in illustrating the variety of building footprints in the immediate and general vicinity of the proposed development. Also enclosed are photographs of the residential structures located next to and across the street from the proposed development.

Proposed Development

The development calls for a four-story structure. The Carleton Street façade measures 120' long, but is broken down into a series of narrower bays or units through shifts in building plane and alternating exterior siding materials. The enclosed plans indicate that the siding materials currently under consideration include masonry (brick?) and a fiber cement product. Upper story fenestration consists of tall, 1/1 windows throughout. The spacing of the windows varies slightly from bay to bay.

In an attempt to reduce the perceived height of the building and respond to the heights of the abutting 2 ½ story residential structures, most of the bays feature a change in building materials between the third and fourth floors of the building. (Two of the "bays" extend the full four story height without a break between the third and fourth floors.) Cornice treatments vary across the face of the building. Minimal, precast caps are shown at the top of the two all-

masonry bays, while projecting overhangs are shown above each of the other bays. The ground floor of the building features a 24' wide open passageway that provides vehicular access to the parking lot behind the building. The main entrance to the apartment complex is located behind a projecting first floor canopy or porch. The porch extends in width beyond the entrance itself. The balance of the ground floor façade features a variety of window openings and a screen in front of a section of solid wall at the north end of the building.

The front façade of the building is set back approximately 10 feet from sidewalk. At the sidewalk line a low retaining wall with fence extends the full width of the property, with openings for vehicular and pedestrian entries. The fencing is metal and the base and posts are concrete.

Note that there are two large, mature deciduous trees in the esplanade in front of the property. These trees are proposed to be retained.

Preliminary Staff Comments and Questions

- Although the footprint of the proposed development is much larger than that of its neighbors on this short block, there are a number of long rowhouse developments—both historic and of recent vintage—scattered throughout the West End. (Staff has provided photos of a number of examples for the Board's reference.) Most of these larger developments are very well integrated within their respective streetscapes—with the notable exception of the Williamsburg, which is set far back from its abutting streets and treated as a separate development. Board members are encouraged to visit some of these larger developments to assess the building characteristics that help them relate successfully to their immediate and larger West End context.
- Staff notes that many of the existing rowhouse or multi-family developments feature a fairly limited palette of exterior materials and that the materials are typically consistent with those that characterize much of the West End neighborhood. This helps integrate the larger structures with their surrounding context. Architectural interest and variety is achieved through the masterful manipulation of design details and trim. Projecting and recessed elements also provide interest. Although some of the historic buildings feature a high level of detail, such as the John Calvin Stevens-designed rowhouses on Neal Street, others are fairly spare in terms of detail, relying on a few well-placed, well-designed details to provide architectural punctuation. See for example the two adjacent rowhouse developments at 13-17 and 21-27 West Street (also designed by Stevens). Other, more recent developments are quite repetitive and simple in detail and still achieve general compatibility. While not architecturally notable in their own right, they are successful “background” buildings. (See the Vaughan rowhouses near the corner of Vaughan and West.)

Based on these observations, staff questions whether it is necessary or even desirable for the proposed development to employ the number of materials, textures and façade treatments shown on the submitted plans. In staff's view, a simpler material palette might achieve greater compatibility.

With respect to the material choices themselves, although the Board has been receptive to the incorporation of contemporary building materials and finishes in many of the projects it has reviewed, staff questions their appropriateness in this particular context. Not only are historic buildings that front on this narrow and intimate block of Carleton Street finely detailed and architecturally noteworthy, the neighborhood as a whole is characterized by fine-grained, finely textured materials of enduring quality. The fiber-cement material—which is shown laid up in two types of large panel patterns—appears incongruous in this setting.

- The ground floor treatment appears unresolved and lacks a clear organization or focus. Staff recognizes that unlike the rowhouses referred to above, the ground floor of this multi-family building must accommodate a number of different functions, as well as a large opening for vehicles. Notwithstanding that fact, staff recommends consideration of a more cohesive ground floor architectural treatment.
- Regarding the open passageway for vehicular access to the rear parking lot, staff understands that the developer had hoped to provide access to the parking lot from the two vehicular lanes off West and Pine Streets and avoid the need for the passageway within the building. Although Avesta plows and maintains these lanes, it appears that they do not have a clear legal right to use these lanes as their sole means of access to the parking area.
- Staff appreciates the incorporation of the proposed fencing in front of the development as it echoes a site feature found throughout the West End neighborhood. The traditional character of the proposed fencing, however, appears at odds with the contemporary architectural treatment of the building itself.

Applicable Review Standards

In reviewing the preliminary design proposal, the Board shall apply the historic preservation ordinance's new construction standards. For detailed and illustrated guidelines on the application of these standards, please review the chapter on new construction included in the *Historic Resources Design Manual*.

Attachments:

1. Application and project description
2. Vicinity map
3. Photos of subject property and surrounding buildings
4. Computer-generated renderings
5. Plans and elevations
6. Staff photos of existing West End rowhouses and multi-family developments
7. Excerpt from *Historic Resources Design Manual*



Date: April 29, 2018

ATT. 1

**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:

17 Carleton Street

CHART/BLOCK/LOT: 005-A00-4001 (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.

37 Unit apartment building 4 stories in height

Building massing broken up by variation in elevation massing and materials

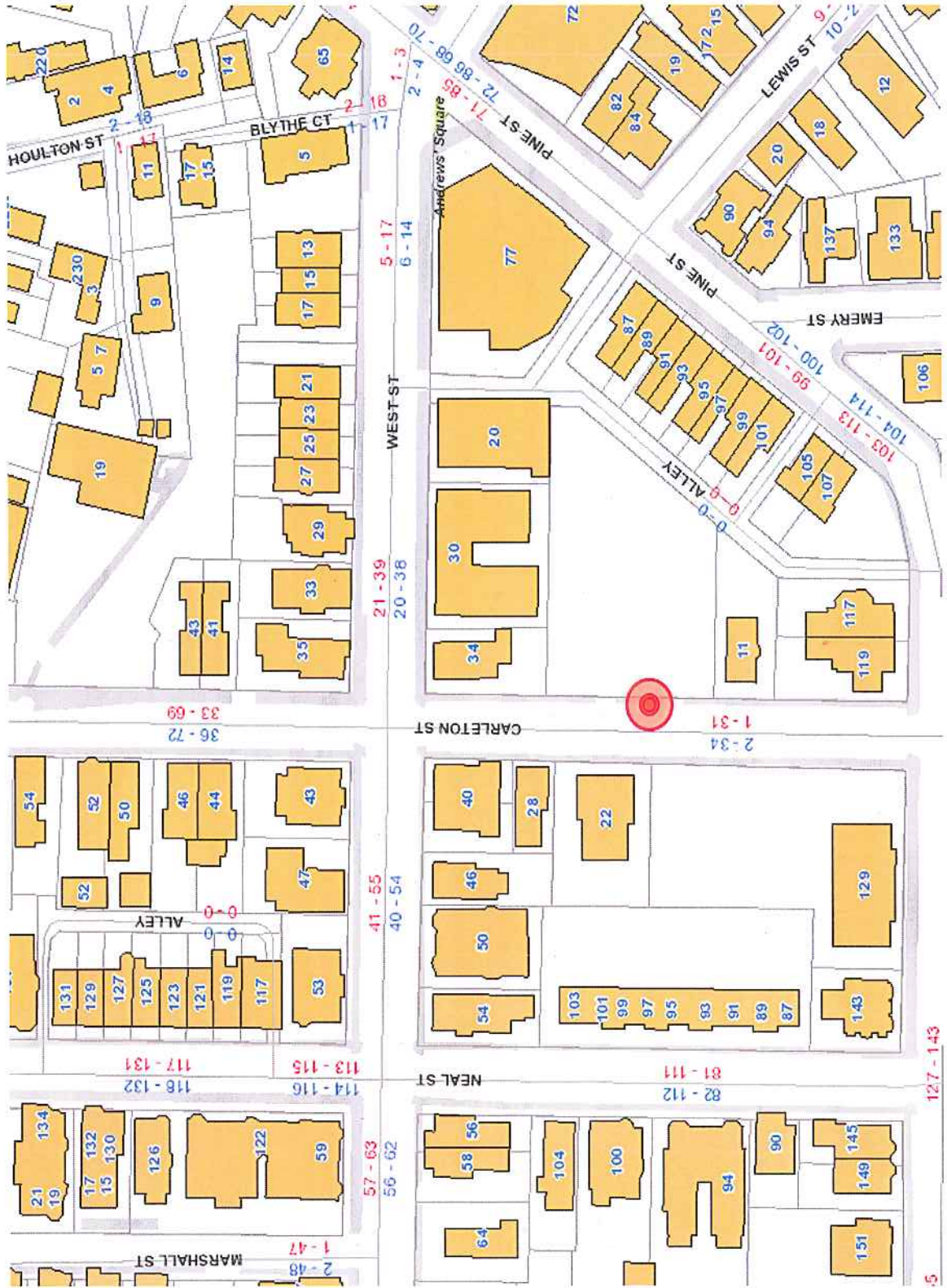
A street fence of granite and steel is incorporated, typical of west end developments

We are proposing masonry and a Nichiha product but wish to discuss siding options with the board.

Aerial View of 17 Carleton Street

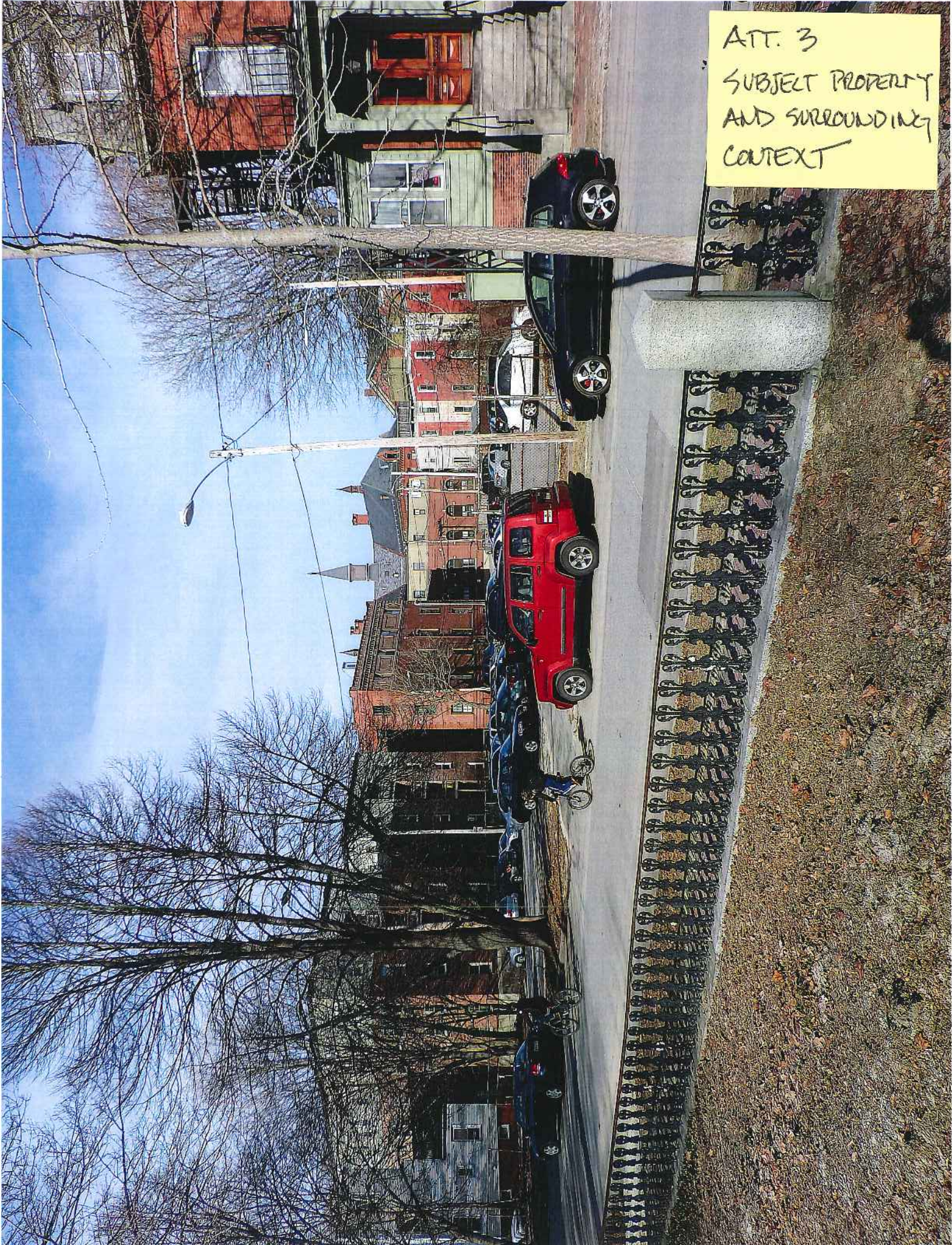


Street/Parcel View of 17 Carleton Street

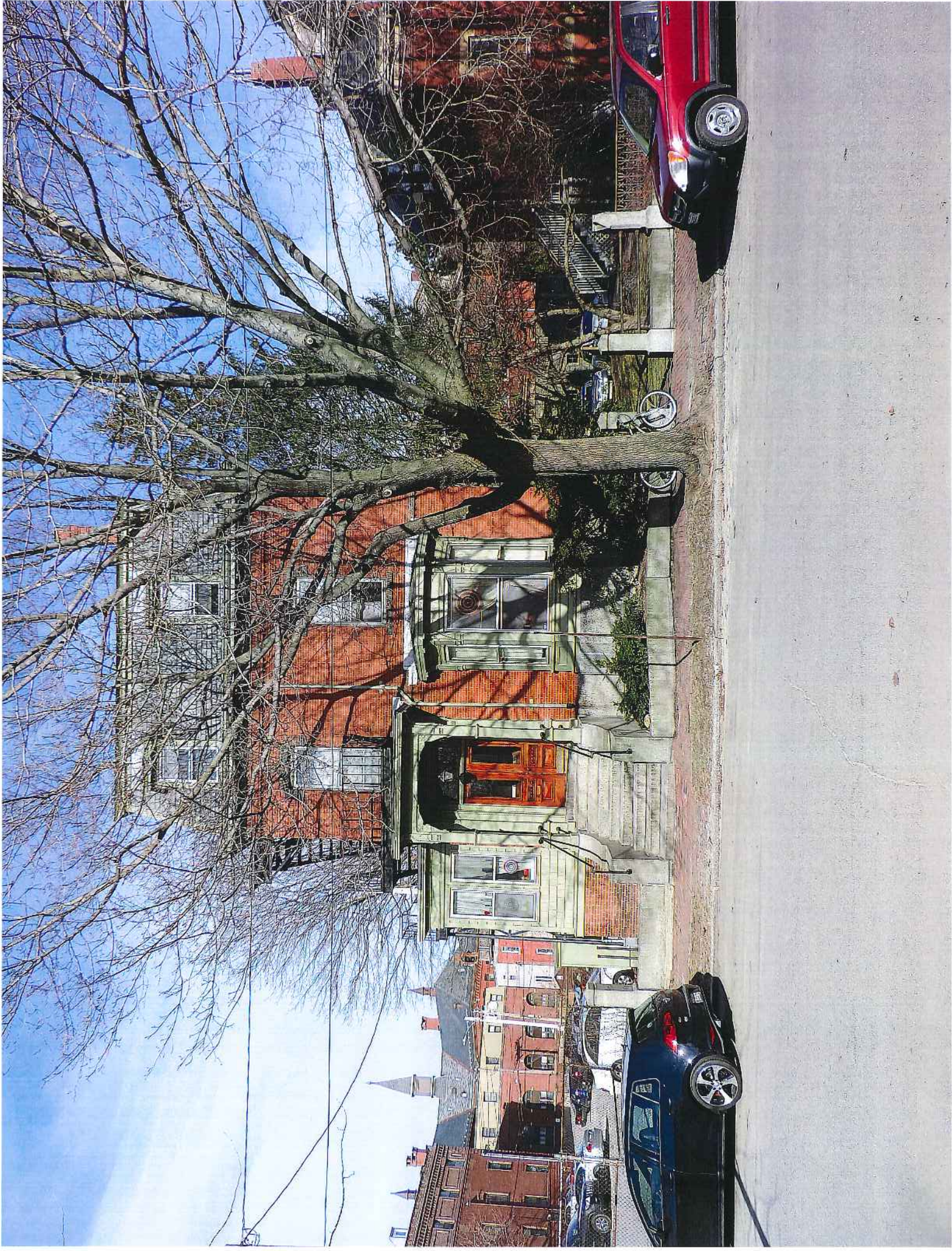


ATT. 3

SUBJECT PROPERTY
AND SURROUNDING
CONTEXT





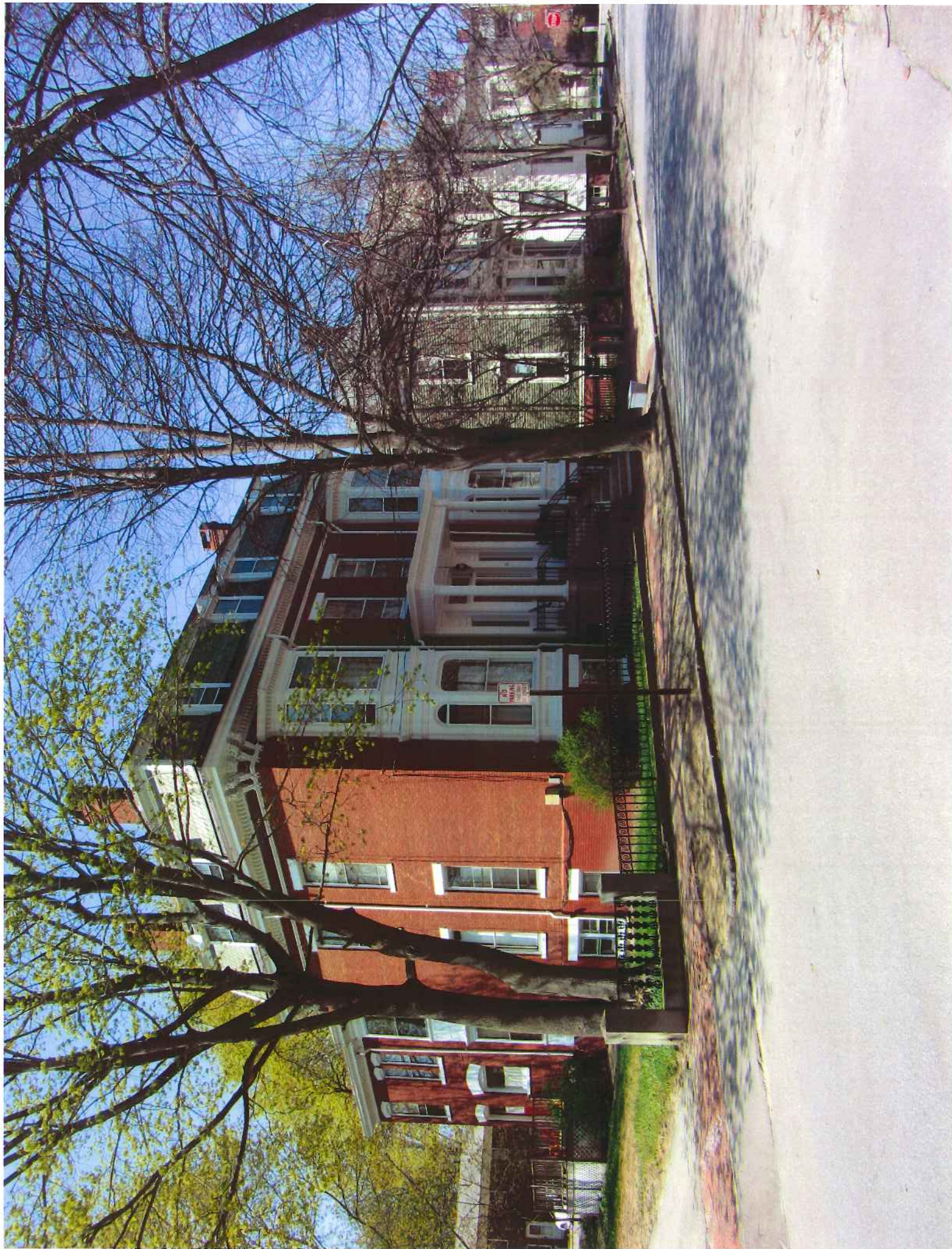








INTERIOR OF
BLOCK





ATT 4
RENDERINGS



CARLETON STREET - STREET VIEW RENDERING



CARLETON STREET - VIEW FROM NORTH - WEST CORNER



CARLETON STREET - VIEW FROM PARKING IN THE REAR

ATT. 5
PLAN &
ELEVATIONS



1 | SITE PLAN
1/16" = 1'-0"

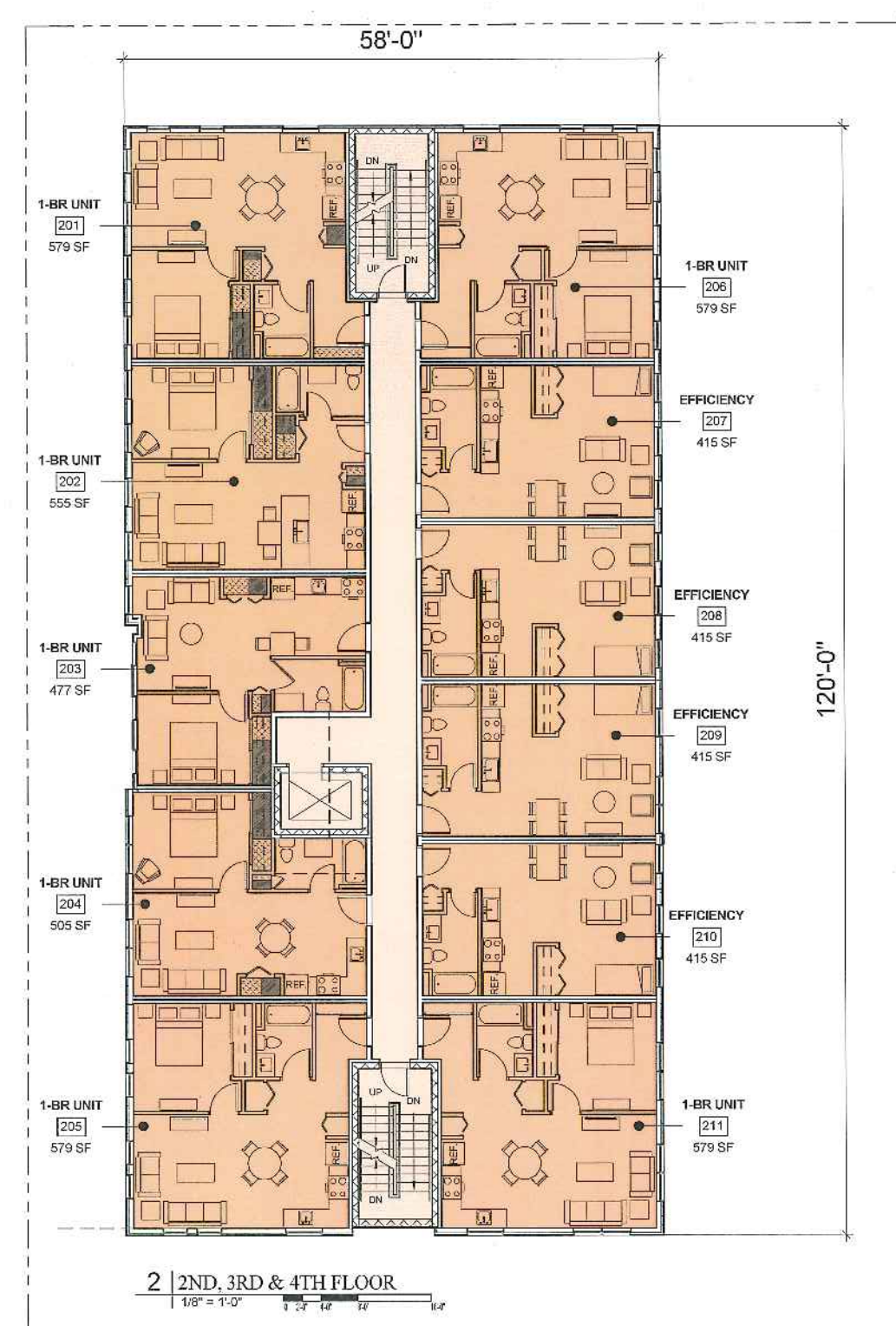
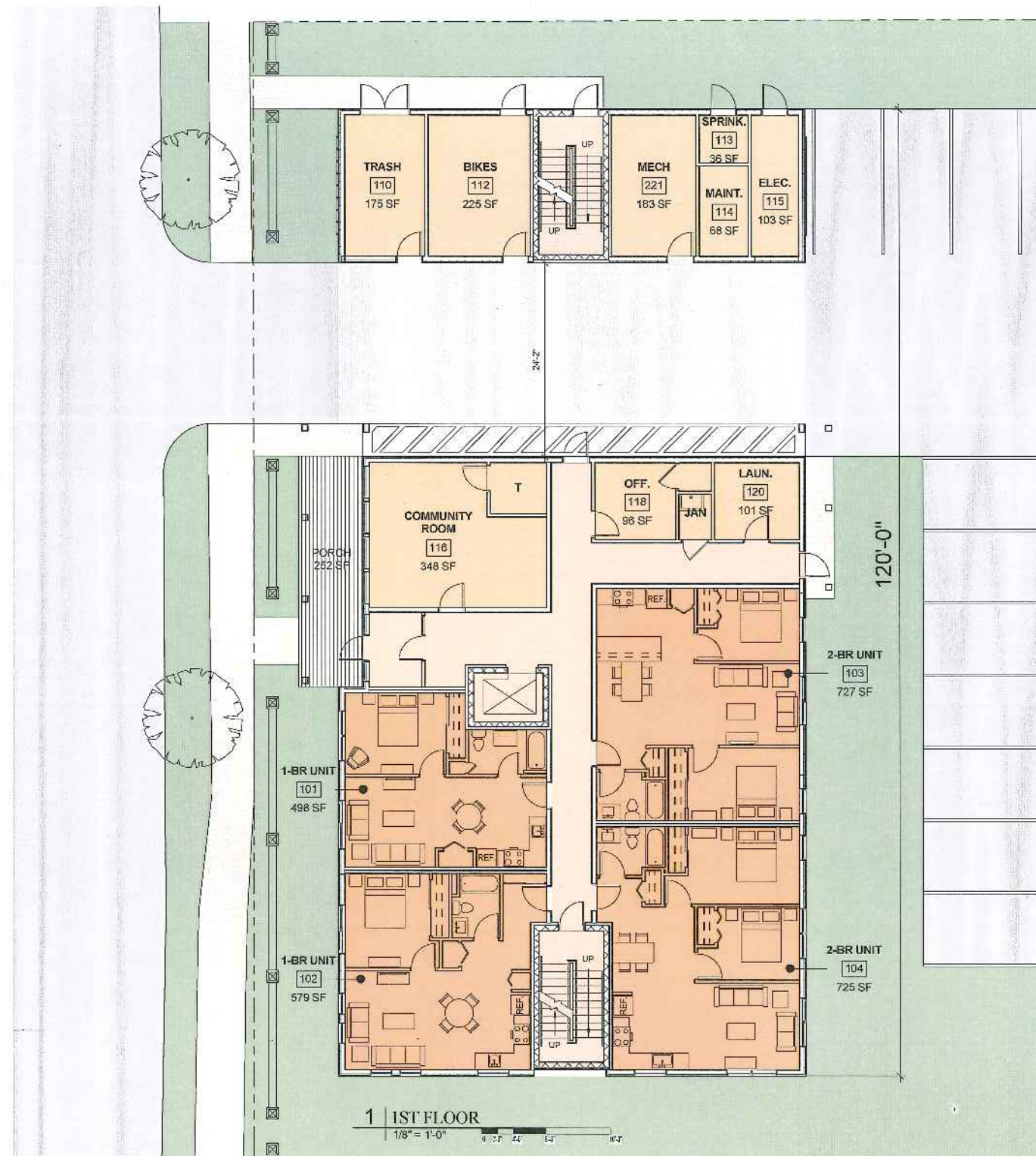
CARLETON STREET - SENIOR HOUSING

Carleton Street, Portland, Maine

APRIL 29, 2015

A1.1





GROSS SF CALCULATIONS:
FOOTPRINT (4 FLOORS) 6,975 GSF +
TOTAL 27,900 GSF

TOTAL: 37 UNITS

SPACE CLASSIFICATIONS (MEASURED ROCK TO ROCK)

1ST FL: DRIVE ISLE UNDER BUILDING: **1,388 SF**
1ST FL. UNITS: **2,529 SF**
1ST FL. COMMUNITY SPACE,
CIRCULATION, UTILITY: **2,380 SF**

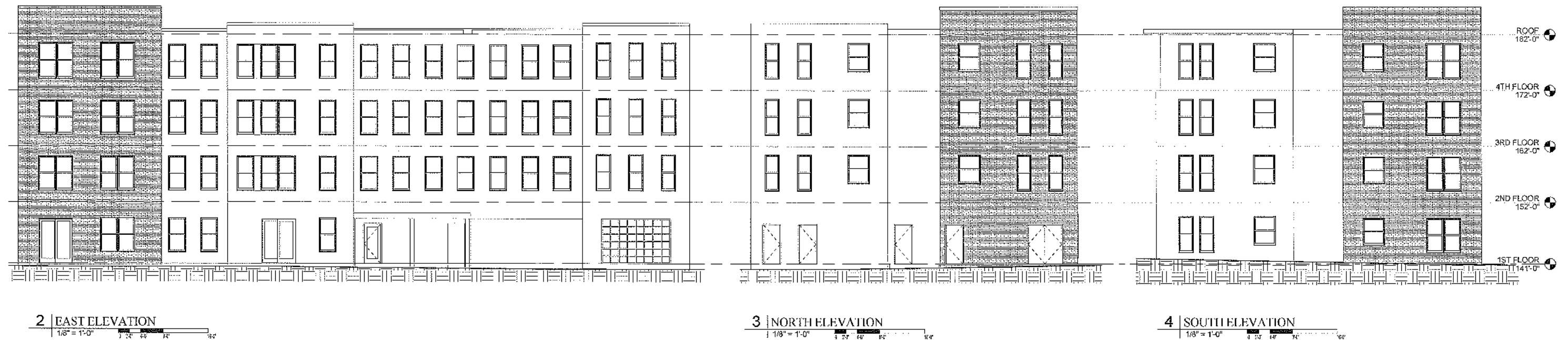
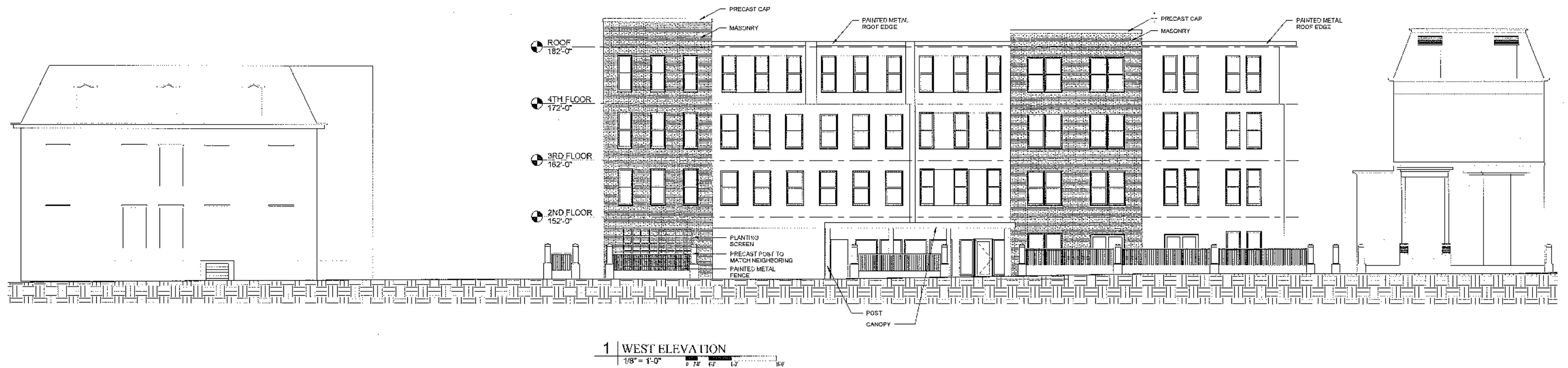
UPPER FLOORS: **5,530 SF** (ROCK TO ROCK)
CIRCULATION: **801 SF** (ROCK TO ROCK)

CARLETON STREET - SENIOR HOUSING

Carleton Street, Portland, Maine

APRIL 29, 2015

A1.2



CARLETON STREET - SENIOR HOUSING

Carleton Street, Portland, Maine

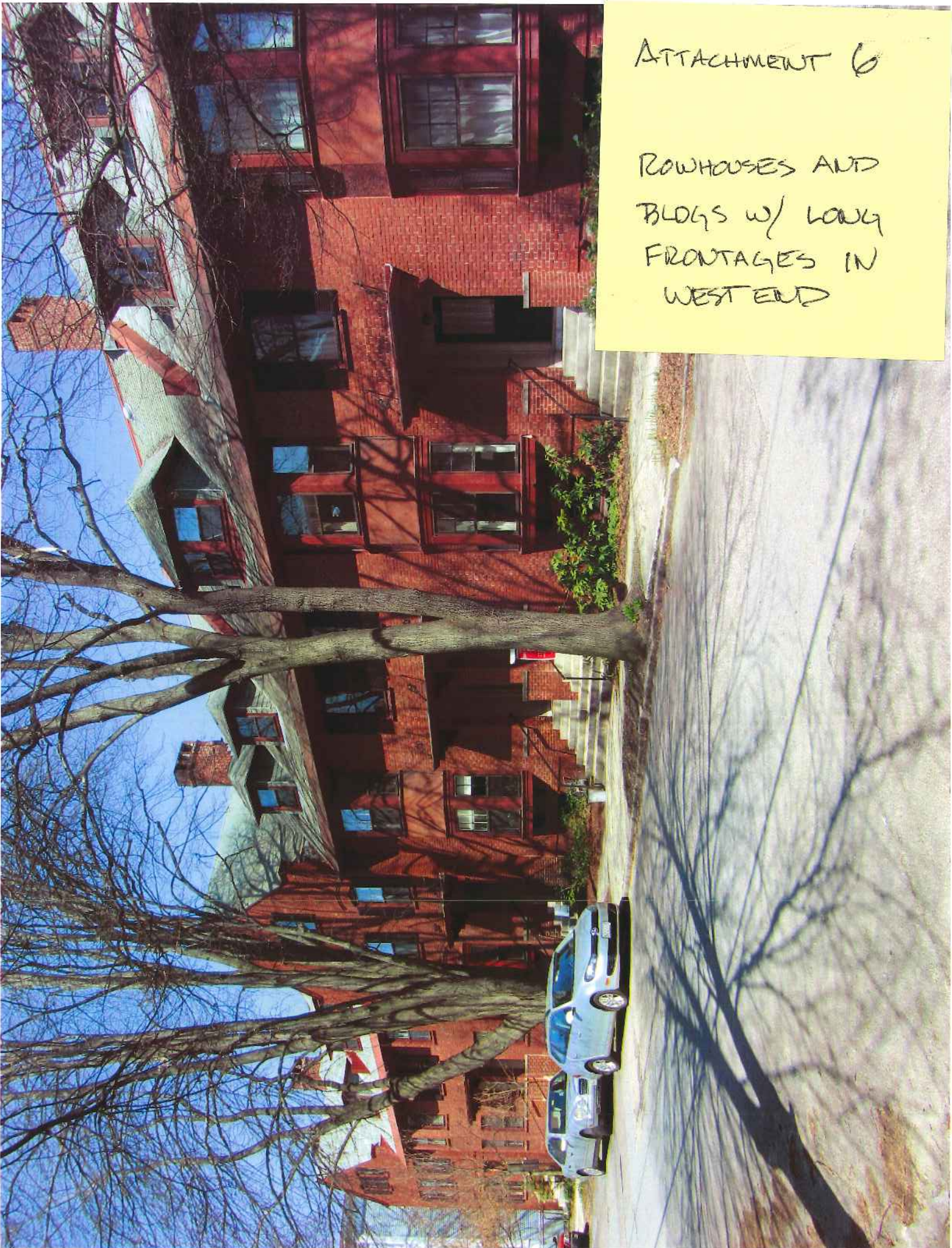
APRIL 29, 2015

A2.1



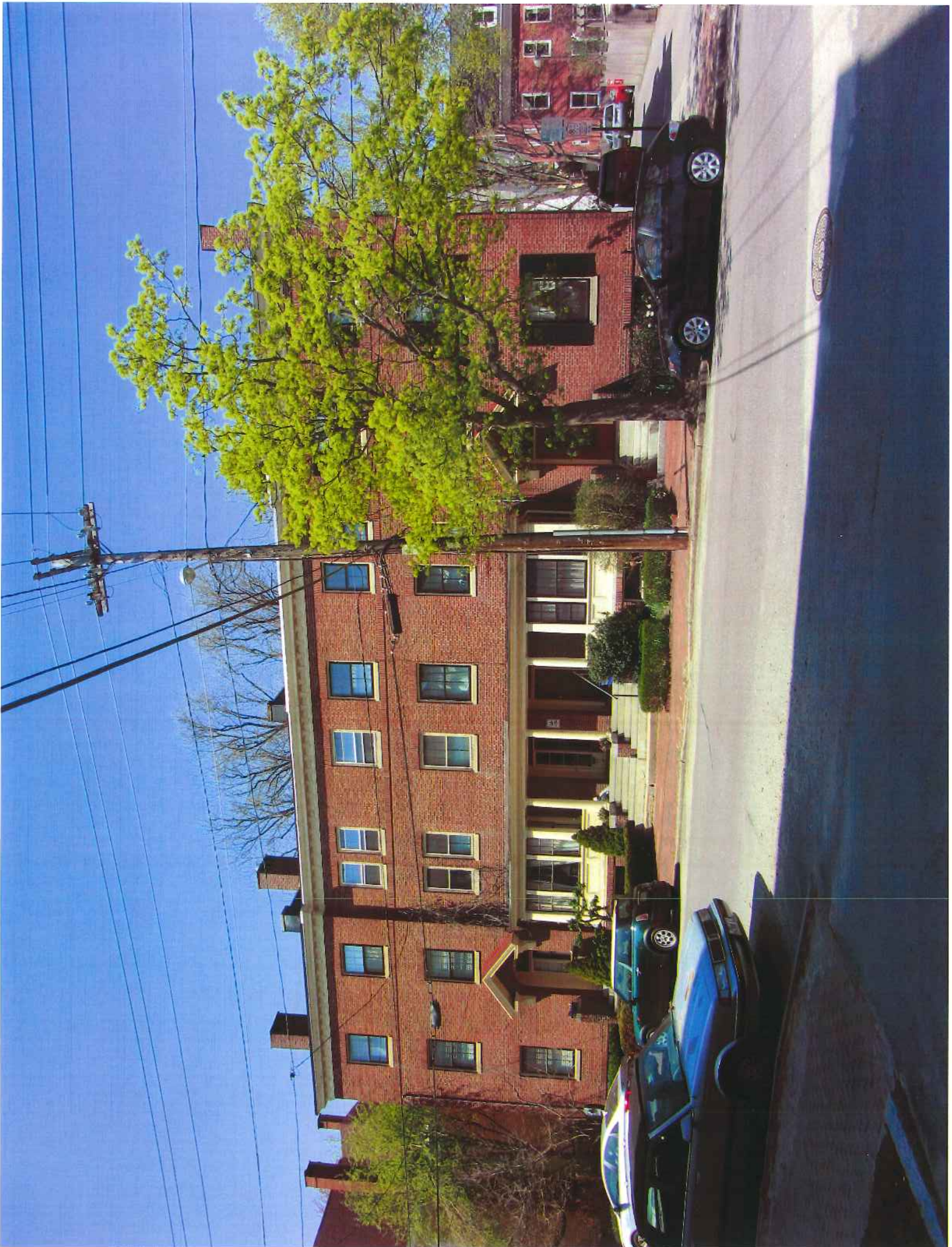
ATTACHMENT 6

ROWHOUSES AND
BLOGS w/ LONG
FRONTAGES IN
WEST END











STANDARDS: REVIEW OF CONSTRUCTION

5

New Construction Standards

Preamble

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

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

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

The central idea behind good design in a historic context is a simple one. To a large degree, the scale, mass, orientation and articulation of an infill building or addition should be compatible with that of the buildings that surround it. Broadly stated, compatibility refers to the recognition of patterns and characteristics which exist in a given setting, and a responsiveness in new design or renovation which respects these established patterns and characteristics. Although similarity of design is one way or achieving compatibility in a historic context, a creative and distinctly contemporary

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

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

Scale and Form

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

Composition of Principal Facades

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

Relationship to the street

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

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

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

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

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

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

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



North side of Commercial Street.

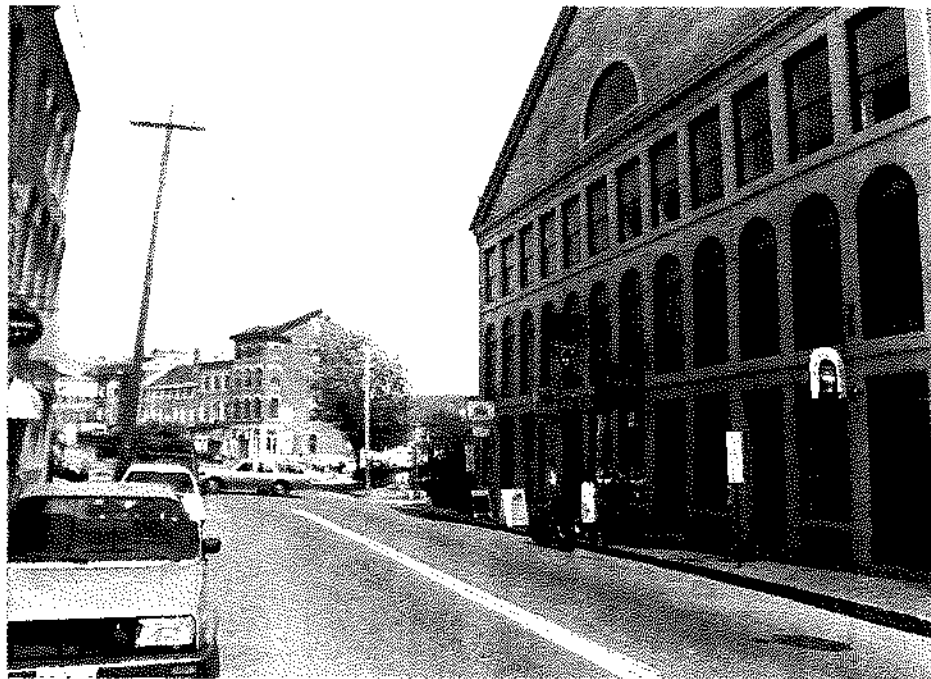
these sites should fill the gap in the street wall with a design that strongly reinforces and is compatible with the features and patterns of adjacent buildings.

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

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

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

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



South side of Fore Street.

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



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

Standards

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

As additional resource material, a glossary of styles

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

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

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

Scale and Form

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

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

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

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



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

Height

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

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

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

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

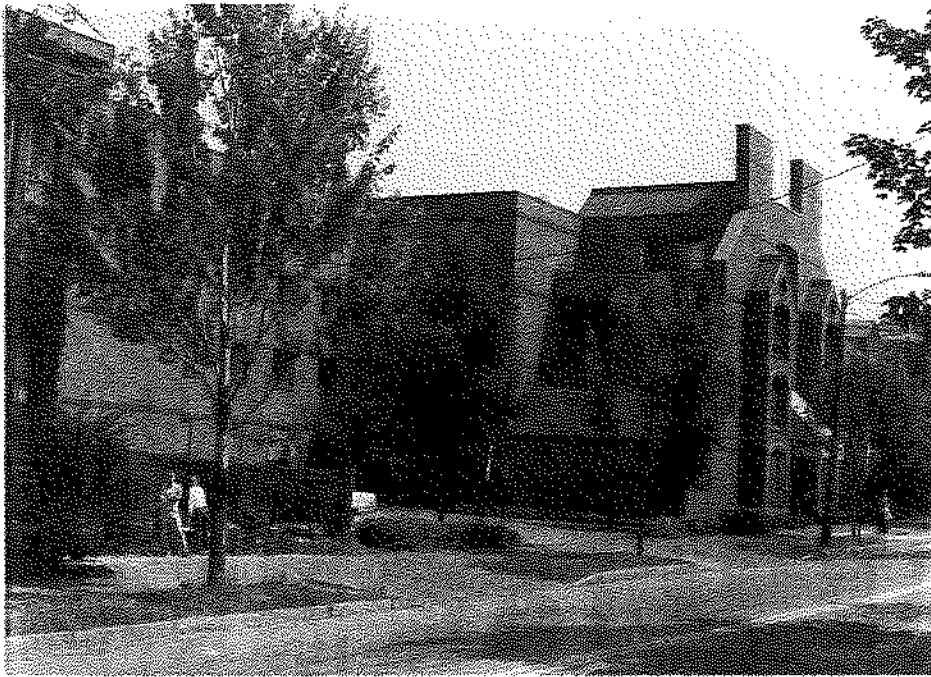
Where individually-styled and varied buildings of diverse height are involved, the height of new construction can be more varied reflecting the variety of height, roof shapes and elements in the area.



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



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



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

Width

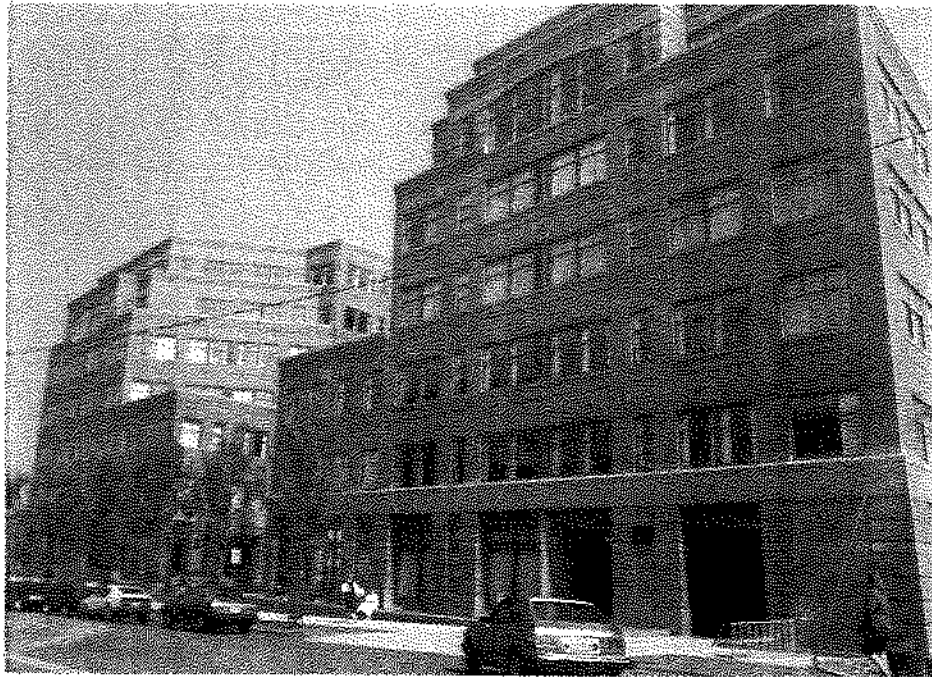
THE WIDTH OF A BUILDING SHALL BE VISUALLY COMPATIBLE WITH STRUCTURES AND OPEN SPACES TO WHICH THE BUILDING IS VISUALLY RELATED.

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

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

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

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



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



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



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



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



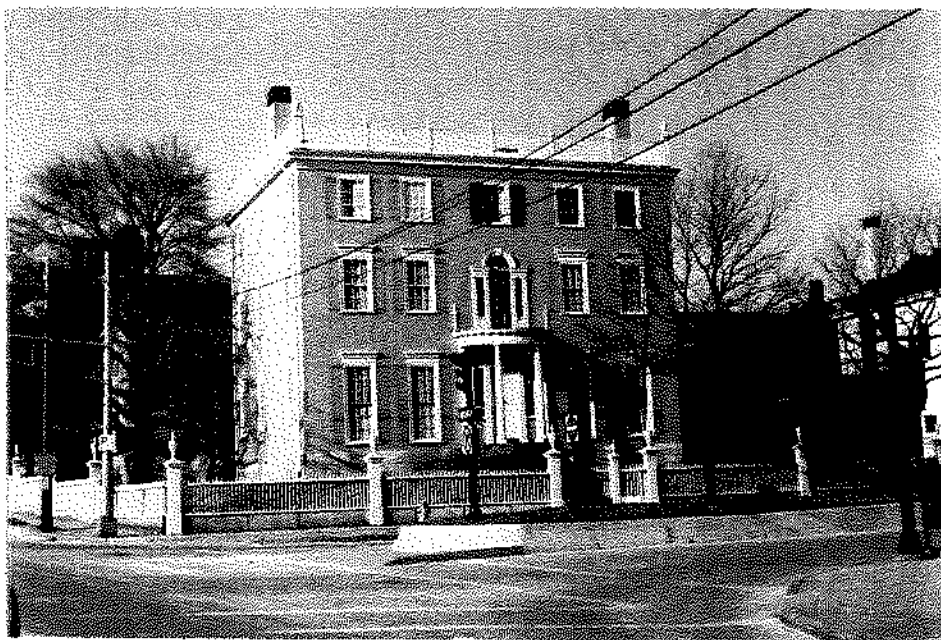
This group of commercial buildings on Monument Square shows the variety of width and height that can be accommodated within a historic setting. Even though width and height (and thus scale) vary considerably from building to building, there are many similarities including storefront proportions, level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

Proportion of Principal Facades

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

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

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



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



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



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



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

Roof Shapes

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

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

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

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

In all cases, design of rooftop additions requires a careful analysis of adjacent roofs and lines of sight 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.



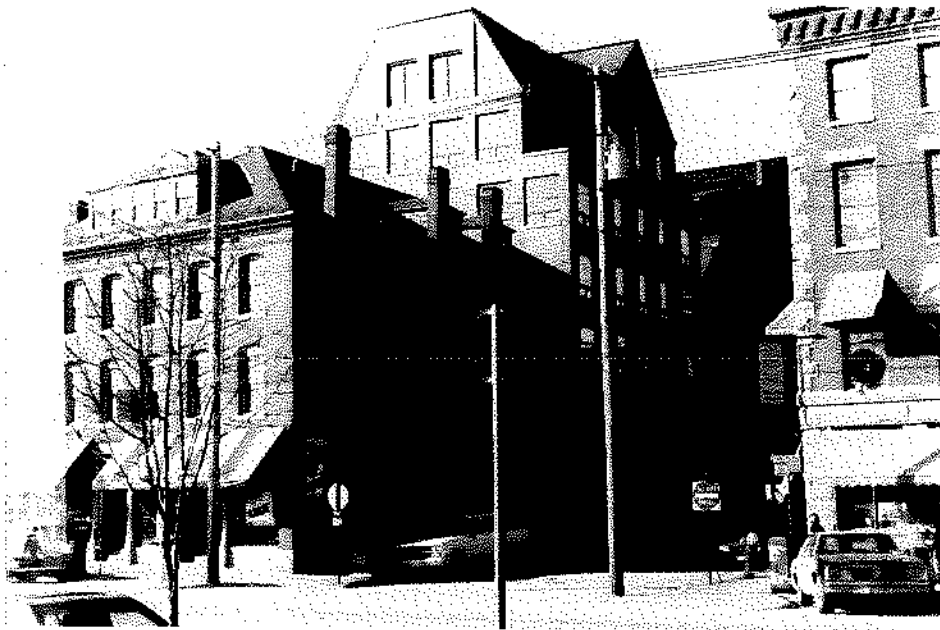
The substantial structures along State Street represent a diversity that can allow a great degree of freedom of design for infill construction. The many towers, turrets, dormers and cupolas set a precedent for any number of roof designs. As important in this case is the overall scale of these buildings,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

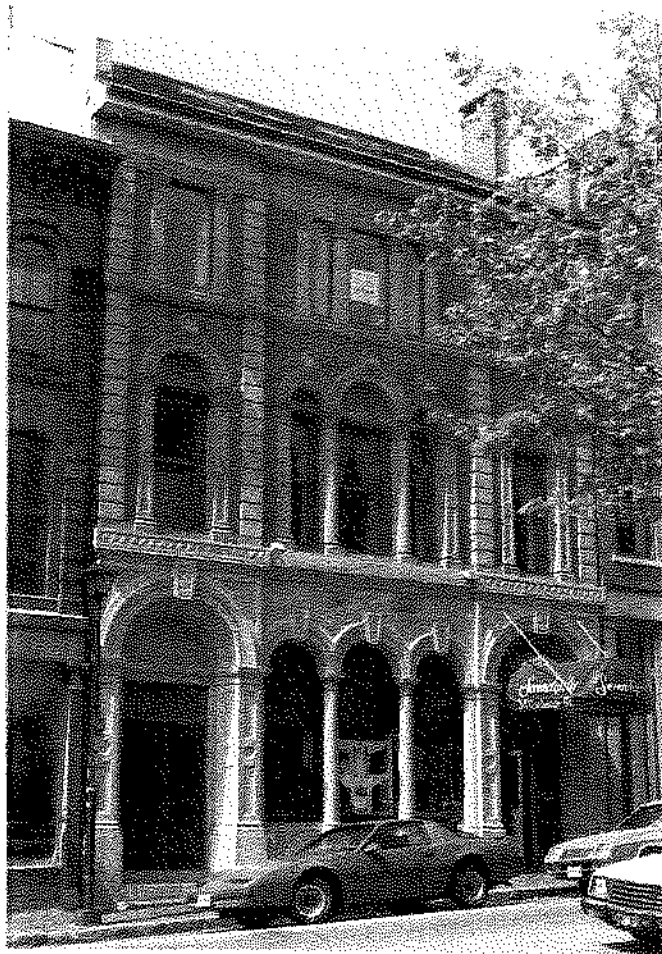
Composition of Principal Facades

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 capital. 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 doors 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.



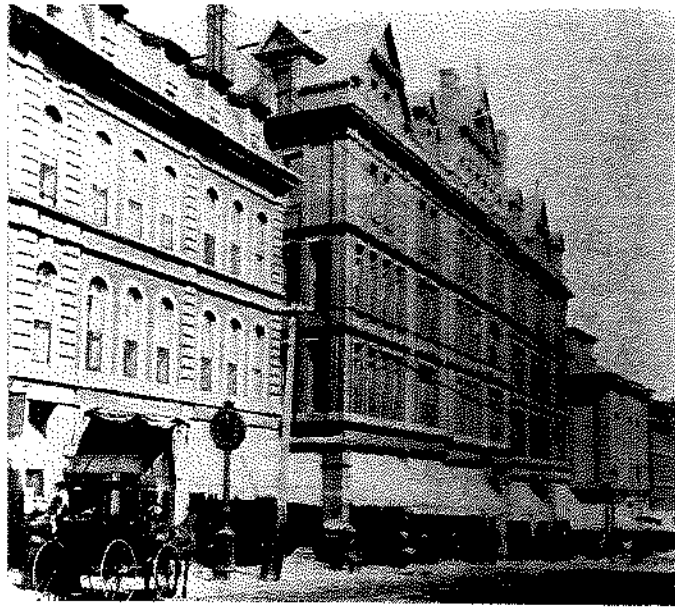
The window and door proportion and pattern of this small commercial building at the corner of Middle and Pearl Streets, together with the recessed balcony and main entrance, are at odds with the historic buildings on the three opposite corners. The large amount of opaque wall surface and lack of glass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

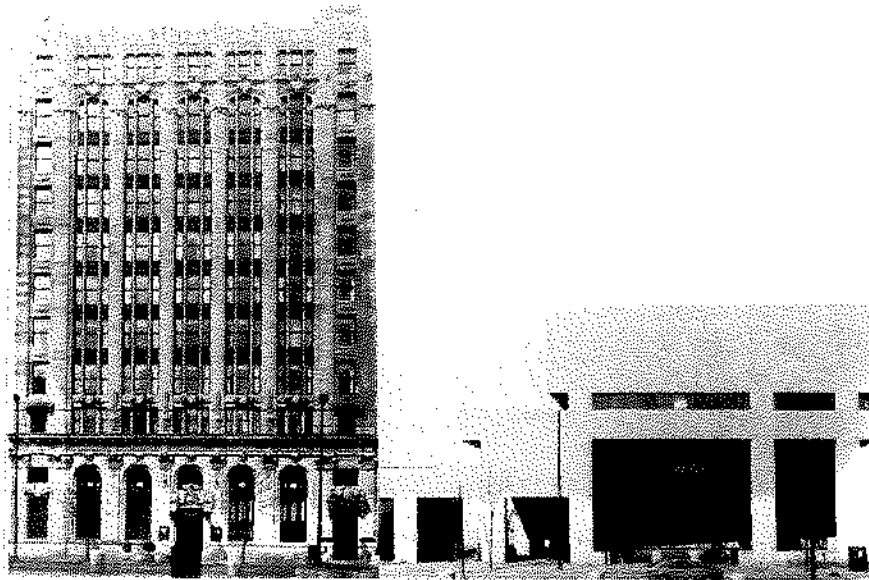


While the use of modern building materials in historic districts is not discouraged, their compatibility with their immediate context should be carefully considered. Here, at 489 Congress Street, both the materials themselves and their coloration stand in sharp contrast to those of the Wadsworth-Longfellow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



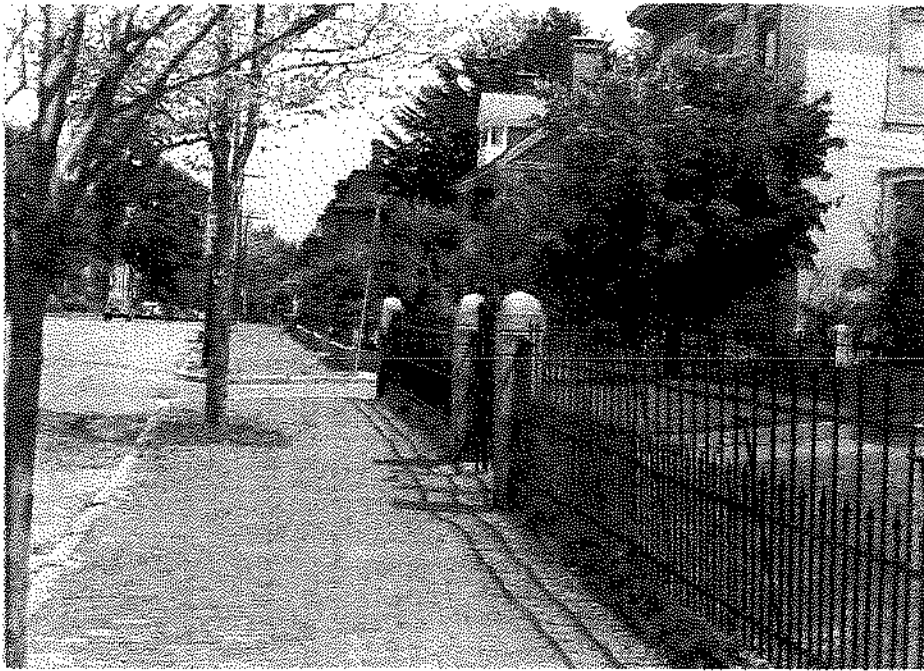
The Portland Public Library is a fine example of a radically modern building maintaining the streetwall that is traditionally provided by storefronts along a commercial street within a historic context. Even though its entrance is deeply recessed, the building has a variety of elements which serve to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

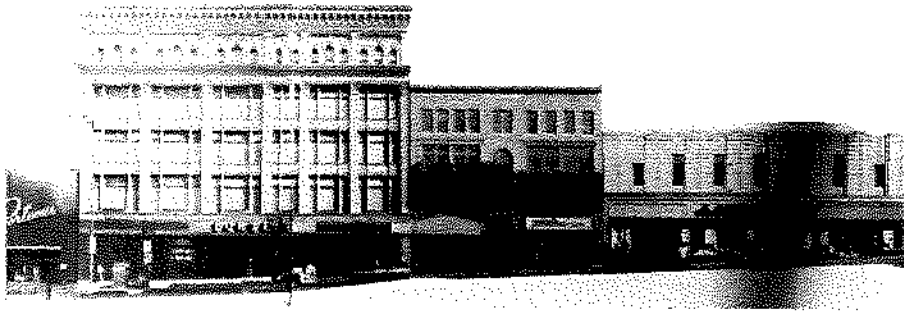
THE RELATIONSHIP OF A STRUCTURE OR OBJECT TO THE OPEN SPACE BETWEEN IT AND ADJOINING STRUCTURES OR OBJECTS SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES, OBJECTS, PUBLIC WAYS AND PLACES TO WHICH IT IS VISUALLY RELATED.

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.



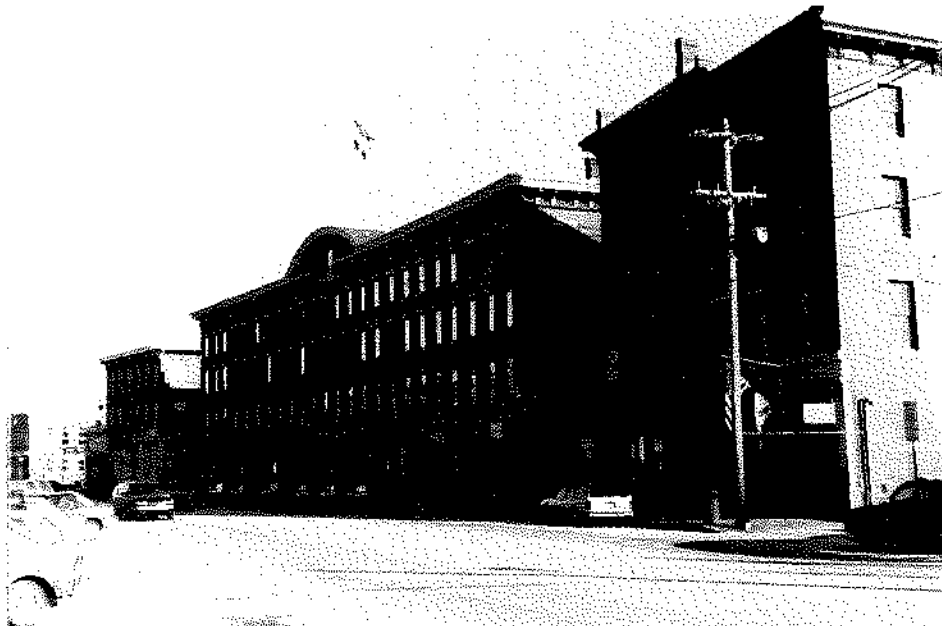
At Westbrook College, a new building connects two historic buildings. While new construction could conceivably have been brought out to the street, in this case the contemporary structure has been recessed to allow the historic rhythm and spacing between facades at the street to continue to be the dominant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

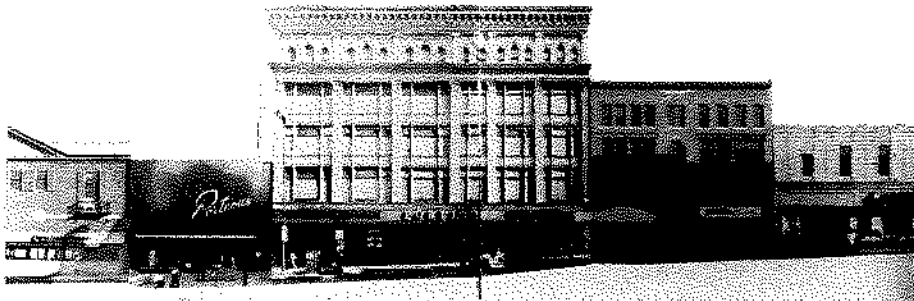
A BUILDING SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES, PUBLIC WAYS, AND PLACES TO WHICH IT IS VISUALLY RELATED IN ITS DIRECTIONAL CHARACTER, WHETHER THIS BE VERTICAL, HORIZONTAL, OR NONDIRECTIONAL CHARACTER.

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.

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

**WORKSHOP
44 OAK STREET**

TO: Chair Benson and Members of the Historic Preservation Board

FROM: Deborah Andrews, Historic Preservation Program Manager

DATE: May 8, 2015

RE: May 13, 2015 Workshop – Preliminary Review of Proposed
Alterations and Addition to Existing Rooftop Penthouse

Address: 44 Oak Street

Applicant: Michael Keon

Architect: Michael Chestnut, Caleb Johnson Architects

Introduction

Architect Michael Chestnut, on behalf of his client Michael Keon, is requesting a workshop to discuss preliminary plans for modifications to an existing rooftop addition at 44 Oak Street. Plans call for the following:

- Re-siding the exterior of the existing addition and replacing existing windows. (Both the exterior siding and windows are in poor condition.)
- Adding a rooftop deck above the existing penthouse. The modification of an existing elevator shaft will provide access to the roof. The applicant proposes to expand the structure housing the elevator shaft to provide a covered seating area on the roof as well as a storage area. The deck will be surrounded by fencing that extends to the perimeter walls of the existing penthouse roof. Raised-bed planters are proposed behind the fencing
- Although not shown on the submitted plans, staff understands that the applicant is considering adding a balcony off the rear elevation at the 4th floor level.

Existing Rooftop Addition

The existing rooftop addition was constructed in the late 1980's. A photograph of the addition is included in the *Historic Resources Design Manual* as an example of a sensitively scaled and

positioned addition that maintains the original architectural integrity of the historic structure. (See enclosed excerpt.) Note that the addition as currently configured is not readily visible as one views the building from various vantage points on Congress Square and Free Street. The setback of the addition and its simple, singular massing are largely responsible for its recessive nature. The addition *is* clearly visible from the Spring Street Arterial due to the recent demolition of the former YWCA (as are the rather motley rear elevations of a number of Free Street buildings). This view was not anticipated when the addition was built.

Preliminary Staff Comment

As noted in the *Historic Resources Design Manual*, the existing rooftop addition is successful in large part because it was positioned and designed so as not to introduce a distracting element at the roofline of this noteworthy commercial structure. Care should be taken to avoid such a distraction with the proposed additional elements. Staff has asked the project architect to provide computer-generated images of the building with the proposed additions as viewed from various vantage points. As the images have not been submitted as of this writing, staff cannot comment as to the visibility or visual impact of the changes. Note that the proposed additions will be most visible from the Spring Street Arterial. Board members are encouraged to assess the impact of the proposed alterations from this vantage point as well as from Congress Square and Free Street.

Applicable Review Standards

The following ordinance standards apply in the review of this application:

- (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.*
- (9) *Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural or archeological materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the size, scale, color, material and character of the property, neighborhood or environment.*
- (10) *Wherever possible, new additions or alterations to structures and objects shall be undertaken in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.*

Attachments:

1. Building description and photograph of 44 Oak Street from Congress Street Historic District Building Inventory
2. Excerpt from Historic Resources Design Manual
3. Preliminary plans and elevations

Portland Historic Resources Inventory

Property Address: 44 Oak Street - Frye Bldg.

CSHD Map Key #122

District: Congress Street

Local Rating: Contributing

Date of Placement: Local 4/15/09

Architectural Description/Historic Significance:

Frye Building

c. 1912

Located at the corner of Free Street and Oak Street, this four-story brick, stone and terracotta commercial building has an unusual two-story storefront facing onto Free St. that wraps around the corner onto Oak Street for two wide bays and around the other corner for one bay. Square terracotta piers (almost certainly hiding structural iron posts) frame the two-story storefront with iron members framing display windows with low bulkheads and a recessed central entry on the first floor on Free Street and large plate glass windows with transoms on the second floor. A heavy cornice sits on the corner piers and caps the storefront. The remainder of the first floor on Oak Street has smooth brick walls with single 1/1 double hung windows that have stone lintels and sills. A secondary entrance to the building is approximately $\frac{3}{4}$ of the way back on this side.

The upper two floors are brick with recessed bays between flat piers on the front and both sides. The three wider bays on the front contain pairs of mulled 1/1 double hung windows with stone lintels and sills on each floor. Diamond shaped stone plaques are inset in the brick below the window sills on each floor. The ten narrower bays of the Oak Street side each contain one 1/1 double hung window with stone lintels and sills on each floor. The long side to the west also is plain flush brickwork on the first two floors. The upper floors have recessed bays like the east side. The 1/1 double hung windows have gently arched brick lintels and do not appear in every bay on this side. A deep cornice with brackets at the corners terminates the Free Street and Oak Street facades.

It was built to by the George C. Frye Company to house their pharmaceutical manufacturing operation and drug store. The company was founded as a drug store in 1866 and originally was located at the corner of Congress and Franklin Streets

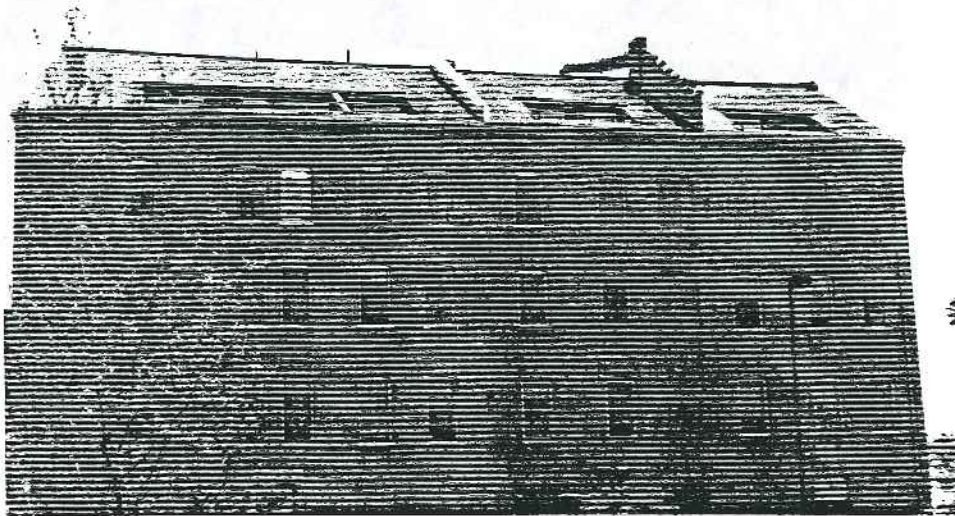
This building is very little altered. The storefronts appear untouched, including the mosaic tile floor of the recessed entry. The double hung windows have been replaced with 1/1 units that closely resemble those in the 1924 photo. An iron fire escape has been added to the Oak Street side, approximately in the center of the façade. A rooftop addition sits back from the edges and is not very visible from most vantage points. The two-story storefront is the only remaining example of this never very common form in downtown Portland.

Att. 1



ATT. 2

EXCERPT
FROM
DESIGN MANUAL



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



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

Schematic

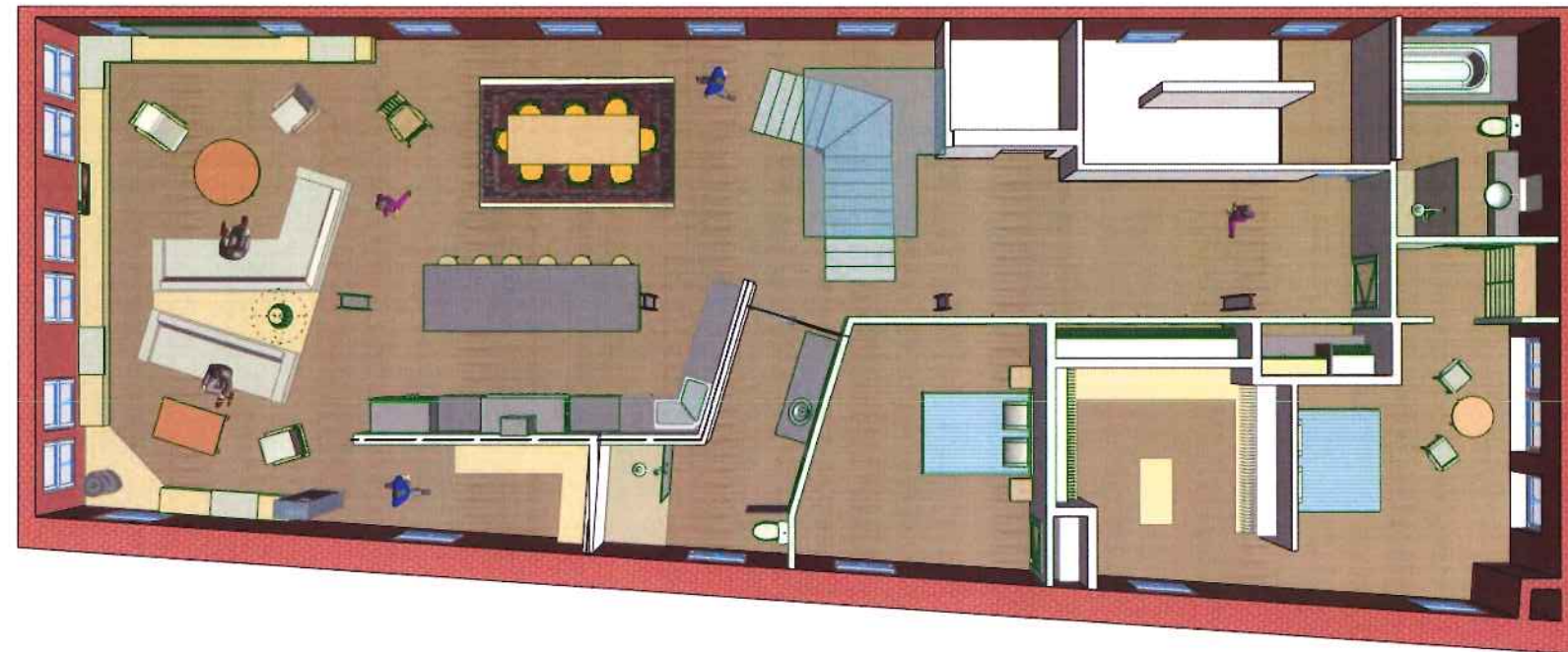
ATT. 3
PRELIMINARY
PLANS
&
ELEVATIONS



Proposed Roof Deck
NOT TO SCALE



Proposed Roof Deck
NOT TO SCALE



4th Flr Birds Eye
NOT TO SCALE

PROJECT PARTNER
SCHEMATIC DESIGN
STUDIO MANAGER
PROJECT ARCHITECT

STAIRWAYS

CONSULTANTS
STRUCTURE
2024/07/24

DRAFTSPERSON
DATE OF ISSUE
4/27/15
PROJECT NUMBER
Schematic Design

44 Oak Street
Michael Kean
44 Oak Street Portland ME 04101

PRELIMINARY
NOT FOR CONSTRUCTION

VIEWS
A9.1

PRELIMINARY
NOT FOR CONSTRUCTION

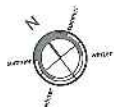


Oak Street Side

1 North Elevation
SCALE: 1/4" = 1'-0"



3 Site
SCALE: 1" = 200'



Free Street Side

2 West Elevation
SCALE: 1/4" = 1'-0"

Schematic-C

CALEB JOHNSON
ARCHITECTS • BUILDERS
265 MAIN STREET, SUITE 201 BIDEFORD, ME 04005
T: 207.283.8777 F: 207.283.8778 CJA&ME

PROJECT STATUS:
CONSTRUCTION
STUDIO MANAGER:
PROJECT ARCHITECT:

SUBMISSIONS:

CONSULTANTS:
STRUCTURAL ENGINEER: CO. 201/441,546
STRUCTURAL

DRAWING:
DCS
DATE: 4/27/15
PROJECT STATUS:
Schematic design

44 Oak Street
Michael Keon
44 Oak Street Portland ME 04101

Elevations South & East

A2.1

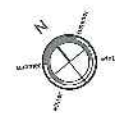


Parking Lot Side

1 South Elevation
SCALE: 1/4" = 1'-0"



3 Site
SCALE: 1" = 200'



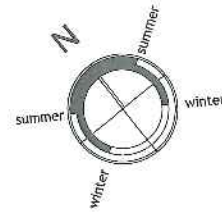
Holiday Inn Side

2 East Elevation
SCALE: 1/4" = 1'-0"

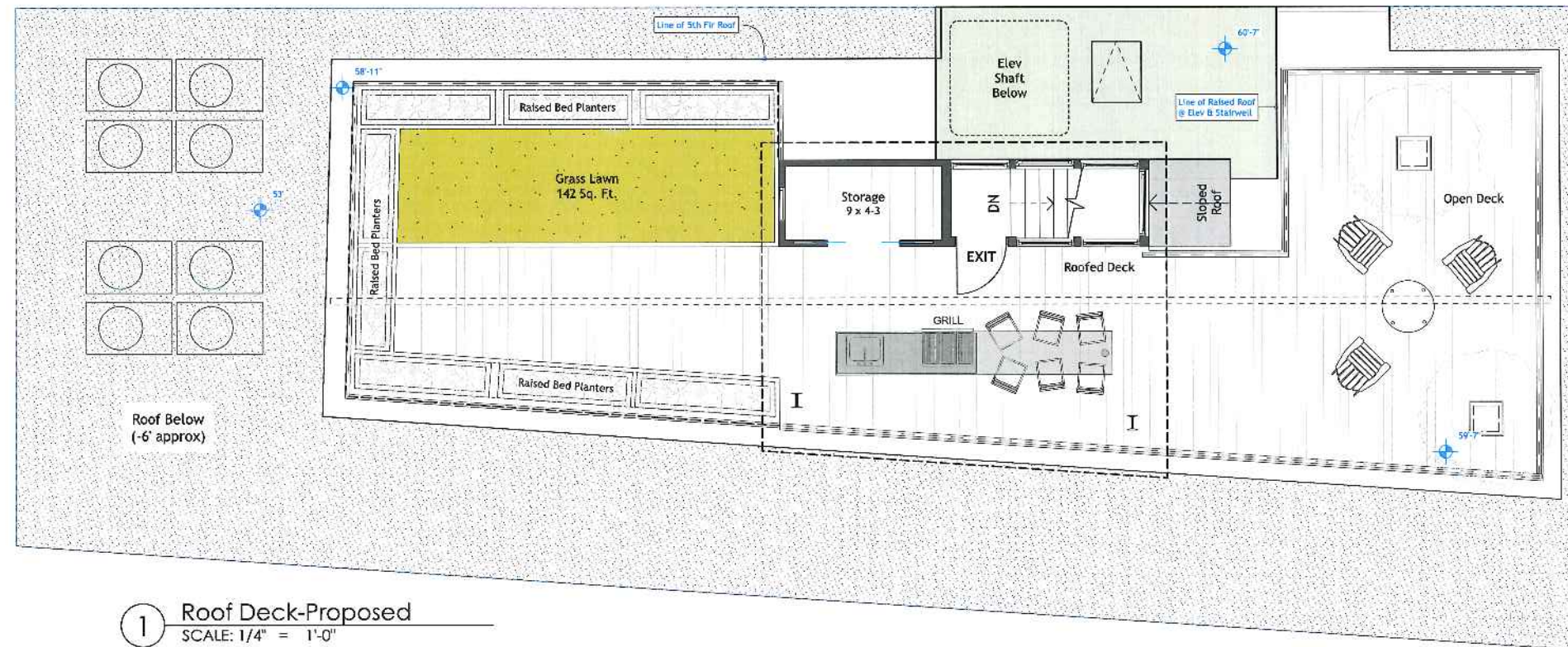
PRELIMINARY
NOT FOR CONSTRUCTION



4 Site
SCALE: 1" = 200'



2 South Elevation
SCALE: 1/4" = 1'-0"



1 Roof Deck-Proposed
SCALE: 1/4" = 1'-0"

Schematic-C

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245 MAIN STREET SUITE 201 BOWDOEN, ME 04005
T: 207.283.8777 F: 207.283.8778 CJA/MF

PROJECT STATUS:
SCHEMATIC DESIGN
STUDIO MANAGER:
PROJECT ARCHITECT:

SUBMISSIONS:

CONSULTANTS:
SURVEY: DOWN VILLAGE SURVEY CO. 201.96.2346
MEASUREMENTS:

DRAWN BY:
DATE OF ISSUE:
PROJECT STATUS:
SCHEMATIC DESIGN

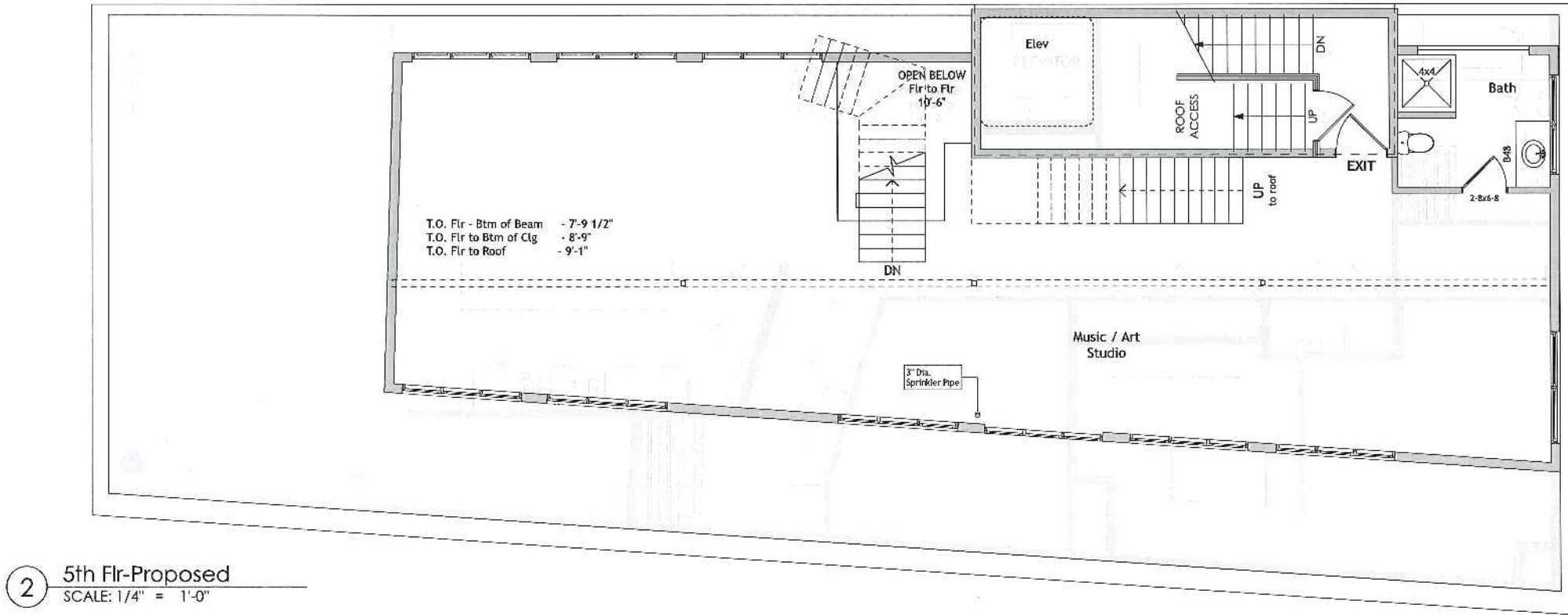
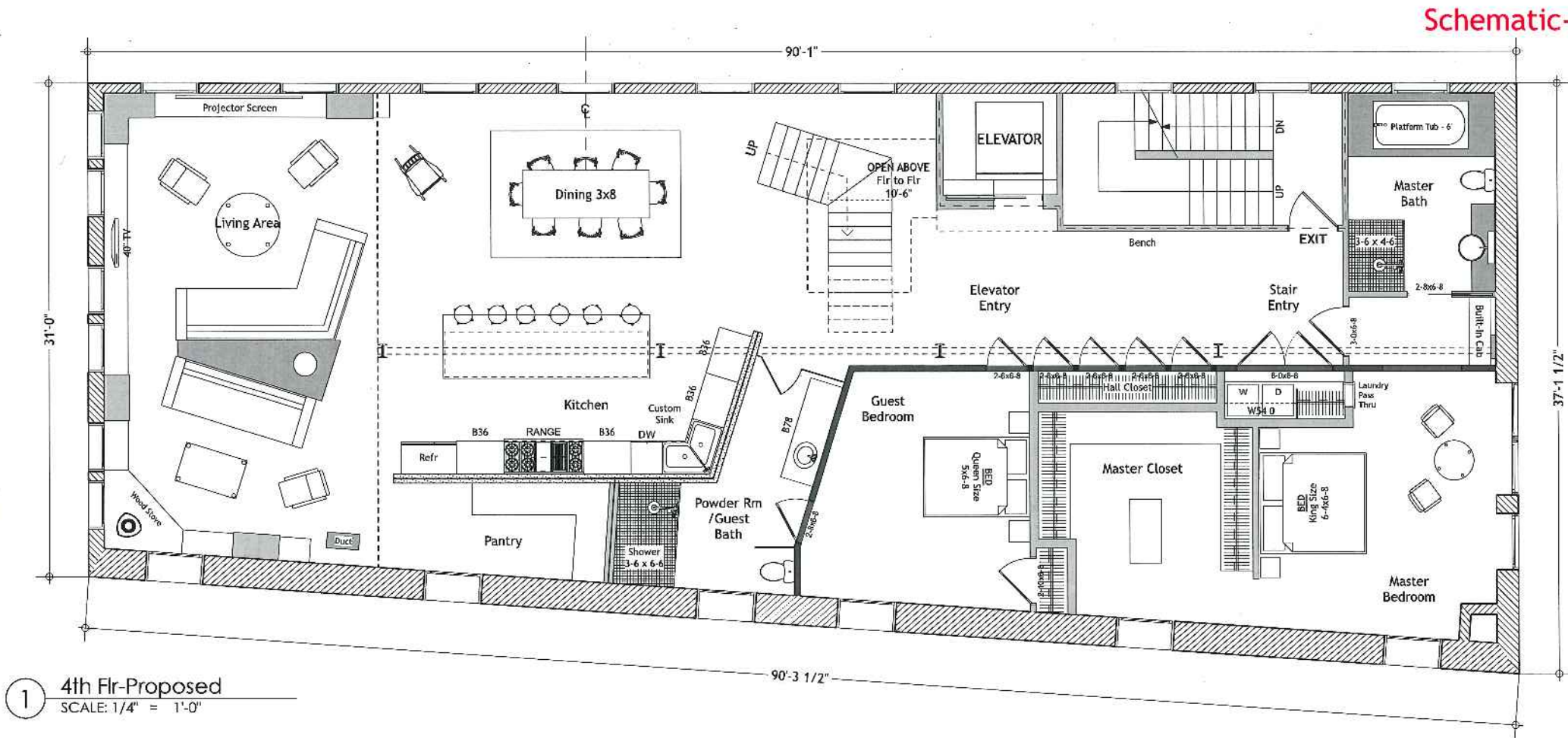
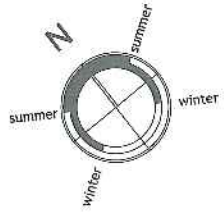
44 Oak Street
Michael Keon
44 Oak Street Portland ME 04101

Roof Deck Proposed
A1-3

PRELIMINARY
NOT FOR CONSTRUCTION



3 Site
SCALE: 1" = 200'



Schematic-C

CALEB JOHNSON
ARCHITECTS + BUILDERS
265 MAIN STREET, SUITE 201, BEDFORD, MA 01030
P: 857.282.6777 F: 857.282.3778 C: 857.282.3778

PROJECT STATUS:
Schematic design
STUDIO MANAGER:
PROJECT ARCHITECT:

SUBMISSIONS:

CONSULTANTS:
SUPERVISOR: VILLAGE SURVEY CO. 207.797.2344
ARCHITECT:

DATE: 10/10/2018
DATE OF ISSUE:
PROJECT STATUS:
Schematic design

44 Oak Street
Michael Keon
44 Oak Street, Portland ME 04101

4th/5th Floor
A1.2

PRELIMINARY
NOT FOR CONSTRUCTION

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

**WORKSHOP
116 CLARK STREET**

TO: Chair Benson and Members of the Historic Preservation Board

FROM: Rob Wiener, Preservation Compliance Coordinator

DATE: May 7, 2015

RE: May 13, 2015 Preliminary review – bay window, front steps and railing,
verge boards

Address: 116 Clark Street

Property Owner: Paul Lewandowski

Project Architect: Paul Lewandowski

Introduction

Architect Paul Lewandowski has requested a preliminary review of proposed alterations to the front of his family's home at 116 Clark Street. Mr. Lewandowski has spoken to HP staff on several recent occasions, mainly to explore options for restoring the front, first floor bay window to an appearance similar to the windows (presumably original) that are visible in the 1924 tax photo. Staff advised the applicant to seek a workshop with the Board because several alternatives for re-incorporating an arched motif in the bay had been discussed, and a solution was elusive. It now seems unlikely that a complete recreation of the authentic detailing evident in the 1924 image – especially custom, arch-topped windows made of wood - will be possible, and an alternative with rectangular double-hung windows is being proposed. In addition to the bay window, this application includes proposals to replace the front stairs with granite stairs, and recreate the verge board that is visible on the rake in the 1924 photo.

Mr. Lewandowski has provided a page of plans and elevations, a brief summary of the proposed work, and some photos of the existing conditions at the property.

Subject Property

The George Tibbetts Residence is a transitional Greek Revival / Italianate brick house built in 1861. Please see the attached 1924 tax phot and note changes to the round top windows, the loss of the verge boards, the changes to the first-floor bay windows (now a triple casement window,) and the front steps, which are presently pre-cast concrete with metal railings.

Proposed Alterations

The proposed scope of work is presented by the applicant. Please see attachment.

Staff Comments and Questions for Consideration

As noted above, staff had several discussions with the applicant about possible bay window treatments that made an effort to economically include at least a reference to the round-top window motif in the renovation plans. Some of the questions the Board may want to discuss are:

- The proposed bay window configuration of 5 double-hung windows is similar to the original windows, except that the round tops are not included. Also, the hierarchy of window heights, with the wide center unit the tallest, is not included.
- Staff suggested exploring the possibility of using slightly shorter rectangular windows (all one height,) with arched wood panels above, mimicking the original window arches.
- Staff questions the proposed horizontal muntins that echo the horizontal line of molding at the base of the arches of the windows in the 1924 photo.
- The front steps in the 1924 photo appear to be wood – at the very least, the railing system and ball-topped newels appear to be of wood. Is the Board comfortable with the substitution of stone steps and metal pipe rails – both of which are common in the West End? Replacement of the precast stairs would be a significant improvement, as long as a suitable replacement is decided on.
- The Board may consider granite stairs a suitable choice, as the building appears to have a granite foundation and granite window sills and headers on the lower windows.
- More details may be needed on the verge boards, such as material thickness, attachment, etc.

Applicable Ordinance Review Standards

- (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.*

- (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.*

Attachments

1. Applicant's proposed scope of work
2. 1924 tax photo
3. Photos of current conditions
4. Applicant's drawings

116 Clark Street – Bay Window Restoration

The Existing Bay windows were removed and replaced with a 3 unit casement window prior to our purchase of the property. Our intention is to execute the following work:

1. Replace the 3 unit casement window with 5 double hung units
2. Replace the clapboard siding with panel and trim board
3. Replace the pre-cast concrete stairs and railing with granite stairs and pipe railing
4. Replace the verge board on the eave

The design concept is based on the 1924 photo survey showing the original configuration of the bay windows and the verge board.

Our construction budget DOES NOT allow for fully custom window with arched tops. We are proposing a square top window.

Paul Lewandowski AIA

116 Clark Street, Portland, ME 04102



116
Clara

AH.2

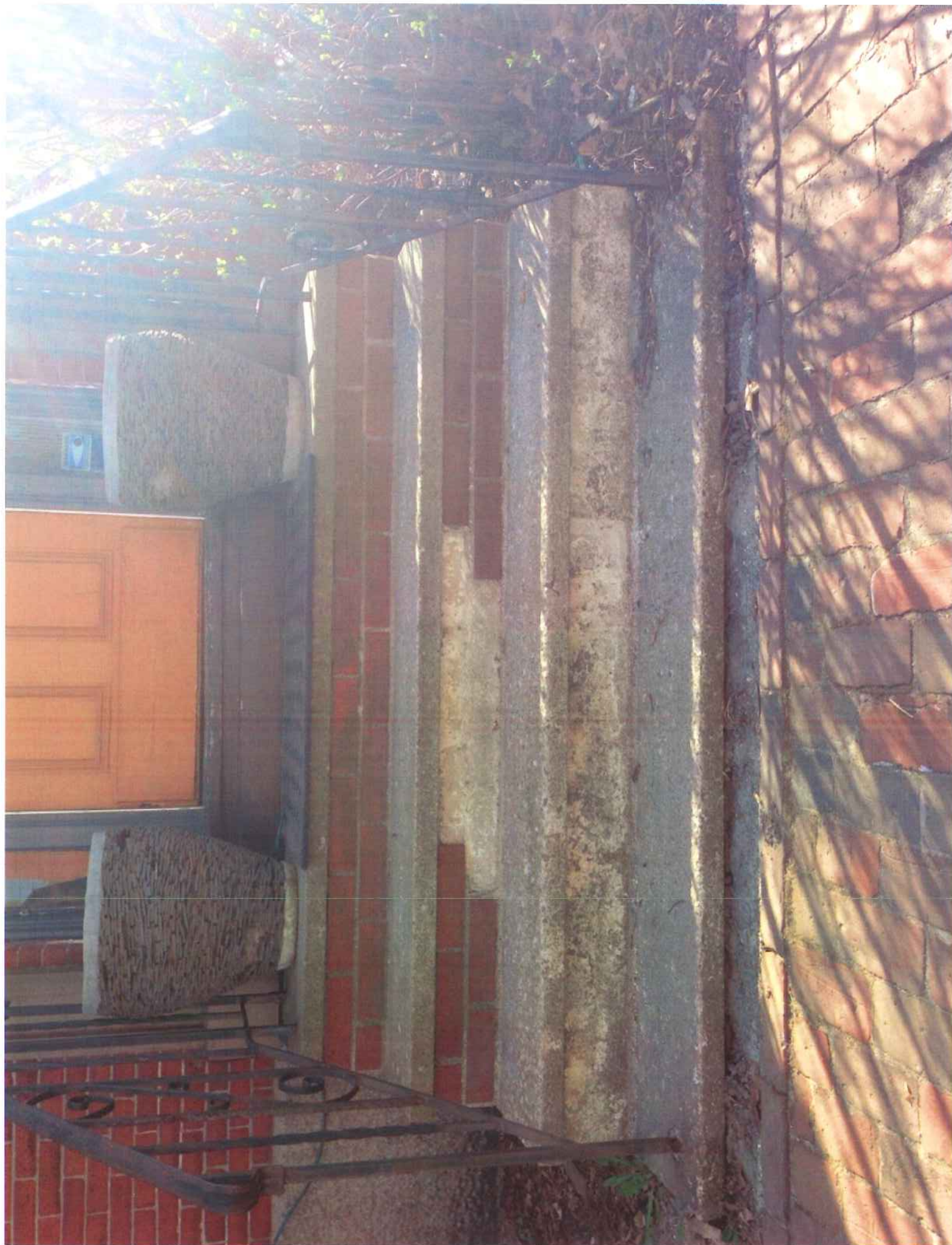
57-0-9

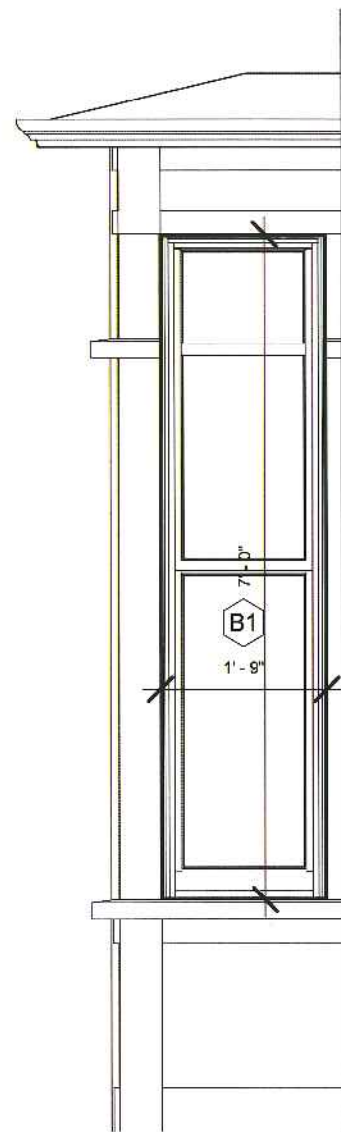
AH.3



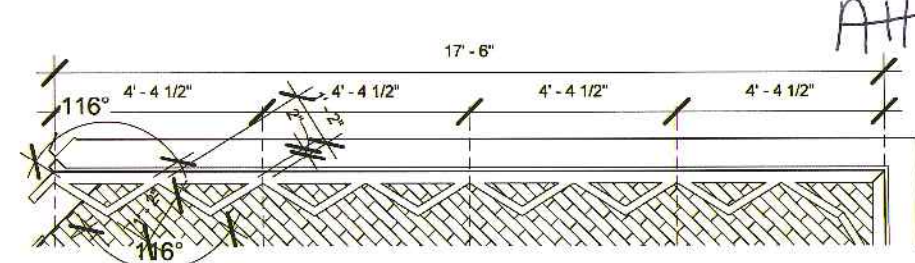
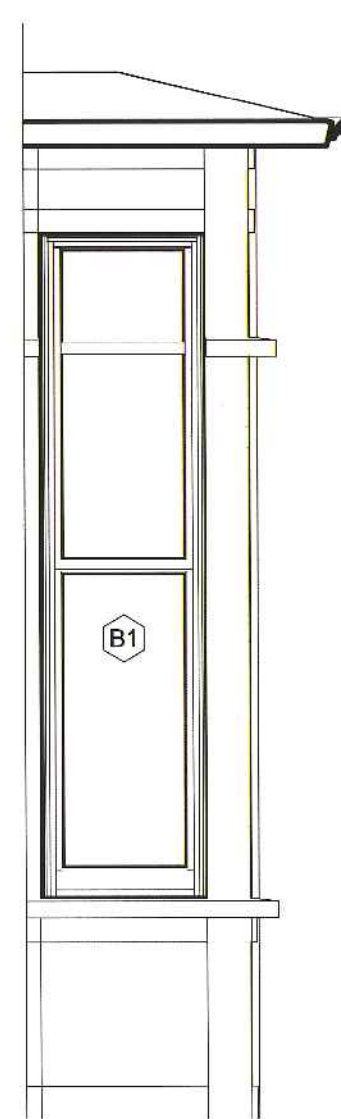




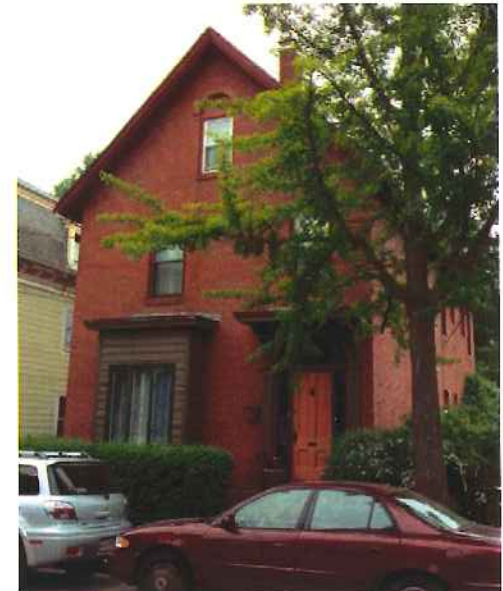




Painted Azek Trim Board



7 Varge Board Detail
1/4" = 1'-0"



3 Bay Window - Left Side
1/2" = 1'-0"

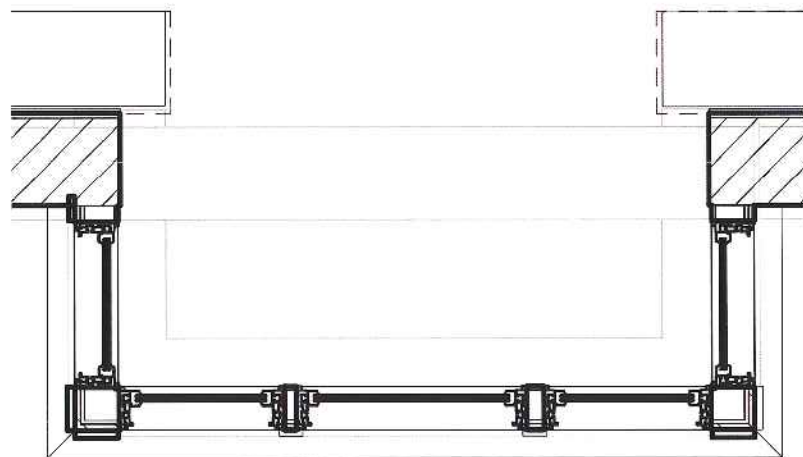
2 Bay Window - Front
1/2" = 1'-0"

4 Bay Window - Right Side
1/2" = 1'-0"

Window Schedule

B1 - 1'-9" x 7'-0"
B2 - 2'-5" x 7'-0"

Marvin Ultimate Double Hung
-or-
Pella Architects Series



1 01.5 Bay Window Plan
1/2" = 1'-0"

New Varge Board
see 7/A203

New Windows
and Trim



5 116 Clark Street Elevation
1" = 10'-0"



6 Bay Window View 2

Bay Window

Project number 116 Clark Street
Date 5.6.15

A203

Scale As indicated

116 Clark Street
P. Lewandowski & M. Zwolinski

-paul lewandowski AIA

116 Clark Street, Portland, ME 04102
207.899.4317
plewandowski@maine.rr.com

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

**PUBLIC HEARING
11 – 13 LEWIS STREET**

TO: Chair Benson and Members of the Historic Preservation Board
FROM: Rob Wiener, Preservation Compliance Coordinator
DATE: May 7, 2015
RE: May 13, 2015 PUBLIC HEARING - entry hood (after-the-fact)

Address: 11 – 13 Lewis Street
Property Owner: Philip St. Germain
Project Architect: Joe Delaney, Whipple Calender Architects

Introduction

Building owner Philip St. Germain has requested a public hearing for the after-the-fact review of an entry hood at 11 – 13 Lewis Street. The building has been extensively renovated over the past year and a half, and some Board members will recall the review of the project which was approved at the December 4, 2013 public hearing. As part of the renovations an entrance in the rear ell was eliminated on the right, or south side of the building. The Italianate brackets that supported the hood over the former entry were salvaged. A new entrance was added near the middle of the right side to serve new internal stairs. Though the approved plans showed no hood over the new entrance, one was added several months ago that included the salvaged brackets.

Staff informed Mr. St. Germain that the unapproved bracket would either have to be modified to resemble the original one, or removed. Project architect Joe Delaney (Whipple – Callender Architects) has provided a sketch for modifications to the hood that do not alter the basic scale and roof profile, but they are an effort to mitigate the design's awkward proportions and non-traditional form. Staff is not comfortable with a staff level approval of the proposed retrofit because the result would still be divergent from the form and proportions of a traditional hood. Mr. St. Germain believes that although the hood is not historically accurate, its location halfway back on the side of the building warrants a more relaxed standard of appropriateness than would be suitable if it were prominently visible at the front of the property. Further, he argues that the greater-than-traditional depth of the hood as built is functionally practical, as it shelters most of the entry porch – more than a traditional design would.

Subject Property – From the 12/4/13 Description:

Constructed in 1878, this two-story home originally had a gable roof and attic rooms, but a fire in 1968 resulted in the present flat roofed form that now contains four rental apartments. As the applicant's introduction indicates, the owner has considered recreating the gable roof and third floor rooms, but doing so would increase non-conformance (less than 1,000 square feet of site area per unit,) so bulk restrictions in current zoning prohibit this.

The two story front bay is decorated with Italianate brackets, segmented top sash, and original moldings. The front porch on the right side features colonial revival columns and turned balusters. Projecting onto the front sidewalk are precast concrete steps with iron railings.

The building steps back on the right side, and a long rear ell has unpainted, two story egress stairs attached just behind the front mass, with a first floor entrance stair and landing for the rear unit further positioned further back. With the exception of the front bay, the entire building is vinyl sided, and most of the original 6/6 double hung windows have been replaced with 1/1 sash and aluminum storm windows. The sashes in the front bay are most likely original, and the woodwork there is still uncovered. The only chimney is about one-third of the way back from the front, near the eave on the left side.

Current Conditions

After years of deferred maintenance, the exterior of this building is much improved now that the renovations are nearly complete. Alterations through the years, current circumstances, and modern building codes have resulted in some compromises in the building's details. Some of the four rental units are already occupied, though some punch list items and painting have yet to be completed.

As shown in the attached photos, the hood that was constructed earlier this year is:

- approximately 3' deep – enough to shelter the full depth of the entry porch
- significantly deeper than the salvaged brackets
- shed roofed, with the shallow pitch sloping from the wall toward the driveway
- very plainly detailed, with no projecting cornice or drip edge

Proposed Retrofit

Mr. Delaney's sketch does not alter the size or roof form of the hood but proposes:

- to extend the tops of the salvaged brackets, to mitigate the difference between the depth of the brackets and the depth of the roof
- to add a new crown molding and drip edge to the roof

Staff Comments and Questions for Consideration

Staff has included photos of the original hood that was removed at the beginning of the renovations, for comparison to the current unapproved version over the middle entry.

- A traditional hood typically has a hipped or almost flat roof, and a *level* cornice on all three sides.
- The shed roof of the existing hood creates triangles on the sides, introducing a different roof form that contrasts with the almost level cornice around the edges of the front porch roof.
- On traditional brackets the vertical leg is longer than the horizontal arm. Would extending the top arm of the brackets result in awkward proportions?
- Traditional hoods are typically shallow like the salvaged brackets, while deeper porch roofs would be supported by columns. Does the proposed solution result in an awkwardly deep hood that looks like it needs posts?
- Does the practicality of the deep hood in providing shelter for the entry porch justify the incompatible aspects of its design?
- Does the hood's location at the middle of the side – somewhat removed from the street face of the building – make its nontraditional form and unusual proportions acceptable?
- Would the crown molding proposed for the roof edges add an appropriately traditional detail?

Applicable Ordinance Review Standards

- (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.*
- (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.*
- (9) *Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant cultural, historical, architectural or archeological materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the size, scale, color, material and character of the property, neighborhood or environment.*

Motion for Consideration

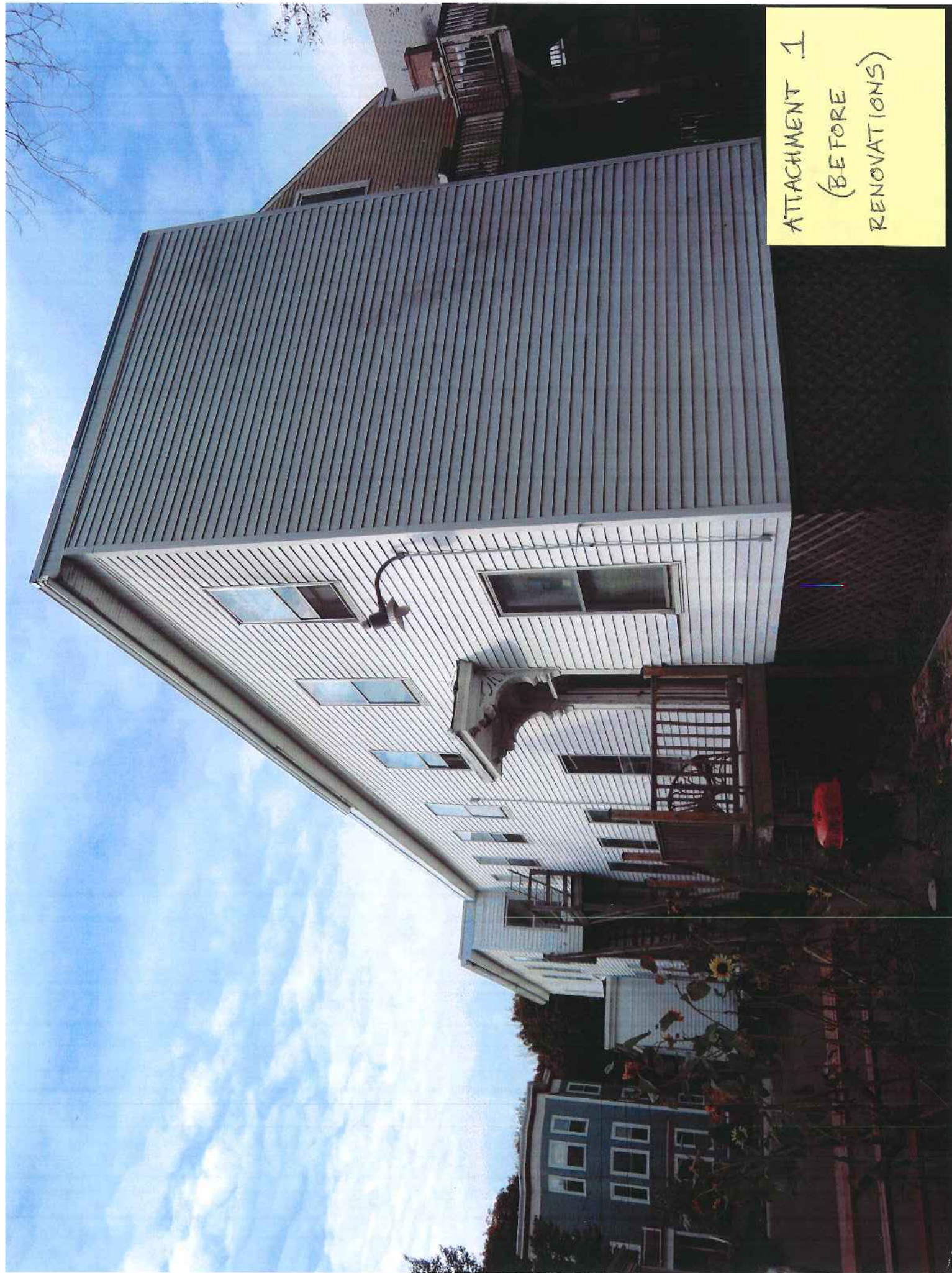
On the basis of plans and specifications submitted by the applicant for the 5-13-15 Public Hearing and information included in the accompanying staff report, the Board finds that the proposed entry hood at 11-13 Lewis Street **meets (fails to meet)** the historic preservation ordinance review standards, (subject to the following conditions.....)

Attachments

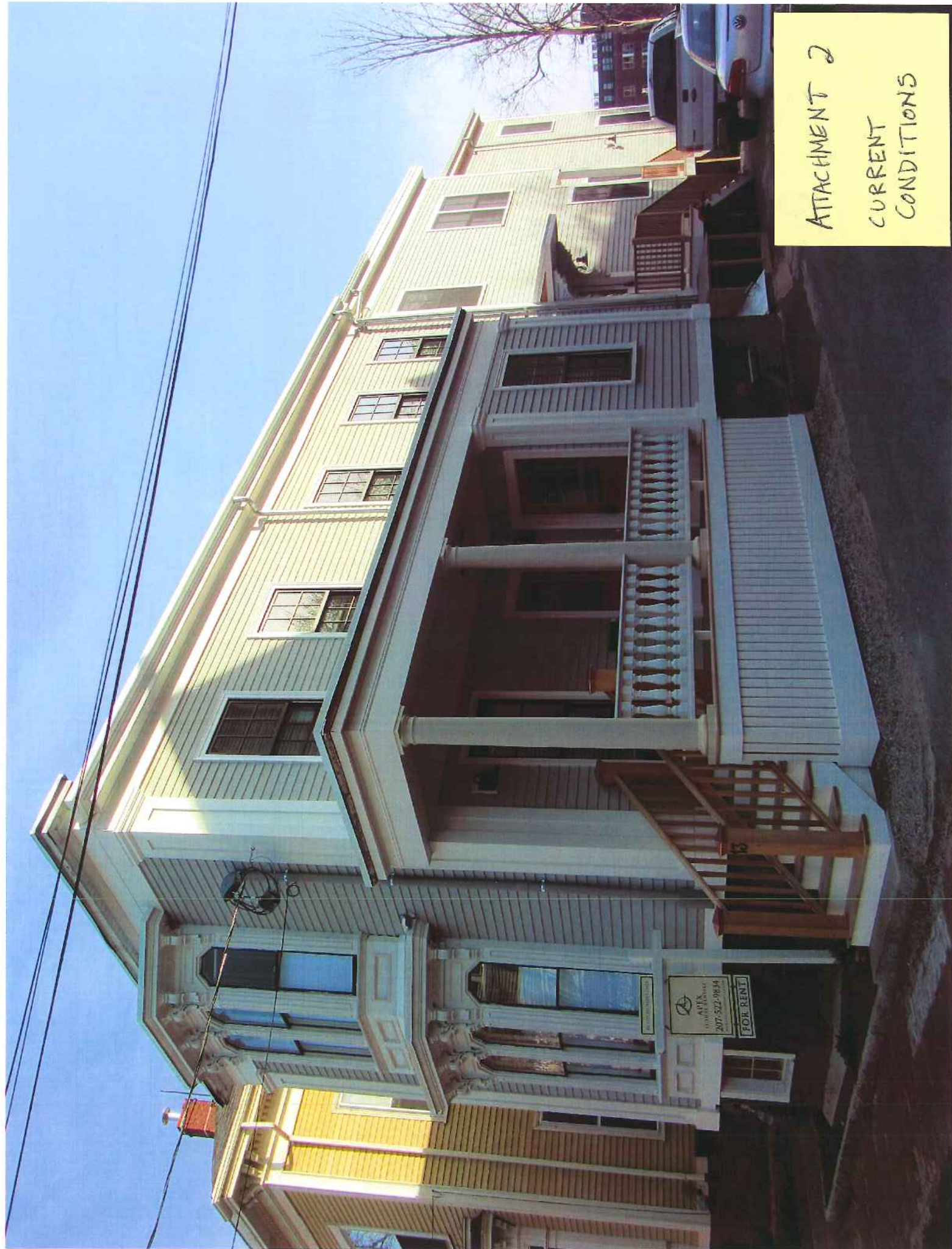
1. Staff photos of the subject property including the original hood, taken before renovations began
2. Staff photos of current conditions
3. Architect's rendering and sketch of proposed hood retrofit
4. 1924 tax assessor's photo
5. Approved elevation, 12/4/13 approval of renovations



ATTACHMENT 1
(BEFORE
RENOVATIONS)



ATTACHMENT 1
(BEFORE
RENOVATIONS)



ATTACHMENT 2

CURRENT
CONDITIONS

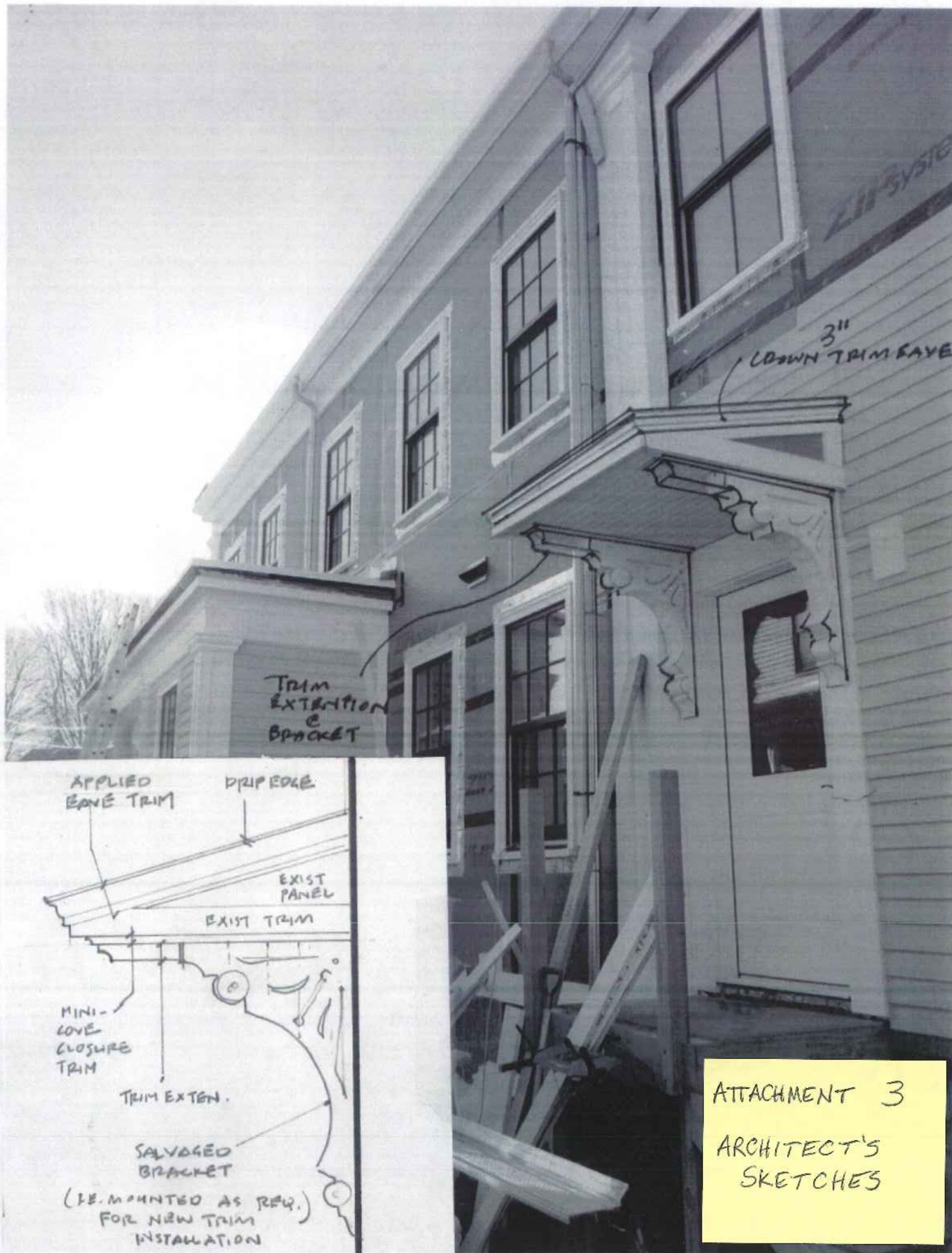
FOR RENT
207-522-9834
APRIL 2014

ATTACHMENT 2



ATTACHMENT 2





TRIM
EXTENSION
&
BRACKET

3"
DOWN TRIM EAVE

APPLIED
EAVE TRIM

DRIPE EDGE

EXIST
PANEL

EXIST TRIM

MINI-
LOVE
CLOSURE
TRIM

TRIM EXTEN.

SALVAGED
BRACKET

(RE-MOUNTED AS REQ.)
FOR NEW TRIM
INSTALLATION

ATTACHMENT 3

ARCHITECT'S
SKETCHES



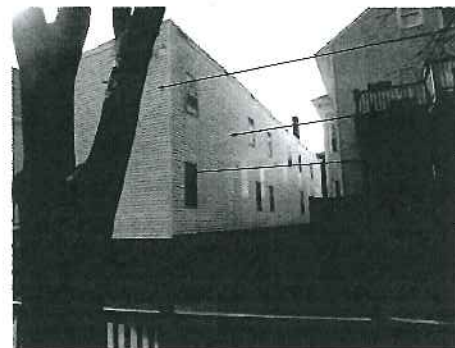
ATTACHMENT 4

1924

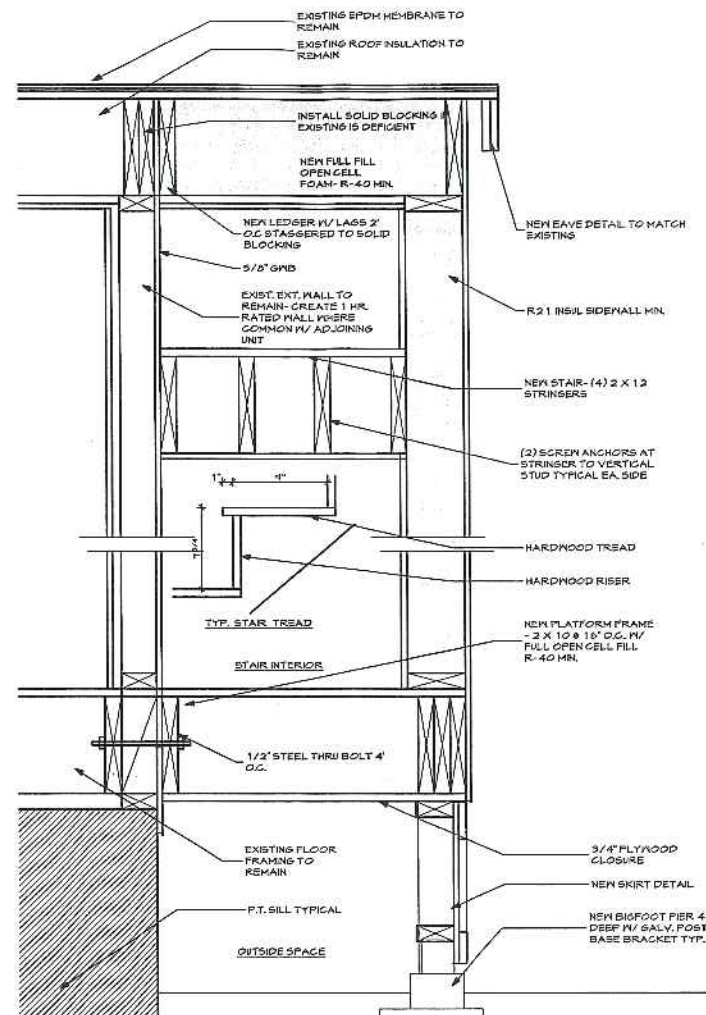
TAX PHOTO



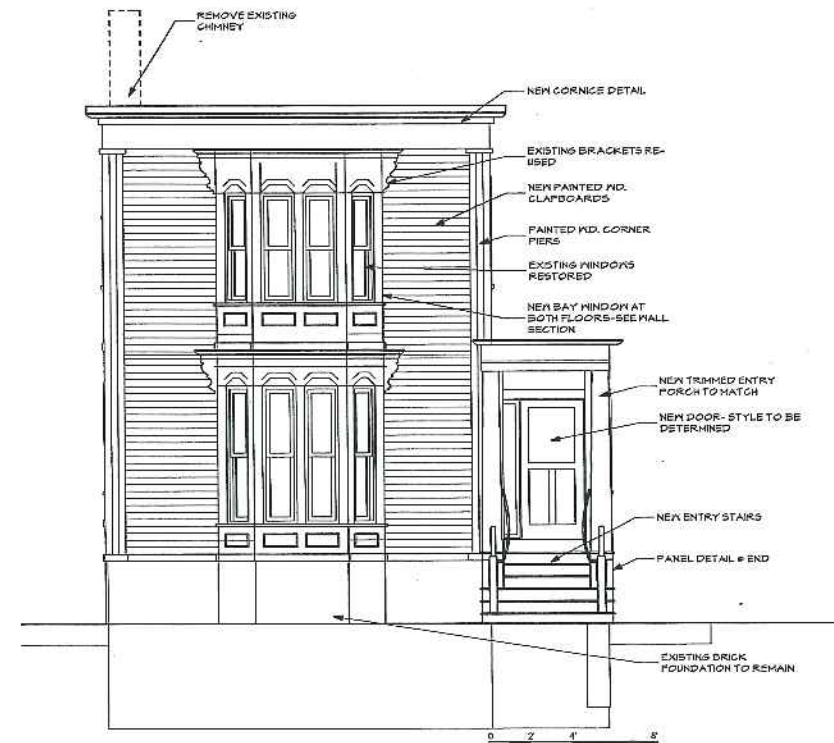
EXISTING DRIVEWAY ELEVATION



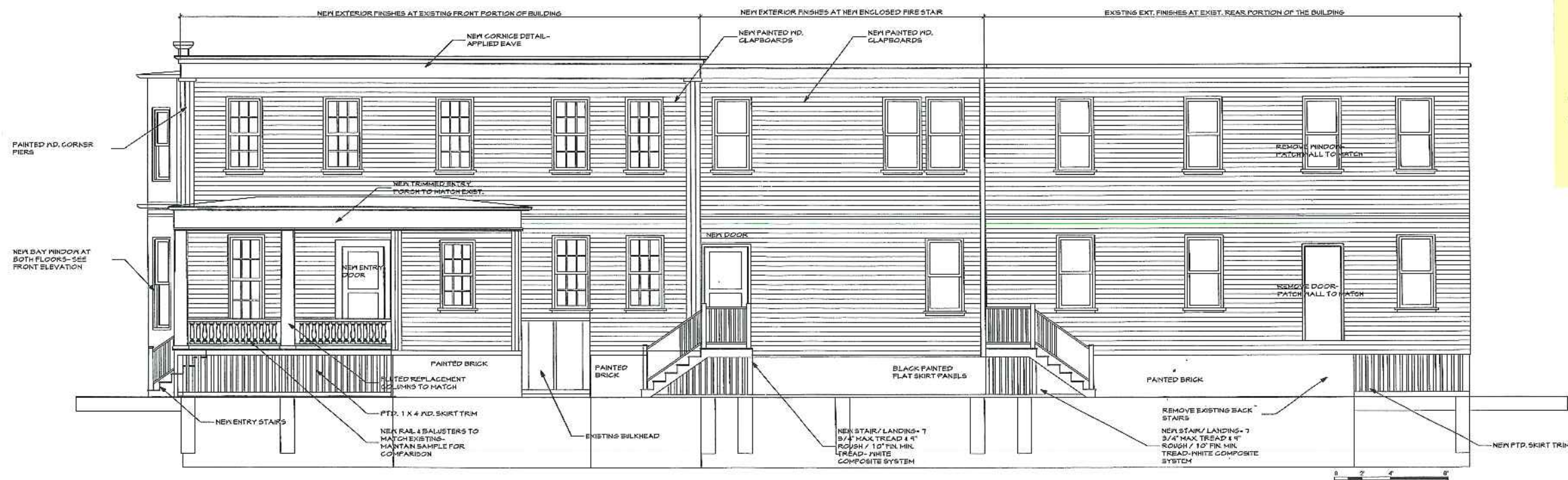
EXISTING SIDE ELEVATION



EGRESS STAIR SECTION



1 Street Elevation
A2.1 SCALE: 1/4" = 1'-0"

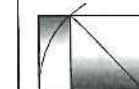


1 Right Side Elevation
A2.1 SCALE: 1/4" = 1'-0"

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13 LEWIS STREET
13 LEWIS STREET PORTLAND, MAINE

WHIPPLE -
CALLENDER
ARCHITECTS



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www.whipplecallender.com

ATTACHMENT 5
APPROVED
ELEVATION
(12/4/13)

DATE: 11.5.13
CHECKED BY: JAO
DRAWN BY: Initials
JOB: #P-XXX
SHEET TITLE: EXT. ELEVATIONS

A2.1