1. Legal Ad

   Documents:

   8-15-18 LEGAL AD.PDF

2. Agenda

   Documents:

   8-15-18 AGENDA.PDF

3. 33-37 Montreal Street

   Documents:

   HP MEMO - 33-37 MONTREAL STREET.PDF

4. 246 Brackett Street

   Documents:

   HP MEMO - 246 BRACKETT STREET.PDF

5. 95 India Street

   Documents:

   HP MEMO - 95 INDIA STREET.PDF

LEGAL ADVERTISEMENT
HISTORIC PRESERVATION BOARD
CITY OF PORTLAND

Public comments are taken at all meetings.

On **Wednesday, August 15, 2018**, the Portland Historic Preservation Board will meet at 5:00 p.m., Room 209, Portland City Hall to review the following items. (Public comments are taken at all meetings):

1. WORKSHOP

i. Preliminary Design Review of Proposed New Construction (Project to be reviewed under the provisions of the Munjoy Hill Neighborhood Conservation District. Project includes demo of 'preferably preserved building' and Request for Alternative Design Review);
33-37 MONTREAL STREET; 33 Montreal LLC., Applicant

15 Minute Break

ii. WORKSHOP

i. Preliminary Review of Proposed Ground Floor Alterations; 246 BRACKETT STREET; Dave Thibodeau, Applicant.

CITY OF PORTLAND, MAINE

HISTORIC PRESERVATION BOARD

HISTORIC PRESERVATION BOARD AGENDA
August 15, 2018 at 5:00 p.m.
Room 209, City Hall, 389 Congress Street

Public comment is taken at all meetings

1. ROLL CALL AND DECLARATION OF QUORUM

2. COMMUNICATIONS AND REPORTS

3. REPORT OF DECISIONS AT THE MEETING HELD ON 7-25-18

i. Certificate of Appropriateness for Storefront Renovation; 50 MONUMENT SQUARE; Lancaster Street LLC., Applicant. *The Board voted 5-0 (Jacob, O'Brien absent) to approve the application subject to conditions.*

i. Certificate of Appropriateness for Exterior Alterations, Building Addition and Site Alterations; 742 CONGRESS STREET; Tandem Café and Bakery, Applicant. *The Board voted 5-0 (Jacob, O'Brien absent) to approve the application subject to conditions.*

4. WORKSHOP

i. Preliminary Design Review of Proposed New Construction (Project to be reviewed under the provisions of the Munjoy Hill Neighborhood Conservation District. Project includes demo of 'preferably preserved building' and Request for Alternative Design Review); 33-37 MONTREAL STREET; 33 Montreal LLC., Applicant

30 Minute Break

WORKSHOP Continued

ii. Preliminary Review of Proposed Ground Floor Alterations; 246 BRACKETT STREET; Dave Thibodeau, Applicant.

iii. Preliminary Review of Proposed Addition; 95 INDIA STREET; Stephen Sunenblick, Applicant. *Note: this application was postponed from the 8/8/18 agenda at the request of the applicant.*

HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE

WORKSHOP
33-37 MONTREAL STREET

TO:	Chair Sheridan and Members of the Historic Preservation Board	
FROM:	Deb Andrews, Historic Preservation Program Manager Caitlin Cameron, Urban Designer	
DATE:	August 7, 2018	
RE:	August 15, 2018	**WORKSHOP – Preliminary Review of Proposed Multi-Unit Residential Construction** *This review is pursuant to the requirements set forth in the Munjoy Hill Neighborhood Conservation District for Alternative Design Review (14-140.5(d)2) and Demolition Review (14-140.5(e))*

Address: 33-37 Montreal Street, Munjoy Hill
northeast corner of Montreal and Willis Street

Applicant: 33 Montreal LLC, represented by Tim Wells

Project Architect: Jesse Thompson, Kaplan Thompson Architects

Introduction

In accordance with the role and responsibilities assigned to the Historic Preservation Board in the recently-adopted Munjoy Hill Neighborhood Conservation District (MHNCD), the Board will be reviewing a design proposal for a new multi-unit residential structure at the northeast corner of Montreal and Willis Streets.

This application is before the Historic Preservation Board because the project calls for the demolition of three structures, including one single-family residential structure at 37 Montreal that the Planning Authority has determined to be a 'preferably preserved' building. As such, the demolition review process outlined in the overlay district for "preferably preserved" buildings is invoked. Note that the applicant is not appealing the building's assigned status. He is, however, seeking design review of his proposed project during the demo delay period, as outlined under the new regulations. Additionally, the applicant is seeking Alternative Design Review for the project because the project would not otherwise meet all R6 design review standards as written.

As with all reviews, Board members are encouraged to visit the property and surrounding context prior to the workshop. As this is the first review of this type conducted by the Board, Board members are also encouraged to re-read the full text of the new MHNCD ordinance which was introduced in a workshop session on July 25th **(ATTACHMENT 3)** as well as the Design Principles & Standards for R-6 Infill Development **(ATTACHMENT 4)**. The full text of the historic preservation ordinance's new construction standards is enclosed as **ATTACHMENT 5.**

Background, Role and Responsibilities of the Historic Preservation Board in the MHNCD

On July 25th, Planning and Urban Development Director Jeff Levine briefed the Historic Preservation Board on the key elements and requirements of the new Munjoy Hill Neighborhood Conservation District. Mr. Levine focused much of his presentation on the specific roles and responsibilities assigned to the Historic Preservation Board under the new regulations. These responsibilities are as follows:

1. Consider any appeals of the Planning Authority's determination of 'preferably preserved' status for a building proposed for demolition
   See Sec. 14-140.5 (e) Demolition Review 4 iv.;

2. Review infill construction proposals--whether or not they involve a 'preferably preserved' building--under the Alternative Design Review (ADR) option provided for in the R-6 Design Certification Program. The ADR process is available to applicants whose projects cannot meet all of the specific design *standards* applicable in the R6 zone, but who believe their project otherwise meets the R6 zone's design *principles.*
   See Sec. 14-140.5 (d) 2;

3. Review infill construction proposals during the required demolition delay period, when requested, to determine whether the proposed new construction meets the historic preservation ordinance's Standards for New Construction. (Note: these types of projects are subject to the same design review process as required for projects within a designated historic district, with the thought that application of the most rigorous standards was appropriate for such requests.) Under this provision, the Planning Authority may lift the demo delay period if the HP Board finds that the new construction standards have been met.
   See Sec. 14-140.5 (e)5 b

As Mr. Levine explained, the Board will be applying the review criteria outlined in the MHNCD when it considers "preferably preserved" classification appeals and/or any new construction proposals within the Munjoy Hill overlay district. The Board should bear in mind that these new responsibilities are separate from those associated with the historic preservation ordinance and may differ somewhat in intent. For example, in those instances where the HP Board upholds the

Planning Authority's determination of a building's 'preferably preserved' status, this decision does not prevent the building from being demolished. Rather, it subjects the applicant to the demo delay period during which alternatives to demolition are encouraged and explored.

Where a 'preferably preserved' building is found to be of such architectural and/or historical significance that individual landmark designation is warranted, such designation may be pursued under the process outlined in the historic preservation ordinance.

This Application

Developer Tim Wells, representative of 33 Montreal LLC., was an active participant in the public meetings that were held during the 6-month demolition moratorium period. (The moratorium began in December 2017.) Throughout this period, he made clear that the development team had plans for a multi-unit residential project on land owned by one of the partners. He also made clear the team's intention to remove three existing structures on two adjoining properties—33 and 37 Montreal.

Based on Council guidance during the review and approval of the new Munjoy Hill overlay, efforts have been made to expedite this review as much as feasible. The Council encouraged staff to expedite reviews of projects that were known to be "in the pipeline" when the moratorium went into effect. In this respect, the review process for this project is somewhat unique. Going forward, applicants proposing to demolish a 'preferably preserved' building will be encouraged to explore alternatives to demolition before moving forward with any design review request for replacement construction.

For this project, the Board is to review the proposed development for compliance with the new construction standards of the historic preservation ordinance—see item 3 in the above list of responsibilities. Additionally, the Board will be considering whether project is likely to meet the design principles as required under the Alternative Design Review process for infill development within the R-6 zone. The project will ultimately require ADR because it cannot meet all of the more prescriptive design review standards of the R6 zone, it is appropriate to flag any potential issues with meeting the ADR requirements at this time. Note that the HP Board will conduct the substantive design review of this project. If the project is found to meet the HP ordinance new construction standards, the ADR review is likely to be straightforward and brief. Ideally, design issues would be resolved during the demolition review consideration stage, and brought back to the Board during the formal site plan review process as part of a consent agenda.

Although the historic preservation ordinance's new construction standards and the ADR's design principles are two separate sets of design review criteria under two separate sections of the Land Use Code and are written a bit differently, the design considerations that are addressed in each are fundamentally the same. The intent of both sets of

standards is to ensure that the infill development relates to and is compatible with the predominant character-defining features of its surrounding context. The standards also seek to ensure a high standard of building design, while allowing for diversity of design.

Project Context

The project site is located at the northeast corner of Montreal and Willis streets, near the edge of the more densely developed portion of Munjoy Hill. Just a block away, on the east side of Walnut Street, the traditional development pattern ends abruptly with the Promenade East development and Island View Apartments. In this respect the general context of the project is transitional in nature. The specific Montreal Street block on which the new building is proposed is also somewhat anomalous for Munjoy Hill. The northern end of the block is occupied by the 1947 MacArthur Gardens Apartments. Not only do the brick buildings differ architecturally from most buildings in the area, they occupy a larger footprint, are set back from the street, are surrounded by green space, feature perimeter parking at the sidewalk and generally read as an independent complex. Immediately across Montreal Street from the project site is a large open side yard that serves a house that faces Willis. Beyond this side yard, moving

While a portion of the project's immediate and general context is decidedly eclectic, much of the surrounding context is consistent with the historic development pattern that characterizes most of Munjoy Hill. Moving west on Montreal Street, across Willis, the buildings on both sides of the street are typical of the neighborhood in that they are closely spaced and range from one-and-a-half to three stories. While predominately Italianate or Second Empire in style, one also finds a Greek Revival, bungalow, and early 20th century triple decker building. Most dwellings are wood-frame construction with clapboard exteriors. Buildings generally have small footprints, with their narrow end facing the street. While the front-end gable is the predominant roof form, examples of mansard, flat, hip and side gable roofs are also present. Most houses are two or three bays wide, often with a projecting bay or front porch. Most rest above a raised brick foundation and are generally set at or near the sidewalk. Entrances are generally located on the street façade, although there are examples of primary entrances on the side elevation. Parking, where provided, is accommodated in narrow driveways to the side of the dwelling. Interestingly, the 1905 residence at 37 Montreal, which is proposed for demolition, breaks with a number of these typical characteristics.

The historic structures immediately across from the proposed development on Willis Street exhibit the same general characteristics as the buildings on the eastern blocks of Montreal. Indeed, Willis Street exhibits the most consistent development pattern of the project's immediate context.

Project Description

The proposed four-story, multi-family building is situated on the corner of Willis and Montreal streets and is a hybrid of rowhouse and multi-family building types. The design and corner

condition create principal facades on two streets which is unique and anomalous (traditionally, corner buildings have a clear primary façade and side façade). Three "rowhouses" with individual stoops face Willis Street with a flat roofline defined at three stories and bay windows adding articulation to this façade; the row houses face predominantly small, traditional buildings. The Montreal Street façade transitions to an apartment building with a mid-block common entry. This façade is set back from the street to accommodate the grade change, ramp and stairs. The overall building form is tied together with a butterfly roof – the top floor and roof set back from the lower three floors on Willis Street. Both facades include planted buffers between the sidewalk and building and the living spaces are elevated, similar to the traditional buildings found in the context. The material selection is urban in character with a grey color palette – a combination of brick, metal shingle, and stone foundation/terraces.

Staff Review and Comments

A preliminary design review of the project was conducted by Caitlin Cameron, Urban Designer and HP Program Manager Deb Andrews. Ms. Cameron has summarized staff's analysis and comments, addressing each of the R-6 design principles and standards for infill residential—see **ATTACHMENT 2**. It should be noted that while Ms. Cameron itemizes the project's response to the R-6 design standards, the compatibility factors included in the R-6 design review process are essentially the same as those referenced in the historic preservation ordinance's new construction standards. As such, staff concluded that a separate written analysis against the HP ordinance standards would be redundant.

As Board members are well aware, the emphasis of the design review process under the historic preservation ordinance standards is to achieve a balance of continuity and change. A new building need not follow the pattern set by its neighbors in each and every category of compatibility. It should, however, relate to a number of the stronger, readily discernable development patterns of its surrounding context.

Applicable Review Standards

R-6 Infill Development Design Principles & Standards; and
Historic Preservation Ordinance Standards for New Construction

Following is the preamble from the chapter on new construction in the *Portland Historic Resources Design Manual.* The preamble is highlighted below because it characterizes the philosophy behind the preservation ordinance's new construction standards and intended application. Please refer to **ATTACHMENT 5.** for the complete chapter on new construction, which includes the full text of each ordinance review standard as well as illustrations and descriptions of how the standards are to be applied.

The placement of a new building or building addition into an existing historic context presents design problems often quite difference for 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 [ordinance's new construction] 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 challenge is to design a building which is both distinct from and compatible with the buildings that surround it. The purpose of the following standards is to provide guidance in identifying the visual qualities of a given site's context, and to assess whether or not a proposed design is likely to compliment that context.

The central idea behind good design in an historic context is a simple one. The scale, mass, orientation and articulation of an infill building should be compatible with that of the buildings that surround it. Compatibility refers to the recognition of patterns and characteristics which exist in a given setting, and responsiveness in a new design which respects these established patterns and characteristics. Although similarity of design is one way of achieving compatibility in an historic context, a creative and distinctly contemporary design response is both permitted and encouraged with the parameters of the new building's context.

There are a number of building characteristics which can be used to gauge visual compatibility of new construction in an existing context. A new building need not follow the pattern set by its neighbors in each and every category. But it should relate to a number of the easily discernable traits. 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

ATTACHMENTS

1. Applicant's submission:
   a. Project description
   b. Applicant photos of project context
   c. Proposed site plan
   d. Elevations
   e. Renderings from various vantage points
2. Summary of staff design review, written by Caitlin Cameron, Urban Designer
3. Section 14-140.5 of Land Use Code: Munjoy Hill Neighborhood Conservation District
4. R-6 Infill Development Design Principles and Standards
5. Chapter 5 of *Historic Resources Design Manual*: New Construction Standards & Guidelines

ATTACHMENT 1

33 Montreal LLC
33 Montreal Street
Portland, Maine 04101

August 8, 2018

City of Portland
Historic Preservation Board
Planning and Development
389 Congress Street Portland, Maine 04101

RE: Alternative Design Review Certification and Demolition Permit Approval Preliminary Submission (37 and 33 Montreal Street) 33 Montreal LLC

To whom it may concern:

33 Montreal Street LLC is pleased to submit the attached application and associated materials for review by the Historic Preservation Board and Staff for the purpose of issuing a Certificate of Approval for the project to proceed under the Alternative Design Review process under the newly approved Conservation District Overlay for Munjoy Hill.

Current Structure Context

The existing 3 story structure at 37 Montreal is designated as Preferably Preserved by the City of Portland's Planning Staff. It is a fairly handsome structure and is currently structurally sound. It is not of architectural significance and does not represent a high level of design, detail or unique quality. It represents a typical period home built around 1900. No significant historical activities or events occurred here and no historical persons ever resided in the home.

The existing house is setback farther from both Willis and Montreal Street than any of its immediate neighbors, breaking the contextual street pattern of the local area. It is an anomaly in the neighborhood in terms of building entrance pattern, and landscape space.

The home has not been occupied since early 2013 and has not been properly maintained for decades as is noted in the 1924 Tax Card. In the current condition the building is not rentable or livable without fairly significant investment. The current structure has been re-clad in aluminum siding, the house does not contain any wall or roof insulation and the windows are single pane. Several windows have been broken for at least 2-3 years and the roof currently has small leaks and needs to be fully replaced. All the original trim, soffits, and gutters are completely rotted and have fallen off in some places, allowing squirrels rental free residence. Renovation would require stripping the building to the studs from both the exterior and interior, leveling the floor joists and replacing flooring as well as replacing all electrical, plumbing and heating systems. This would not be "preservation" in any meaningful sense of the term.

The two homes at 33 Montreal Street were built 20-30 years earlier than the home at 37 Montreal Street and are in very poor condition and not structurally sound. These homes are not expected to be designated Preferably Preserved and are currently barely habitable.

33 Montreal LLC
33 Montreal Street
Portland, Maine 04101

Proposed Structure

The proposed building will add a cohesive stitch to the neighborhood and serve as a visually appealing transition between the 14 story Promenade Towers and the remaining neighborhood. 37-33 Montreal will feature 14 new homes for the Munjoy Hill neighborhood. Three homes are designed as two story townhouses facing Willis Street, and eleven or twelve apartments entered from Montreal Street will complete the building. We are currently planning to offer two of the homes as Workforce Housing as defined by the City of Portland.

33 Montreal LLC is a group of 4 partners, all born in Maine with long-term relationships and a deep commitment to Portland. The partners care deeply about the city and the Munjoy Hill neighborhood. Three of the partners have lived or currently reside on the Hill. One of the partners is a past President of Landmarks and an instrumental community leader in helping save the buildings along Exchange Street and stopping the Spring Street extension. The Partners along with Kaplan Thompson Architects are paying considerable attention to building a high quality, well designed residence to insure that the homes will enhance the neighborhood, strengthen the sense of community and be considered an asset to the city and a welcomed addition by the neighbors. Our hope and vision is that this residence will be considered a landmark in 100 or 150 years. Lastly, the partners attended all the recent neighborhood meetings and City Council meetings regarding the moratorium and proposal for a Historic Preservation District to be put in place on Munjoy Hill. Additionally, several meetings with members of the MH community and neighborhood walk-arounds were conducted to listen to people's opinions, concerns, likes and dislikes around design, streetscape, community and the evolution of the neighborhood. The design reflects the input we heard at these meetings and on one-on-one discussions.

The surrounding neighborhood has served as a guide in the thinking around the design of this project and we have worked very carefully to ensure that the new building fits in beautifully with the local context. Careful attention is being paid to the relationship to the street, massing and facade articulation as well as the responsibility we have to build something that minimizes environmental impact. Every step of the design includes thinking through aspects of interaction and engagement with its surroundings and the people who live in it and around it. It is designed to reinforce and enhance the fabric of the surrounding neighborhood, to harmonize with the existing context, and to improve the streetscape and the experience of walking down the street and the sidewalk in front of the homes.

We believe that the building design as proposed is compliant with all aspects of the current R-6 Zoning, the newly adopted Munjoy Hill Conservation Overlay District, and the Principles of the R-6 Infill Development Design Principles and Standards. We will not be asking for a Contract Zone or other similar Variance from the current Zoning when we appear before the Planning Board.

The three two-story town homes on Willis Street with large bay windows are meant to attract younger families with children to the neighborhood and give more of a single-family residence feel to the project. Well thought out landscaping and building placement allows most ground

floor apartments to have walkout patio areas and significant green-space around the structure which will also make these units more appealing to families with children. The project offers a good mix of homes with most of them having 2 and 3 bedrooms. This has been an intentional decision by the team to attract a wide range of homeowners who are in different stages of their life.

The building has been designed to be set back from both Willis and Montreal behind the Property Line to provide a generous landscape experience along both streets, with public benches and resting places for dog walkers and passers-by. Building entrances are raised above the street level to provide appropriate privacy for residents without creating any blank building walls at street level, as is appropriate for the neighborhood context. We are proposing a series of classic stoops along Willis Street to face the houses across the street in a familiar and small-scale pattern.

While the project will not seek formal Passive House or LEED certification it will incorporate a significant amount of the principles and practices required to attain environmental certification. The structure will be one of most energy efficient structures in Portland and will incorporate many green building principles to achieve energy efficiency, limit environmental impact and provide a healthier living space in regards to air quality and exposure to VOCs. The entire project team has been selected for their expertise in Passive house design, aesthetics and attention to high quality construction.

The residence will include 18 underground car parking spaces as well as space for bike storage, which will be a first for Munjoy Hill and perhaps the city. There is quite a bit of controversy currently around the lack of car parking and the design of garages. While underground parking is costly to provide we feel it will be worth the investment to help alleviate crowded street parking conditions and improve the streetscape as well as to make sure that these homes do not add to the congestion. Currently the two properties have three curb cuts and we plan to reduce this to one curb cut. We feel this will be an asset to the neighborhood and will also serve as a model to provide more underground parking and reduce surface parking needs.

We feel that the building we are proposing is a substantial improvement to the neighborhood and overall context over the buildings that are currently located on these properties. The design will be of the highest quality and the landscape improvements will provide substantial public amenities to the neighborhood.

Zoning Summary

Chapter 14

Project address	33 - 37 Montreal St	
Project type	Multi-family Residential, >2 Units	
City Zone	R-6	14-148
Overlay Districts	Munjoy Hill Neighborhood Conservation Overlay District	14-140.5
Legal ID	015 B015001 & 015 B022001	
Lot Area	10,767 SF (7,167 SF + 3,600 SF)	
Permitted Uses	Multiple Uses Allowed (Med. Density Res)	
Existing Uses	(3) Single Family Homes	
Proposed Use	Multifamily Residential	
Guidelines		

R-6

Dimensional Requirements	**Required / Allowed**	**Provided**	
Min Lot Size:	2,000 SF	**10,767 SF**	14-139 (a)
Min Area per Dwelling Unit:	725 SF	**14 Dwelling Units**	
Min Street Frontage:	20'-0"	**120'-0"**	
Min Front Yard Setback:	5'-0" or avg. depth of adjacent fr. Yards	**8'-0"**	
Min Rear Yard Setback	10'-0"	**15'-0"**	
Min Side Yard	5'-0" or cumulative 10'-0" with maintenance easement	**10'-0"**	
Side Yard on Side Street	0'-0"	**8'-0"**	
Structure Stepbacks	Portions > 35'-0" 10'-0" min from Side Property Line, 15'-0" from Rear	**10'-0" along Willis St**	
Max Lot Coverage	60%	**60%**	
Minimum Lot Width	20'-0"	**90'-0"**	
Max Height	45'-0"	**44'-6"**	
Landscaped Open Space	20%	**~30%**	
Max Garage Opening	9'-0" or 40% of façade, max 20'-0" wide	**12'-0" or 10% of Façade**	
Other Requirements			
Off-street Auto Parking	1 Space per Unit (300-0 max dist) > 50-0 from street line	**1.3 Space per Home**	
Front Yard Parking	None allowed except driveway	**None**	
Off-street Bicycle Parking	2 spaces per 5 units	**6 Provided**	

Munjoy Hill Neighborhood Conservation Overlay District

Max Structure Height	45'-0" (> 3 units on lots > 2,000 SF w min 1 Workforce housing unit for rent or sale)	**44'-6"**	14-140.5.c
Min Side Yard:	10'-0" for bldg heights > 35'-0"	**10'-0"**	14-140.5.c
Side Yard Exception	5'-0" if continue built pattern & increase another Side Yard.		14-140.5.c
Side Yard on Side Street	5'-0" or min depth of immediately abutting street-facing yard.	**8'-0"**	14-140.5.c
	0'-0" to facilitate underground car parking		14-140.5.c
Structure Stepbacks	Zero	**10'-0" along Willis St**	
Min Rear Yard:	15'-0" (bldgs > 35'-0" in height)	**15'-0"**	14-140.5.c
	7'-6" to rear decks, porches or similar unenclosed spaces		14-140.5.c
Design Standards	Flat roofs permitted on buildings of 3 or more units		
Alternative Design Review	Approval per majority of HP Board		14-140.5 (d) 2.

R-6 Infill Development Design Principles & Standards

Principle

A Overall Context

A building design shall contribute to and be compatible with the predominant character-defining architectural features of the neighborhood.

Standard A-1 **Scale and Form** Relate the scale and form of the new building to those found in residential buildings within a two-block radius of the site, that contribute to and are compatible with the predominant character-defining architectural features of the neighborhood. Special attention shall be given to the existing building forms on both sides of the street within the block of the proposed site.

Standard A-2 **Composition of Principal Facades** Relate the composition of the new building façade, including rhythm, size, orientation and proportion of window and door openings, to the facades of residential buildings within a two-block radius of the site that contribute to and are compatible with the predominant character-defining architectural features of the neighborhood. Special attention shall be given to the existing facades on both side of the street within the block of the proposed site.

Standard A-3 **Relationship to the Street** Respect the rhythm, spacing, and orientation of residential structures along a street within a two-block radius of the site that contribute to and are compatible with the predominant character-defining architectural features of the neighborhood. Special attention shall be given to the existing streetscape on both side of the street within the block of the proposed site.

B Massing

The massing of the building reflects and reinforces the traditional building character of the neighborhood through a well composed form, shape and volume.

C Orientation to the Street

The building's façade shall reinforce a sense of the public realm of the sidewalk while providing a sense of transition into the private realm of the home.

D Proportion and Scale

Building proportions must be harmonious and individual building elements shall be human scaled.

E Balance

The building's façade elements must create a sense of balance by employing local or overall symmetry and by appropriate alignment of building forms, features and elements.

F Articulation

The design of the building is articulated to create a visually interesting and well composed residential façade.

G Materials

Building facades shall utilize appropriate building materials that are harmonious with the character defining materials and architectural features of the neighborhood.

Alternative Design Review Certificate

All conditions below are met:
A. The proposed design is consistent with all the Principle Statements
B. The majority of the Standards within each Principle are met.

C. The guiding principle for new construction under the alternative design review is to be compatible with the surrounding buildings in a two block radius in terms of size, scale, materials and siting, as well as the general character of the established neighborhood, thus Standards A-1 through A-3 shall be met.
D. The design plan is prepared by an architect registered in the State of Maine.

Design Certification Program
R-6 Infill Development
Design Principles & Standards

Montreal Multifamily

We believe that the building design as proposed is compliant with all aspects of the current R-6 Zoning, the newly adopted Munjoy Hill Conservation Overlay District. We also believe that we are in compliance with all of the Principles and the vast majority of the Standards of the R-6 Infill Development Design Principles and Standards. We will not be asking for a Contract Zone or other similar Variance from the current Zoning when we appear before the Planning Board.

Principle A Overall Context
Munjoy Hill is one of Portland's most-loved neighborhoods situated on an incredible piece of land jutting out into the Atlantic Ocean. The culture of its community and architecture reflect its history as an immigrant and working-class neighborhood of dock workers, foundry and bakery employees, and merchants who formed a hard-working, close-knit community. As Portland struggled financially and families abandoned the city the effects of urban sprawl became increasingly apparent and the neighborhood became neglected in the 1960s.

Starting in the early 2000s Munjoy Hill started to shed its' reputation as a "tough" neighborhood and its desirability and property prices started to move higher. By 2010, with Portland receiving national attention, Munjoy Hill became one of the most desirable neighborhoods in Portland. This new found attention means that Munjoy Hill is a neighborhood in transition again as is the normal progression as cities, people and societies evolve driven by changes in lifestyles, people's changing needs, desires and living situations. As the attractiveness of living on Munjoy Hill is apparent to more people, the neighborhood is faced with the challenge and opportunity to welcome new homes and new neighbors in a way that celebrates the neighborhood's traditional values and character while adapting to the needs of the community going forward and the younger generations that will be living here 50 and 100 years from now.

Our proposed multifamily residence at the corner of Montreal and Willis Streets is uniquely situated in arguably the most architecturally and use diverse area on Munjoy Hill. The neighborhood's dominant architectural feature is the 14 story and 81 unit high rise condo building, Promenade Tower, that shares the Walnut Street block with the 70 home Island View housing development. The proposal's immediate block is situated between the Eastern Promenade and Willis Street to the East and West and between Montreal Street and Walnut Streets to the North and South.

This block consists of only four individual lots, a very unique situation on Munjoy Hill, which is often thought of as a neighborhood of small lots. There are four single family homes on the uppermost Western side while the Eastern side of the block contains the 57 home MacArthur Gardens housing development consisting of seven 8-home brick apartment buildings. Across

the street on the south and west are predominantly multi-family homes and some single family residences, while a senior housing facility, the East End School and community garden, a ball field, parking lot and the Portland Water District Treatment Facility round out the project's other two sides.

Our proposal sits in a uniquely transitional point, and we see this design as a "stitch" between these different neighborhood "fabrics". We hope to reflect the unique culture and architectural character of Munjoy Hill by considered the immediate community as well as other residential buildings located in similarly transitional areas in our analysis.

Please see the attached maps and photo documentation for reference throughout this summary.

Standard A-1 Scale + Form

The immediate Munjoy Hill neighborhood offers an eclectic mix of housing with a varying scale that includes single-family, three to twelve family buildings, and several larger-scale housing developments like the MacArthur Gardens Apartments adjacent to the proposed building and which occupies 75% of the block, and the nearby 14-story Promenade Towers.

Our project proposes a 14-apartment residence on the corner of Montreal Street and Willis Street. The building will provide an alternative housing option for Munjoy Hill families within a more intimate mid-scale community model. It is designed to be a transitional element between the larger housing developments surrounding this area and the 3 unit apartments and single family residences. We are also proposing that two of fourteen homes will be slated as "workforce housing" - affordable units which encourage social and economic diversity in the neighborhood.

Munjoy Hill has many four story buildings that are located next to smaller scale single family or two family houses, built over many decades now. This pattern of varied building size can be seen throughout Munjoy Hill, and has existed since the 19th century. Some of the many larger or similarly sized multi-family buildings in the immediate neighborhood include:

Address	**Number of Homes**	**Lot Size**
80 North Street	9 homes	122' by 48'
58 North Street	22 homes	130' by 70'
119 Morning Street		
16 Emerson Street		
118 Congress Street	14 homes	108' by 85'
135 Sheridan Street	20 homes	130' by 50' and 111' by 60' L shape
55 Morning Street	8 homes	98' by 46'
63 Morning Street	8 homes	88' by 65' and 34.5'
49 Morning Street	8 homes	90' by 55'

As well as closely-spaced triple-decker residences in the immediate neighborhood seen at:

101 North Street	3 homes	86' by 31'
70 Morning Street	3 homes	78' by 35.5'
98 Congress Street		
16 Cleeve Street		
34 Lafayette Street	3 homes	80' by 60'
101 North Street	3 homes	86' by 31'

...

Standard A-2 Composition of Principal Facades

Willis Street

Facing Willis Street, the building's three 2 story row-houses feature welcoming granite stoops leading to solid wooden doors with covered entries and bay windows, a modern take on the predominant Federal styling of many of the neighborhood's 3-family residences. Gardens separate the space between the McGovern's adjacent property on the corner of Walnut and Willis.

Montreal Street

These elements of the Willis Street facade are repeated as the building turns the corner extends down Montreal Street, with extrusions and recesses reflecting the interior home layouts. The main entry to the building is defined by an intimate portico with both ramp and stairs, promoting universal access to residents, guests, pedestrians. The landscape design along Montreal St also engaging neighbors through multifunctional landscape features like wall-seating, benches, and climbing plantings along the length of the façade at sidewalk level.

Standard A-3 Relationship to the Street

The new building is held back from the Property Line more than required to maintain the relationship to the street established by the houses it's replacing

The private + public entries are prominently visible and are accessible directly to and from the street

The landscape features at the street level encourage engagement between neighbors.

The top level balconies face Eastward, which both allows for discrete outdoor area for occupants without an overbearing building presence for pedestrians below.

Principle B Massing

Standard B-1 Massing

The building massing is conceived of as three distinct forms - articulated with material and depth - that help the building relate to the scale of the neighboring residential homes. There is an upper section and a lower section that contain the residences, and an inner central section that houses the main entry lobby, stair core and services.

The strategy of pushing and pulling the facade (along Willis Street to with each row-house unit and again along Montreal Street) allows the massing to further relate to the neighboring three-family homes.

The top floor of the building is recessed on the Willis Street side and materially appears lighter, which reduces the perceived height and mass of the overall structure while providing discrete private exterior spaces for the occupants.

Standard B-2 Roof Forms

The building's roof consists of a pair of subtly sloping roofs. The sloping roof form to the south allows photovoltaic panels to face the south sun, and brings rainwater back to the center of the building for better stormwater management. The roof pitch gives the building a feeling of flight, lightening the overall mass of the building, allows light to brighten the facade, and reduces the perceived height and mass. This roof form also keeps the building from feeling too "boxy", as this is a recent complaint about other recently constructed buildings in the area. This roof form has been previously integrated into the neighborhood in the following nearby projects:

59 Lafayette Street
71 Quebec Street
128 Sheridan Street
95 Sheridan Street

Standard B-3 Main Roofs and Subsidiary Roofs

The main roof form is a pair of disengaged sloping roofs, with pitches uplifting in either direction along Montreal Street. The two roofs are joined by a single flat subordinate roof between them which reflects building core and services below.

Standard B-4 Roof Pitch

The proposed roof pitch is 1:12 while the minimum requirement is 7:12.

The proposed roof pitch of 1:12 is chosen so as to provide a visibly sloped roof, while minimizing the height of the ridge.

Standard B-5 Façade Articulation

The principle facades are articulated with several architectural elements which reflect the character of the neighborhood: stacked balconies, recessed entries, covered porches, projecting bays, predominantly vertical rectangular window openings, stairs directly facing the sidewalk.

Standard B-6 Garages

The building's proposed garage beneath allows for ample off-street car parking for residents and creates two new on-street car parking spots by reducing the three existing curb cuts down to one. The entry to the garage is on Montreal Street, but its visual prominence is diminished by the proposed landscaping and the projecting bay element of the living areas immediately above. The garage opening measures far below the max 40% of the width of the facade required.

Principle C Orientation to the Street

Standard C-1 Entrances

The buildings entries are organized by type, with the three rowhouse private entries facing Willis Street, while the building's entry for the remaining apartments facing Montreal Street. All entries is clearly articulated by a recessed portico and contrasting color door, with signage indicating street number and building name. The Montreal Street entry provides universal accessibility with both ramp and stair access. The ramp provides barrier-free access towards North Street, while the stairs provide direct access to Montreal Street and towards the Eastern Promenade. Landings provide opportunities for residents to pause and engage with neighbors.

Standard C-2 Visual Privacy

Building occupants retain a sense of privacy by elevating the first floor window sills at least 48" above sidewalk grade and providing finished floor elevation at least 24" above the sidewalk elevation. As Montreal Street slopes down, the ground level continues on a plinth, providing additional privacy for residents, as well as screened outdoor space. Landscape features between the building facade and the entry ramp along Montreal Street and beneath the bay windows along Willis Street provide an additional buffer between passersby and residents.

Standard C-3 Transition Spaces

Transition spaces are afforded between the sidewalk and the front doors through use of sidewalk garden and recessed entries. In addition, a low wall bench planter along the Montreal Street facade defines the edge of the entry ramp, provides seating for a neighborly conversation and features a planter for shrubs and small trees. A green wall and water feature (where neighborhood dogs can stop for a drink) enhances and engages the neighborhood.

Principle D Proportion and Scale

Standard D-1 Windows

Windows are proportioned and oriented vertically, to reflect the scale and aesthetics of the surrounding neighborhood homes. Windows along both facades are proportionate to commonly-used vertically-oriented windows, measuring 2'-8" x 5'-8".

Standard D-2 Fenestration

Consistent with the R6 Design Standards, the total area of fenestration of the two principle facades along Montreal and Willis Streets is greater than 12% of the total facade area.

Standard D-3 Porches

First floor resident terraces are primarily oriented to the East, rather than towards Montreal Street. However, 26' of landscaped terrace adjoins the Southeast corner of the building. This portion of the terrace has a depth of 9' and an area of 247 ft^2.

Principle E Balance

Standard E-1 Window and Door Height

Doors and windows along both principles facades share a common horizontal datum line, with the exception of the stair core windows - their head height aligns with the sill height of the adjacent windows, providing visual interest and reinforcing their verticality.

Standard E-2 Window and Door Alignment
All windows and doors stack in such a way that their centerlines are in vertical alignment.

Standard E-3 Symmetricality
Symmetrical pairs of vertically oriented and proportioned windows compose all of the fenestration of the principle facades. Along Montreal Street, the axis around which windows and doors are symmetrical corresponds to the meeting of the two pitched roofs, at the building's main entry door. Along Willis Street, the three rowhouse entries and windows are distributed evenly along the facade, with the center row house door aligned to the right side of the unit, which draws the eye to the corner of the building and toward the main building entry on Montreal Street.

Principle F Articulation
Standard F-1 Articulation
Both principle facades articulate the building's form and fenestrations through use of shifting volumes around bays and to define row houses, window reveals, recessed entries and contrasting color, which helps to punctuate doors and help with wayfinding.

Standard F-2 Window Types
The building utilizes consistent window types and and limits size variation to two throughout. A smaller window type is used sparingly at the stairwell and to accommodate kitchen counter heights in rowhouse units.

Standard F-3 Visual Cohesion
Material choice helps to further define the primary masses of the structure - brick for the core, subtly patinated metal panels for the bay windows and fourth floor siding, and stone and concrete masonry anchoring the ground floor. A singular dark color palette provides cohesion between the few select materials.

Standard F-4 Delineation between Floors
Floors are articulated primarily through use of regularly spaced window header datums and reinforced by the balcony floors which project from the east facade but are visible from Montreal Street.

Standard F-5 Porches, etc.
Building balconies point East, with some visual access from and to Montreal Street, providing optimal views, affording privacy but allowing some degree of "eyes on the street" and engagement when desired, without obscuring the architectural features of the principle facade.

Standard F-6 Main Entries
Main entries are articulated clearly through use of recessed porticos and door colors that contrast with the main building color and are further emphasized with landscape features.

Standard F-8 Articulation

1. Roof rakes above entry doors are greater than 6", consistent with the R6 Design Standards, in order to clearly define and further emphasize these locations for easy identification.
2. n/a
3. All offsets in the building face and roof form are greater than 12" in order to clearly articulate these shifts in form.
4. n/a

Principle G Materials
Standard G-1 Materials
Dark brick expresses the building's core material, a choice which relates to other historic buildings, including school-to-condo conversions at 16 Emerson Street and 58 North Street and the adjacent buildings downhill on Montreal Street.

Patinated metal cladding accentuates the bay window features and upper story and wood soffit detailing on the fourth floor roof provides some subtle contrast.

Weighty rusticated stone masonry will anchor the building at the ground level retaining wall and landscape features like the pedestrian wall with built-in seating.

Roofing materials will not be visible from the street level, but will be primarily membrane roofing in a dark color.

Standard G-2 Material and Façade Design
The facade is constructed of materials which aid in articulating and reducing the visual impact of the mass of the structure, with heavier materials at the core and base and lighter metal cladding and wood soffit detailing wrapping the upper stories.

A darker color palette invokes a traditional aesthetic and relates to other residences in the surrounding 2-block radius, such as:
40 Montreal Street
32 Montreal Street
16 Montreal Street
96 North Street

Standard G-3 Chimneys
N/A

Standard G-4 Window Types

Windows types are limited to two sizes, but with a consistent materiality and color throughout.

Standard G-5 Patios and Plazas

The first floor terrace will be constructed of a permanent material, likely concrete or stone pavers.

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ATTACHMENT 2

1 NEIGHBORHOOD CONTEXT - 1 BLOCK
SCALE: 1" = 20'

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102 Exchange St. Suite
Portland, ME 04101
(207) 874-2888
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PROJECT
MONTREAL ST

Montreal St
Portland, ME 04101

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PROJECT	MTL
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REVISED 2	
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PHASE	ALTERNATIVE DESIGN REVIEW

NEIGHBORHOOD CONTEXT

A-0.1

1 NEIGHBORHOOD CONTEXT - 3 BLOCKS
SCALE: 1" = 50'

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(207) 842-5888
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NEIGHBORHOOD CONTEXT

A-0.2

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101 North Street


63


55


49


45


41


MacArthur Gardens 13-27

MONTREAL STREET ADJACENT West

MONTREAL STREET ADJACENT East


89 North Street


64-66


60


54-56


52


48-50


46


42

MONTREAL STREET FACING West


9 Wills Street


32


24


22


18 16


12


294 East Promenade

MONTREAL STREET FACING East


Promenade Towers 340 East Promenade


23


9

WILLIS STREET ADJACENT


51 Melbourne Street


10


42

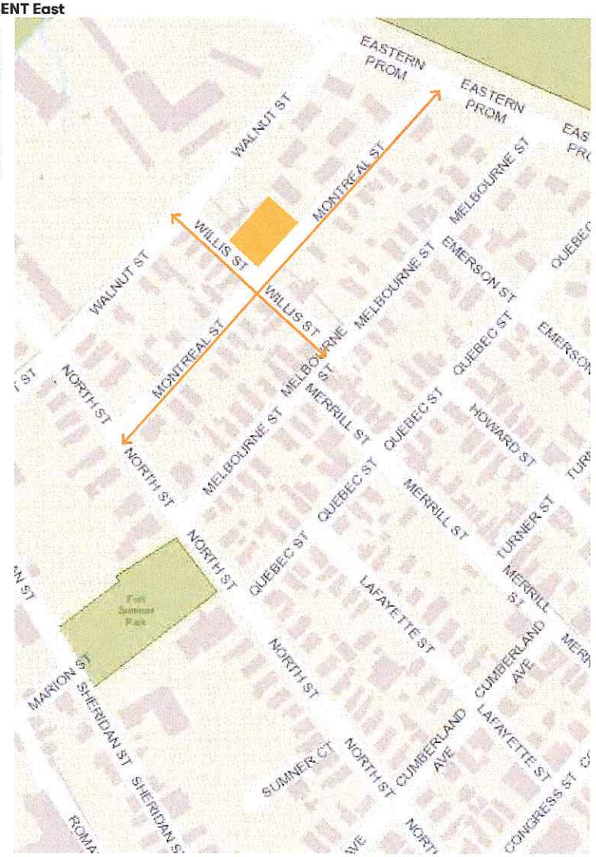

20


22


24


28

WILLIS STREET FACING



SITE LOCATION

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Montreal St
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NEIGHBORHOOD CONTEXT - STREETSCAPE

A-0.3


97 Sheridan Street


71 Quebec Street


59 Lafayette Street


128 Sheridan Street

ROOF FORM PRECEDENTS


118 Congress Street


98 Congress Street


119 Morning Street


16 Emerson Street


16 Cleeve Street


135 Sheridan Street


49 Morning Street


63 Emerson Street


80 North Street


58 North Street


55 Morning Street

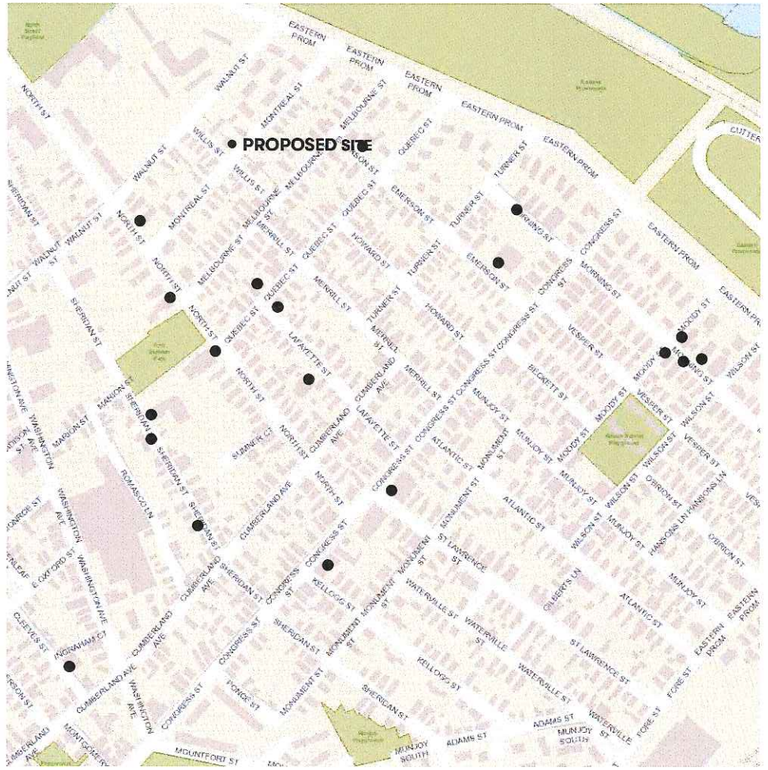

63 Morning Street


70 Morning Street


34 Lafayette Street


101 North Street

SCALE PRECEDENTS



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NEIGHBORHOOD CONTEXT - PRECEDENTS

A-0.4

Owner: Bartley A. Connolly
Address: 33-37 Montreal Street, East End - Munjoy Hill, Portland, Maine
Use: Dwelling - Single family
Local Code: Block 15B Lot 15 Book 51 Page 1
MMN item number: 63893

1 37 MONTREAL STREET - 1924 TAX PHOTO & JULY 2018 PHOTOS

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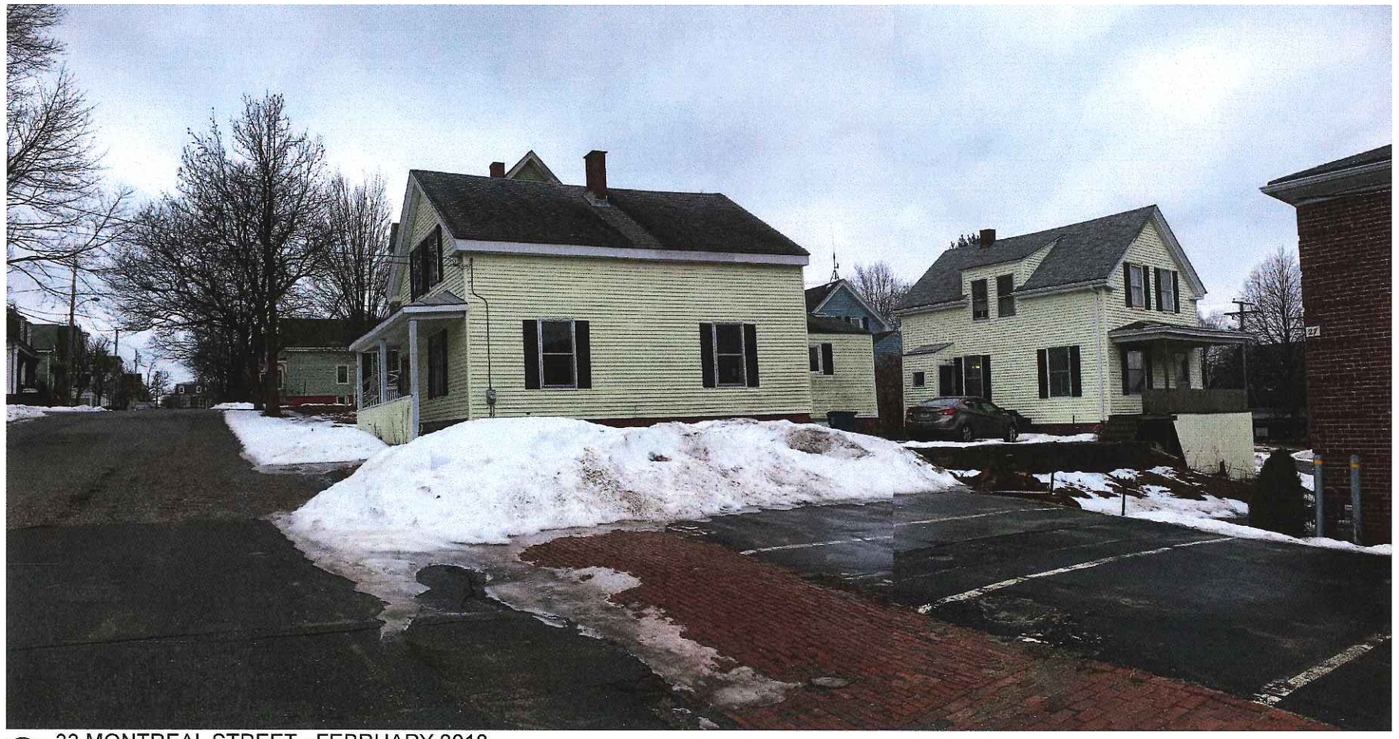
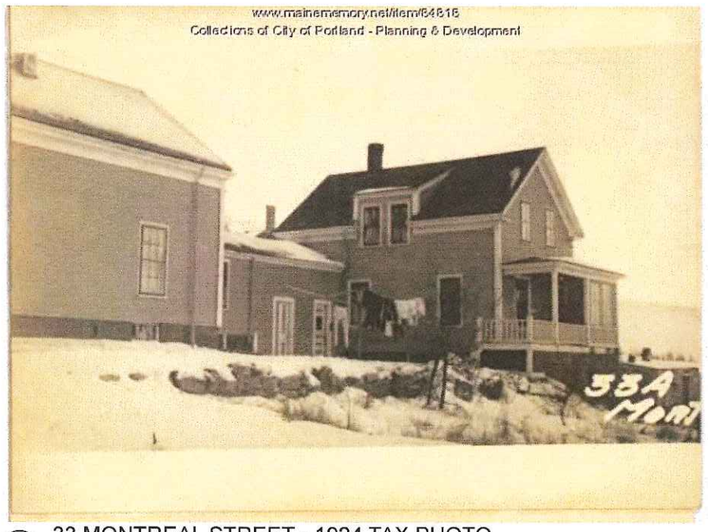
EXISTING BUILDING
37 MONTREAL ST.

A-0.5



1 33 MONTREAL STREET - FEBRUARY 2018

2 33 MONTREAL STREET - 1924 TAX PHOTO



3 33 MONTREAL STREET - 1924 TAX PHOTO

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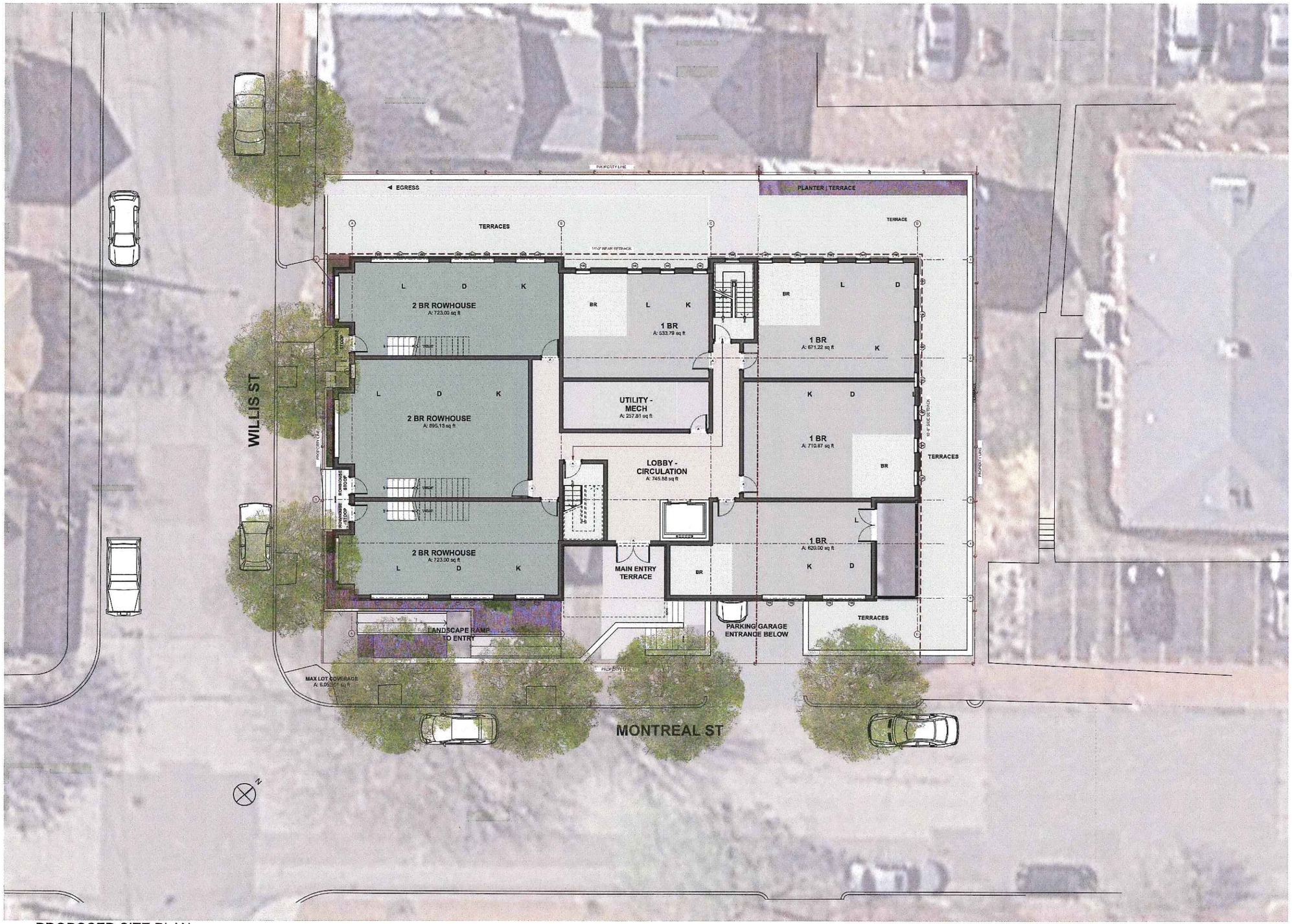
EXISTING BUILDING
33 MONTREAL ST.

A-0.6



1 PROPOSED SITE PLAN
SCALE: 1/8" = 1'-0"

0 4' 8' 16'

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PROPOSED SITE PLAN

C-1.1

1 WILLIS ELEVATION (SW)
SCALE: 1/8" = 1'-0"

2 MONTREAL ELEVATION (SE)
SCALE: 1/8" = 1'-0"

AVERAGE GRADE CALCULATION	
S CORNER:	138.0'
W CORNER:	135.0'
N CORNER:	138.0'
E CORNER:	138.0'
AVERAGE GRADE:	137.25'

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ELEVATIONS
WILLIS ST &
MONTREAL ST

A-2.1

1 WILLIS STREETSCAPE ELEVATION
SCALE: 1" = 30'

0 30' 60'

2 MONTREAL STREETSCAPE ELEVATION
SCALE: 1" = 30'

0 30' 60'

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WILLIS STREETSCAPE

A-9.4

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(1) VIEW OF WILLIS ST. TOWN HOUSE ENTRANCES

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Montreal St
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WILLIS ST. RENDERING

A-9.2

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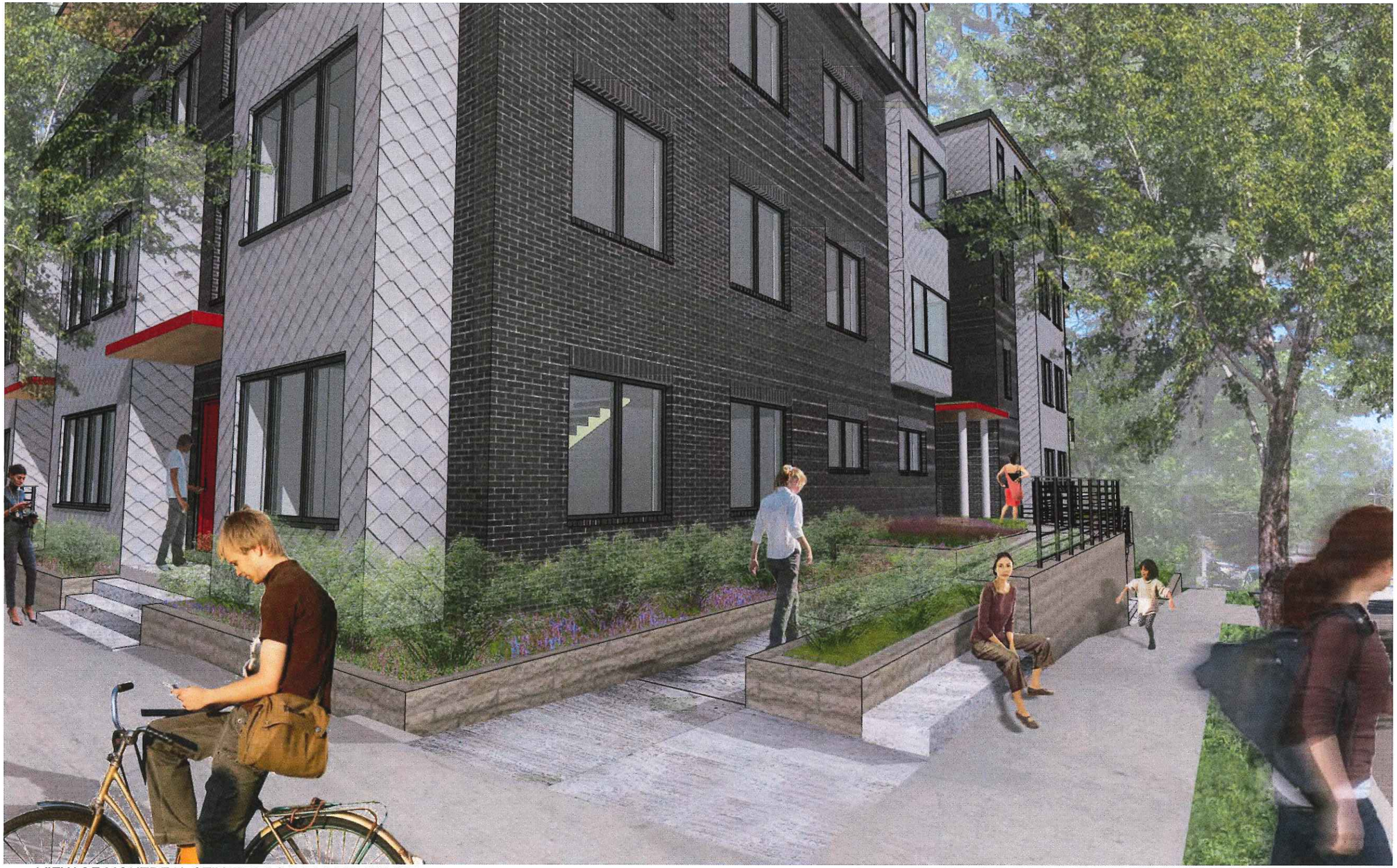

1 VIEW OF MONTREAL STREET FACADE & ENTRANCE

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Portland, ME 04101
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Montreal St
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MONTREAL ST.
RENDERING

A-9.1

Planning and Urban Development Department
Planning Division

Subject:	R-6 Small Infill Design Review – 37 Montreal Street
Written by:	Caitlin Cameron, Urban Designer
Date of Review:	Wednesday, August 8, 2018

A design review for the proposed new construction of a multi-family dwelling at 37 Montreal Street was performed by Caitlin Cameron, Urban Designer and Deb Andrews, Historic Preservation Program Manager. The project was reviewed against the *R-6 Small Infill Development Design Principles & Standards* (Appendix 7 of the Design Manual) for Alternative Design Review.

R-6 Relationship of Design Review to Zoning:
The proposal at 37 Montreal Street is within the recently created *Munjoy Hill Neighborhood Conservation District* Overlay. In that district, a project must meet the design standards of both the zoning and City of Portland Design Manual. The exception is for Alternative Design Review and contemporary roof forms – in the case where a project proposes a different roof form than those prescribed in the zoning, the applicant may seek approval through the Alternative Design Review with the Historic Preservation Board as the reviewing authority. The zoning states:

a. *Any use of Alternative Design Review must be approved by a majority of the Historic Preservation Board after a required public hearing;*
b. *Alternative Design Review does not permit waivers of the additional design requirements in section (d)1 above except as explicitly stated; and*
c. *Alternative Design Review is a privilege and is granted at the discretion of the Historic Preservation Board. The applicant has the burden of demonstrating that their proposal meets the criteria for Alternative Design Review Design Certificate.*

The proposal is seeking an Alternative Design Review for zoning relief for the roof form as well as to allow a contemporary design that does not meet each and every standard within the R6 Small Infill Design Review standards. The *Munjoy Hill Neighborhood Conservation District* is not a historic district and the design review cannot curtail the dimensional requirements allowed by the zoning or prevent the project from meeting other zoning requirements (eg design, parking requirements, etc.). For example, the Board cannot require a building height less that what is allowed under zoning. It can, however, affect the manner in which the overall height is achieved.

R6 Alternative Design Review:
The Review Authority under an Alternative Design Review may approve a design not meeting one or more of the individual standards provided that all of the conditions listed below are met:

A. The proposed design is consistent with all of the Principle Statements.
B. The majority of the Standards within each Principle are met.
C. The guiding principle for new construction under the alternative design review is to be compatible with the surrounding buildings in a two block radius in terms of size, scale,

materials, and siting, as well as the general character of the established neighborhood, thus Standards A-1 through A-3 shall be met.

D. The design plan is prepared by an architect registered in the State of Maine.

Alternative Design Review further takes into consideration:

- Compatibility with surrounding buildings and general character of the established neighborhood
- Building type and use
- Unique characteristics of the site
- Design flexibility to accommodate sustainable design practices and/or affordable housing units

Design Review Comments *(red text denotes principles or standards that are not met)*:

- Label materials on elevations
- Additional contextual images are requested – streetscape renderings showing entire building in streetscape context in order to evaluate the form, scale.

Summary

The proposed multi-family building is situated on the corner of Willis and Montreal streets and is a hybrid of rowhouse and multi-family building types. The design and corner condition create principle facades on two streets which is unique and anomalous (traditionally, corner buildings have a clear primary façade and side façade). Three "rowhouses" with individual stoops face Willis Street with a flat roofline defined at three stories and bay windows adding articulation to this façade; the row houses face predominantly small, traditional buildings. The Montreal Street façade transitions to an apartment building with a mid-block common entry. This façade is set back from the street to accommodate the grade change, ramp and stairs. The overall building form is tied together with a butterfly roof – the top floor and roof set back from the lower three floors on Willis Street. Both facades include planted buffers between the sidewalk and building and the living spaces are elevated, similar to the traditional buildings found in the context. The material selection is urban in character with a grey color palette – a combination of brick, metal shingle, and stone foundation/terraces.

R-6 Design Standards

Principle A Overall Context – Partially Met – see below. The predominant, character-defining elements of residential architecture in the neighborhood context include vertical proportion massing, simple roof forms, vertical windows with local symmetry, two or three-bay façade composition, and simple material palettes – predominantly clapboard with masonry foundation.

- *A-1 Scale and Form:* The proposal is attempting to mediate between a more recent context of Promenade Towers and MacArthur Gardens – two large/mid-scale apartment complexes –compared with the predominant, traditional fabric found a block away. The massing and forms proposed do not directly replicate any of those existing forms but instead uses a hybrid or massing, roof forms, façade orientations and compositions to relate the scale to these varying contexts while being authentic in its expression of use and typology. Though the design does successfully break down the four-story height with a change in massing and forms, the overall form is more complex and of larger scale than is found in the context. The scale is mitigated with rowhouse modules on Willis Street – the scale of those relate and correspond to the single-family homes directly

across the street. The scale and massing of the building on Montreal is more similar to the MacArthur Gardens buildings. The butterfly roof form is distinctly different from the traditional fabric but a strong datum line at the third floor relates to the scale and form of a triple-decker type building. The overall building scale at four stories is larger than the single and two-family fabric in neighboring blocks but again, is mitigated through massing and articulation strategies. **Staff requests discussion/feedback on whether the overall massing, scale, and form meet the standard of relating to those found in the context.**

- *A-2 Composition of Principal Facades:* The composition of the street-facing façades take on some traditional characteristics and symmetry. Willis Street: the façade composition emphasizes the third story with local symmetry for each rowhouse with an offset entry and bay window. Montreal Street: The façade relates to the context through the pattern/rhythm of windows and the creation of a datum line at the third floor to set up a similar façade proportion as a triple-decker or multi-family building type.
- *A-3 Relationship to the Street:* The building placement is consistent with the existing relationship of the front façade to the sidewalk on Willis Street – slightly setback from sidewalk to allow for stoops, plantings, and provide privacy. The "side" façade on Montreal is further set back to accommodate ramps/stairs/grade change – this placement is closer to the street than the neighboring MacArthur Gardens which is preferable and more in line with the placement of the traditional buildings in the neighboring blocks. This building has structured parking under the building and so does not follow the "building/drive/building/drive" pattern of the smaller buildings in neighboring blocks – this pattern does not exist within the project's block.

Principle B Massing – Partially Met – The proposed massing in some ways reflects or reinforces the traditional building character of the neighborhood as seen in the plan diagram but hybridizes characteristics from different typologies that differ from the massing found nearby. The proposal's overall proportion and scale differs from the smaller, traditional buildings – the Willis Street façade is wider in proportion than found in the existing building context but each individual rowhouse is similar in scale and proportion to the single-family homes in the context. The Montreal Street façade is broken down through the massing, composition, and roof forms to emphasize vertical proportions but ultimately is a long, horizontal façade compared with the proportions and scale found within the neighborhood. The building is also larger in scale than the surrounding buildings – that scale is mitigated through bay windows, the roof forms, and massing variation. Ultimately, **the question is whether the massing, though it does differ from the single and two-family buildings nearby, is harmonious with that context.** In answering this question, consider that it is not reasonable to expect a multi-family building to adopt the mass and form of a single-family home. This block should also be considered transitional from the large-scale tower on Walnut Street and apartment buildings within the block to the small, compact traditional fabric found immediate adjacent on Willis and Montreal.

- *B-1 Massing:* The massing is a hybrid of forms and does not directly replicate the massing or forms found nearby. The existing building massing across the street on Willis and Montreal are simple, rectangular masses with the narrow end facing the street and simple roof forms such as front-end gables or mansard roofs. The MacArthur Gardens complex within the same block as this project has simple, boxy forms, hipped roofs with dormers but with varying relationships and orientations to the street. The project presents a simple, rectilinear form on Willis Street with three rowhouses, flat roof at the third floor, and box bays – the overall massing is horizontal in proportion to the street.

The Montreal Street massing is again horizontal in proportion but includes the butterfly roof and circulation tower to vary the form with a couple of box bays. **The standard requires the massing to be harmonious with the context (it does not require that existing massing be replicated) but especially in relationship with the buildings immediately adjacent.**

- *B-2 Roof Forms:* The context includes simple roof forms – front-end gables, mansard roofs, and flat roofs on multi-family buildings. The proposal uses asymmetrical, mono-pitch roof forms that are not found in the context. The roof forms are also more complex than found in the traditional buildings.
- B-3 Main Roofs and Subsidiary Roofs: There is not a clear dominant roof form. Flat roof is present at Willis Street but butterfly roof overall form. More than two roof forms – two different roof pitches.
- *B-4 Roof Pitch:* Two roof pitches – flat roof at circulation tower, monopitch roofs are less than 7:12.
- *B-5 Façade Articulation:* The project employs three of the required articulation elements – covered entry, recessed entry, bay windows.
- *B-6 Garages:* Garage is integrated into building with living space above; less than 40% of the overall façade.

Principle C Orientation to the Street – Partially Met - The project is oriented to the street with street-facing doors; the grade change on Montreal Street is challenging and steps/ramp with a retaining wall and planter areas transition between the sidewalk public realm to the upper level of the multi-family entrance. The grade and design both provide transition between public and private but also could create too much separation between the two making it feel inhospitable or unapproachable. The stoops on Willis Street provide this transition from public to private space – see comments below regarding the detail and character of the stoops.

- *C-1 Entrances:* The entries are all street-facing and emphasized with a recess and canopy. The multi-family canopy is institutional in character with the columns – consider adjusting the design/detail to be more similar to context single and two-family entrances. The character of the stoops on Willis Street read urban in character and need finer scale elements such as railing, details that relate more to the porches and stoops found in the context.
- *C-2 Visual Privacy:* Visual privacy is adequately addressed; ground floor windows are higher than 48" above adjoining sidewalk grade.
- *C-3 Transition Spaces:* The project uses a recessed entry, stoops, and planters to provide transition spaces; the living spaces are elevated above the street.

Principle D Proportion and Scale – Partially Met – The building proportions are harmonious in relationship to the overall design and the individual elements are human scaled. Staff question the scale of the bay windows on Willis Street which are proportionate to the overall scale of the building but large compared with the scale of these elements found nearby.

- *D-1 Windows:* The majority of windows are rectangular and vertically proportioned; window proportions and sizes vary somewhat with the context.
- *D-2 Fenestration:* The 12% fenestration requirement is met on street-facing facades.
- *D-3 Porches:* The balconies appear to meet the standard area at least 6' deep and 48 sf feet.

Principle E Balance – Met – The building has two facades. The Willis Street façade composition includes local symmetry around each row house but also an overall symmetry in window and bay composition. The Montreal Street façade is more asymmetrical in its composition given the massing and change in unit design within the building but is clearly arranged around vertical axis lines.

- *E-1 Window and Door Height:* The majority of window and door head heights align along a common horizontal datum.
- *E-2 Window and Door Alignment:* The majority of windows stack so that centerlines of windows are in vertical alignment.
- *E-3 Symmetricality:* Overall and local symmetry are employed on Willis Street façade. The Montreal Street façade is more asymmetrical in its composition but is clearly arranged around vertical axis lines.

Principle F Articulation – Met – The project provides articulation through material texture, balcony railings, bay windows, and canopies.

- *F-1 Articulation:* Surface articulation is provided by material texture, bays, and the balcony details will create shadow lines on the façades. The detail of window reveal is unknown.
- *F-2 Window Types:* Four window types and sizes are used. There is design justification for smaller windows in the circulation tower, ground floor living spaces.
- *F-3 Visual Cohesion:* The visual cohesion of the façades is good.
- *F-4 Delineation between Floors:* The floors are delineated by fenestration patterns, balconies, material changes.
- *F-5 Porches, etc.:* The balconies/decks are incorporated into the overall design. Balcony railings are used to provide articulation and shadow lines to the front façade.
- *F-6 Main Entries:* There are multiple "main entries" making this proposal anomalous. All entries face the street, and are recessed with some emphasis given by canopy.
- *F-7 Articulation Elements:* The roof overhang is at least 6"on Willis, no roof overhang on Montreal; no trim; the façade offsets are at least 12", trim at both roof lines.

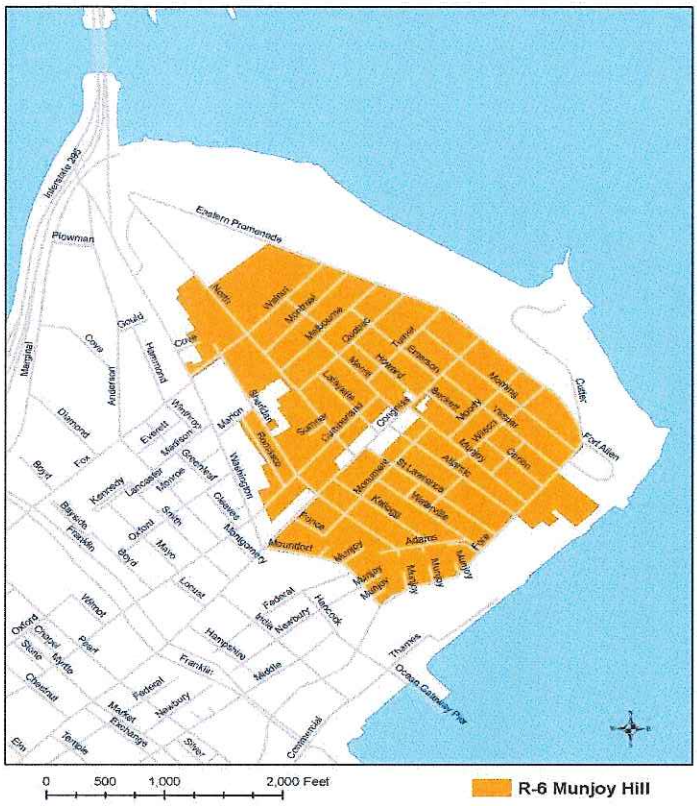
Principle G Materials – Partially Met – The character defining materials and architectural features of the neighborhood are predominantly simple and fine-grain – clapboard siding, architectural detail at bays, porches, or canopies, and masonry foundation. The result is warm, approachable, and vernacular character. The exception here is the MacArthur Gardens development within the same block as the proposal where red brick is used. Otherwise, no other building in this neighborhood is brick. The proposal does limit the material palette to two materials that are fine-grain - brick and metal shingle – which follows the context characteristic of simplicity. However, staff raise concern about the overall character of the materials not being harmonious with the context – the character proposed is more urban, detached, and unapproachable.

- *G-1 Materials:* The material choices of metal, grey brick, and stone in combination are cool, inhospitable, and urban in color palette and character compared with the warm, approachable, and vernacular character found in the neighborhood where clapboard with masonry foundation predominate. The selected materials are fine-grain but brick is not found in the traditional buildings within this immediate context and in combination with the scale of the building, creates a character that differs from the context. Using a fiber cement or wood horizontal siding would be more appropriate for the primary material of the building and would serve as a bridge between this larger, more contemporary design and the small, single-family clapboard homes.

- *G-2 Material and Façade Design:* The materials are placed appropriately to the façade design and their nature.
- *G-3 Chimneys:* Not applicable.
- *G-4 Window Types:* Four window types are used within the building.
- *G-5 Patios and Plazas:* The Montreal St side of the building includes a hardscape and planter area but the wall and paving material is unclear.

ATTACHMENT 3

Diagram 14-140.5.a.: Munjoy Hill Neighborhood Conservation District Boundaries



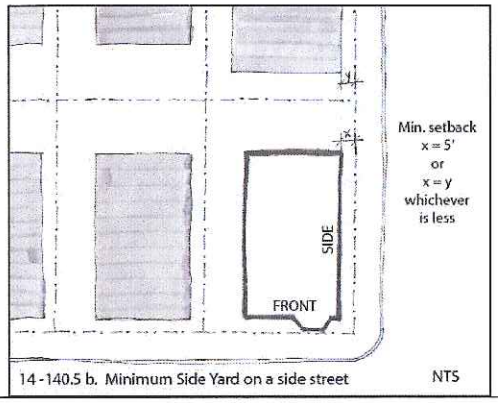
(b) Effect of the District.

In addition to the standards contained in Chapter 14, Division 7 of the Portland City Code that are applicable to properties in the R-6 zone all properties within this District shall meet the standards in this Section 14-140.5. Where this Section imposes a standard that differs from the standards contained in Articles III, IV, and V of Chapter 14, the *City of Portland Design Manual* or *City of Portland Technical Manual*, the standards in this Section shall control.

(c) Dimensional Standards.

Within the District, the following dimensional standards requirements supersede those dimensional standards outlined elsewhere in Chapter 14:

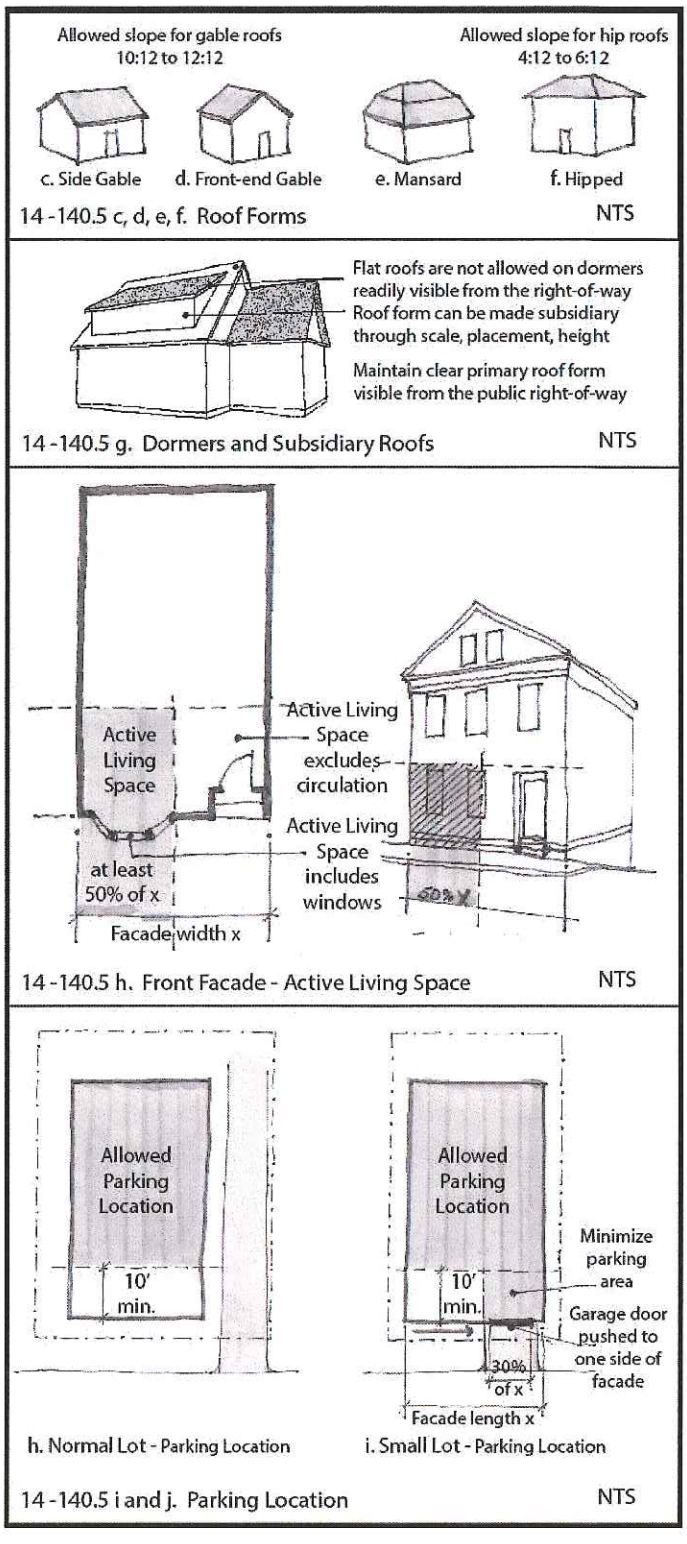
Maximum Height	35′; 45′ for developments of 3 units or more on lots over 2000 sf. that include at least one "workforce housing unit for rent" or "workforce housing unit for sale", defined elsewhere in this ordinance. Workforce units shall be no smaller than 50% of the average size of the other units in the development, must meet the definition for such units and only be sold or rented to a household at or below the applicable income levels. These requirements shall be deed restricted for affordability for the longest term possible under state and federal law. Rooftop appurtenances other than chimneys shall not exceed permitted heights, except that HVAC equipment is permitted for up to 5′ above these maximum heights if (a) out of view from public rights-of-way, screened adequately, and integrated with the building design and (b) set back at least 5′ from the building edge. In addition, height limits and placement of alternative energy equipment is permitted as specified in 14-430, Height Limits, and as specified in Article X, Alternative Energy.
Minimum Side Yard Setback	Buildings of height up to 35′: As per the underlying zoning Buildings more than 35′: 10′ for all side yards, except that a side yard no less than 5′ is permitted when used to continue a documented built pattern of the surrounding streetscape, in which case a proportional increase in another side yard must be provided.
Stepbacks	None

Minimum Side Yard Setback on a side street	5′; or the minimum depth of the immediately abutting street-facing yard (see Diagram 14-140.5.b.), whichever is less. 0′ when demonstrated that reduced setbacks are necessary to facilitate the provision of underground parking. 
Minimum Rear Yard Setback	Buildings of height up to 35′: 10′ Buildings more than 35′: 15′ As measured from rear decks, porches, or similar unenclosed space: 7.5′ As measured from accessory structures with a ground coverage of 144 square feet or less: 5′

(d) Design Standards.

1. In addition, the following design standards shall apply in the District and shall supersede any conflicting design standards:

a. All buildings shall use simple, traditional roof forms as illustrated in Diagrams 14-140.5.c-f., except that flat roofs are permitted in buildings of 3 or more units. This requirement may also be modified through (d)2 below. Dormers and cross gables are allowed but where readily visible from the public right-of-way shall be clearly subsidiary to the primary roof form (see Diagram 14-140.5.g);



b. The first floor shall contain active living space, such as a living room or bedroom, with

windows for at least 50% of the width of the front façade in total (see Diagram 14-140.5.h). Active living space does not include space intended primarily for circulation or storage;

c. Use of tandem spaces to meet desired parking levels, consistent with the built pattern of the neighborhood, is strongly preferred. Parking shall be located on the side or in the rear of a building, and not within the front 10' depth of the building. The only exception shall be for lots smaller than 2,000 sf., which shall be permitted one garage door on the front façade no wider than 30% of the building width, but no less than 9'. In that case, the garage door shall (1) be of high quality design, consistent with the character and pattern of the rest of the façade, including windows as appropriate; and (2) be located on one side of the façade (see Diagrams 14-140.5.i-j).

2. Within the District, developments are only eligible for the R-6 "Alternative Design Review" as outlined by the following process, which shall supersede the process in the *City of Portland Design Manual* in cases of conflict:

a. Any use of Alternative Design Review must be approved by a majority of the Historic Preservation Board after a required public hearing;

b. Alternative Design Review does not permit waivers of the additional design requirements in section (d)1 above except as explicitly stated; and

c. Alternative Design Review is a privilege and is granted at the discretion of the Historic Preservation Board. The applicant has the burden of demonstrating that their proposal meets the criteria for Alternative Design Review Design Certificate.

(e) Demolition Review.

1. The purpose of this section is to preserve and protect buildings within the District that contribute significantly to one's understanding and appreciation of the

architectural, cultural, and/or social history and development pattern of Munjoy Hill and which are outside any designated historic district ("Preferably Preserved Buildings") encouraging owners of such Preferably Preserved Buildings to explore alternatives to demolition. To achieve this purpose, the issuance of demolition permits for Preferably Preserved Buildings is regulated and may be delayed as provided below.

2. Definitions: For the purposes of this section, the following words and phrases shall have the meanings set forth below:

Demolition: Removal of more than 10% of the front façade of any building, removal of the primary roof line, or removal of 50% or more of the building surface, determined cumulatively over a three year period. In kind replacement or similar replacement (such as new windows or siding that may differ from the original) is not considered demolition.

Preferably Preserved Building: Any building which is determined to be in the public interest to be preserved or rehabilitated rather than demolished based on findings that the building meets the following criteria:

a. It was constructed prior to 1930;

b. It is representative of a building type and/or architectural style that contributes to the identifiable historic visual character of Munjoy Hill; and

c. It retains sufficient integrity of design, materials, condition and craftsmanship that adaptive reuse is a viable option.

Voluntarily Demolished: Any act(s) done by design or intention, which is proposed, intended, or not accidental, that result in demolition. Results of weather events or natural hazards are not considered voluntary demolition. For the purposes of this chapter, the destruction of a preferably preserved building for failure to properly secure it or by neglect shall be considered voluntary demolition.

3. Exclusions: This section shall not apply to (a) any building either individually designated as a local landmark or located within the boundaries of any designated historic district; (b) accessory structures with a ground coverage of 144 square feet or less; (c) buildings that the Building Authority has determined are dangerous to life or property due to fire, accidental catastrophic damage, or a natural disaster; and (d) buildings that have received a previous determination that they are not Preferably Preserved.

4. Procedure: When the Building Authority receives a demolition permit application for a building within the District, s/he shall, within three business days, notify the Planning Authority in writing that a demolition permit application has been received.

a. Determination of Preferably Preserved.

i. Initial Determination: The Planning Authority shall make an initial written determination as to whether the building that is the subject of the demolition permit application is a Preferably Preserved Building within thirty days of receiving a copy of the application. In making this determination, the Planning Authority may request additional information from the applicant, including photos of the existing building and the surrounding context or other data that s/he determines may be relevant to making an initial determination. If the Planning Authority determines that the building is not Preferably Preserved, this determination shall be transmitted to the Building Authority and the applicant of record. The applicant will not be required to take any further steps and the permit may be reviewed by the Building Authority under the standards in Chapter 6.

ii. If the Planning Authority makes an initial determination that the building is Preferably Preserved, it shall notify the Building Authority and the applicant.

iii. If the Planning Authority fails to act in accordance with this section or within the prescribed time periods, the Building Authority may grant the demolition permit, provided that the applicant has met all other required by Chapter 6 for a permit, and shall notify the Planning Authority that the permit has been granted.

iv. Right to Appeal Planning Authority Determination: After the Planning Authority's initial determination that a demolition permit application involves a Preferably Preserved Building, the applicant for a demolition permit may appeal the determination to the Historic Preservation Board with any background information regarding the structure and its context that may be deemed relevant to or appropriate for that review. Such material shall include plans for any replacement use of the parcel that may assist in making a determination. Such appeal must be made within thirty days of the initial determination.

v. Public Hearing: The Historic Preservation Board shall conduct a hearing on the appeal and the initial determination within forty-five days of the Planning Authority's initial determination. The Board shall give the public notice of the hearing at least fourteen days prior to the hearing. The Board shall also mail a notice of the public hearing to the applicant, the building owner and all property owners within 100 feet of the subject property at least ten days prior to the hearing.

vi. Final Determination of Preferably Preserved Building: Within twenty-one days following the date of the public hearing, the Historic Preservation Board shall file a final determination with the Building Authority. If the Board determines that the demolition of the building would be detrimental to the architectural, cultural, or social heritage of Munjoy Hill, it must uphold the initial

determination of the Planning Authority of a Preferably Preserved Building. In a case where the initial determination of the Planning Authority is not appealed, that determination shall be considered a final determination upon lapse of the appeal period in 4., above, in which case the Planning Authority shall forward a final determination to the Building Authority.

5. Upon the final determination of Preferably Preserved status, the Building Authority shall not issue a demolition permit for a period of up to 12 months except as specified in b. below. During this period, the applicant and the owner should actively pursue alternatives to demolition of the Preferably Preserved Building. Should the Historic Preservation Board determine that the building is of sufficient historic and/or architectural significance that it should be designated a landmark or otherwise gain historic designation, that process will proceed as it would for any other building.

a. Upon a determination of Preferably Preserved status, the owner shall be responsible for properly securing the building.

b. Notwithstanding the preceding, the Building Authority may issue a demolition permit for all or any portion of subject building at any time upon authorization from the Planning Authority in the event the Historic Preservation Board approves a development for the site as consistent with the Historic Resource Design Standards as applied to a new building prior to the conclusion of the 12-month delay period. Examples of such proposals may include but are not limited to:

- Demolition of a portion of the building while maintaining the principal structure and/or most architecturally significant portion of the building;

- Demolition of the Preferably Preserved Building but with a replacement proposal that is acceptably contextual in the surrounding neighborhood. In

this case, the Board may condition demolition on construction of a project substantively consistent with the approved replacement proposal, and any substantive variation from that plan would be treated as a violation under 7. below; or

- Notwithstanding the initial determination, demonstration by the applicant, substantiated by the written opinion of a licensed engineer with experience in renovation, restoration or rehabilitation and confirmed by the Building Authority, that the structural condition of the building is so severe as to make it infeasible to rehabilitate.

6. Emergency demolition: Nothing in this article shall interfere with the ability of the Building Authority to permit demolition of buildings determined dangerous to life or property due to a condition that pre-dates the effective date of this section or is the result of fire, accidental catastrophic damage, or a natural disaster.

7. Enforcement.

a. The Planning Authority and Building Authority are each specifically authorized to institute any and all actions and proceedings, in law or in equity, as they deem necessary and appropriate to obtain compliance with the requirements of this article, or to prevent a threatened violation thereof.

b. No building permit shall issue for a new building on any premises where a significant building is voluntarily demolished in violation of this ordinance for a period of two years after the date of demolition.

8. A demolition review shall be reported to the City Council annually as a Communication.

(Ord. No. 141-17/18, 2-5-2018, expired on June 5, 2018; Order 221-17/18, 6-4-2018)

DIVISION 7.01. R-7 COMPACT URBAN RESIDENTIAL OVERLAY ZONE

Section 14-141. Purpose.

ATTACHMENT 4

Enacted 04-13-04
Revisions Approved 02-23-7
Revisions Approved 05-08-18

Design Certification Program
R-6 Infill Development
Design Principles & Standards

I. PURPOSE

All developers, no matter how small their project, have a responsibility beyond simply meeting the needs of their end users. They have a public responsibility to add to and enhance the neighborhoods in which their projects are built.

New residential construction within Portland's compact R-6 zones should relate to the predominant character defining features of the neighborhood. The design of new development is critical, particularly elements such as the orientation and placement of a building on a site; relationship to the street; and mass, form and materials.

The *Design Certification Program* aims to insure that infill housing development makes a positive contribution to the City's neighborhoods. The intent is to ensure that infill housing is compatible with the neighborhood and meets a high standard of building design, while allowing for diversity of design.

Projects will be reviewed for consistency with *R-6 Infill Development Design Principles and Standards*. These principles and standards are interdependent and should be considered holistically. The applicant must demonstrate that a proposal is consistent with the Design Principles. The standards are time-honored ways of achieving the Principles. The City's Design Manual contains examples of buildings that are consistent with the aims of the Design Certification Program.

Unless otherwise indicated, the R-6 Design Principles and Standards shall apply to the front façade and those portions of the building that are readily visible from the public way.

Unless otherwise indicated, the R-6 Design Principles and Standards shall define "Neighborhood" as the buildings within a two block radius of the site. Special attention shall be given to the existing buildings on both sides of the street within the block of the proposed site. If the building is proposed on a corner lot, then buildings on the adjoining block shall also be considered. The Planning Authority may determine other considerations that shall be made of the proposed building in relation to the neighborhood, due to unique characteristics of a given site.

II. SUBMITTAL REQUIREMENTS

The applicant shall submit a site plan and building elevations in accordance with final application requirements of the Site Plan Ordinance (Sec. 14-525). In order to illustrate neighborhood context for a proposal, the applicant shall submit photographs or other visual tools to depict the buildings within a two block radius of the site in order to determine the building elements that contribute to and are compatible with the predominant character defining architectural features of the neighborhood.

Special attention shall be given to the existing buildings on both sides of the street within the block of the proposed site. If the building is proposed on a corner lot, then depictions of buildings on the adjoining block shall also be required.

The Planning Authority may request that consideration be made of buildings in the neighborhood that are comparable in size, scale and use to that which is being proposed, or that consideration be made of the characteristics of buildings which were originally designed for a similar use to that which is proposed. The Planning Authority may determine other considerations that shall be made of the proposed building in relation to the neighborhood, due to unique characteristics of a given site. The Planning Authority may determine the neighborhood to be greater than a two block radius, due to unique characteristics of a given site. In such case, the Planning Authority shall determine the scope of the neighborhood.

Samples of the proposed exterior materials may be requested by the Planning Authority.

II. DESIGN PRINCIPLES AND STANDARDS

PRINCIPLE A ***Overall Context***

A building design shall contribute to and be compatible with the predominant character-defining architectural features of the neighborhood.

Explanatory Note: The central idea behind good design in an established neighborhood is to reinforce positive features of the surrounding area, which provide its unique identity. To a large degree, the scale, mass, orientation, and articulation of an infill building should be compatible with that of the buildings that surround it.

Compatibility refers to the recognition of patterns and characteristics which exist in a given setting and the responsiveness of a new design with respect to these established patterns and characteristics. While there is no one specific solution for a given setting, there are a number of building characteristics which can be used to gauge visual compatibility of new residential construction in an existing neighborhood. These characteristics include design elements such as:

1. Scale and Form: height, massing, proportion of principal facades, roof shapes and scale of the architectural features of the structure.

2. Composition of Principal Facades: proportion of facades; orientation of openings; ratio of solids to openings; rhythm of fenestration; entrance porches and other projections; and relations of materials, texture and color.

3. Relationship to the Street: walls of continuity; rhythm of spacing and structures on streets; and orientation of principal elevations and entrances to the street.

Each infill project will have a unique context of surrounding structures and sites with some strong, unifying characteristics, and some that are subtle and less obvious. The more definite and easily discernable traits within an established neighborhood should serve as a basis for a design solution, which can reinforce the positive characteristics of the surrounding development patterns. On corner properties, where the architecture has a greater visual impact upon adjacent public spaces, both public facades will be evaluated with equal care.

STANDARD A-1 **Scale and Form** Relate the scale and form of the new building to those found in residential buildings within a two-block radius of the site, that contribute to and are compatible with the predominant character-defining architectural features of the neighborhood. Special attention shall be given to the existing building forms on both sides of the street within the block of the proposed site.

STANDARD A-2 **Composition of Principal Facades** Relate the composition of the new building façade, including rhythm, size, orientation and proportion of window and door openings, to the facades of residential buildings within a two-block radius of the site that contribute to and are compatible with the predominant character-defining architectural features of the neighborhood. Special attention shall be given to the existing facades on both side of the street within the block of the proposed site.

STANDARD A-3 **Relationship to the Street** Respect the rhythm, spacing, and orientation of residential structures along a street within a two-block radius of the site that contribute to and are compatible with the predominant character-defining architectural features of the neighborhood. Special attention shall be given to the existing streetscape on both side of the street within the block of the proposed site.

*PRINCIPLE B **Massing***

The massing of the building reflects and reinforces the traditional building character of the neighborhood through a well composed form, shape and volume.

Explanatory Note: Massing is a significant factor that contributes to the character of a building. The building's massing (as defined by its bulk, size, physical volume, scale, shape and form) should be harmonious with the massing of existing buildings in a two block radius. The massing of a building can be defined as the overall geometry (length, width, and height) of its perceived form. The overall height of the form (actual and perceived) as well as the geometry of its roof is of particular importance in defining the massing of a building.

STANDARD B-1 **Massing** The building's massing (as defined by its bulk, size, physical volume, scale, shape and form) should be harmonious with the massing of existing buildings in a two block radius. Special attention shall be given to the existing building massing on both sides of the street within the block of the proposed site.

STANDARD B -2 **Roof Forms** Roof forms shall refer to the architectural forms found within a two-block radius of the site that contribute to and are compatible with the predominant character-defining architectural features of the neighborhood. Special attention shall be given to the existing roof forms on both side of the street within the block of the proposed site.

STANDARD B -3 **Main Roofs and Subsidiary Roofs** The building shall have a clear main roof form. Subsidiary roof forms and dormers shall be clearly subordinate to the main form in size, space and number. Where a building has multiple rooflines (e.g., main roof, dormer roof, porch roof, etc.) there shall not be more that two roof pitches or outlines overall.

STANDARD B-4 **Roof Pitch** Gable roofs shall be symmetrical with a pitch of between 7:12 and 12:12. Hip roofs with a shallow pitch and flat roofs shall have a cornice of at least 12 inches in width. The slope of the roof may be either parallel or perpendicular to the street. Monopitch (shed) roofs are allowed only if they are attached to the wall of the main building. No mono pitch roofs shall be less than 7:12, except for porch roofs. There is no minimum pitch for porch roofs.

STANDARD B-5 **Facade Articulation** Provide variety in the massing by incorporating at least two or more of the following architectural elements. Such features shall be applied to the front façade and those portions of the building that are readily visible from the public way.

1. Gables or dormers.
2. Balconies.
3. Recessed entries.
4. Covered porches, covered entries or stoops.
5. Bay windows. In the case of horizontally attached dwelling units, at least one-half of the ground floor units shall have a bay window to receive credit as a design feature.

STANDARD B-6 **Garages** Attached and detached garages are allowed provided that the street-facing façade of the garage is recessed behind the façade of the main structure by a minimum of four feet. However, if the garage is integrated into the building form, the garage door may be included into the front façade of the dwelling providing that there are at least one story of living space over the garage. In this instance, the garage door width may be no more than 40% of the width of the building's overall façade width, except that no garage door need be reduced to less than 9 feet in width. Standard C-2 is not required if there is no living space on the ground level.

PRINCIPLE C ***Orientation to the Street***

The building's façade shall reinforce a sense of the public realm of the sidewalk while providing a sense of transition into the private realm of the home.

Explanatory Note: An important component of the neighborhood's character is the relation of dwellings to the sidewalk and the street. Design of dwellings can enhance the pedestrian friendliness and sociability of the streetscape while protecting the privacy of the residents' internal home life.

STANDARD C-1 **Entrances** Emphasize and orient the main entrance to the street. The main entrance of the structure shall either face the street and be clearly articulated through the use of architectural detailing and massing features such as a porch, stoop, portico, arcade, recessed entry, covered entry, trim or be located on the side and be accessed by a covered porch that extends to the front of the building, at the primary street frontage.

STANDARD C-2 **Visual Privacy** Ensure the visual privacy of occupants of dwellings through such means as placing the window sill height at least 48" above the adjoining sidewalk grade; providing the finished floor elevation of a residence a minimum of 24" above sidewalk elevation; incorporating porches along the front side of the building façade design; or other measures.

STANDARD C-3 **Transition Spaces** Create a transition space between the street and the front door with the use of such features as porches, stoops, porticos, arcades, recessed entries, covered entries, trim, sidewalk gardens or similar elements.

PRINCIPLE D ***Proportion and Scale***

Building proportions must be harmonious and individual building elements shall be human scaled.

Explanatory Note: Throughout the history of architecture certain proportions have become known as classical proportions which have endured as aesthetically pleasing regardless of the style of architecture or the culture of origin. Scale has to do with the size of the architectural components in relation to the overall building size, and also in relation to the predominant character defining architectural features of the neighborhood.

STANDARD D-1 **Windows** The majority of windows shall be rectangular and vertically proportioned. The use of classical proportions is encouraged. Special accent windows may be circular, square or regular polygons. Doorways, windows and other openings in the façade (fenestrations) shall have a proportional relationship to the overall massing of the building.

STANDARD D-2 **Fenestration** Doorways, windows and other openings (fenestration) shall be scaled appropriately to the overall massing of the building. The area of fenestration of the front façade (and for corner lots, both street-facing facades) shall be at least 12% of the total

facade area. Appropriately scaled windows or other building openings shall be included on all sides of a building.

STANDARD D-3 **Porches** When porches are attached to the front facade, [or for porches that are required as an open space amenity under Section 14-139(f)] the porches shall extend along a horizontal line at least 20% of the front façade. Porches and balconies must have a minimum depth of 6 feet and a minimum square footage of 48 square feet. The depth may be reduced to 5 feet provided that the square footage is increased to 60 square feet.

1. For porches and balconies that are required as open space amenities under Section 14-139(f), a porch or deck may have entries to two or more units provided that the required dimensions and square footage allocations are met.

PRINCIPLE E Balance

The building's façade elements must create a sense of balance by employing local or overall symmetry and by appropriate alignment of building forms, features and elements.

Explanatory Note: Balance refers to the composition of façade elements. Symmetry refers to the balanced distribution of equivalent forms and spaces about a common line (axis) or point (center). Overall symmetry refers to arrangements around an axis line that bisects the building façade equally. Local symmetry refers to arrangements around an axis line that focuses on a particular building element (e.g., a porch or bay window). A balanced façade composition generally employs overall or local symmetry.

Alignment refers to the position of building elements with each other and with the building form as determined by scale, mass, roofline, slopes, etc.

STANDARD E-1 **Window and Door Height** The majority of window's and door's head heights shall align along a common horizontal datum line.

STANDARD E-2: **Window and Door Alignment** The majority of windows shall stack so that centerlines of windows are in vertical alignment.

STANDARD E-3: **Symmetricality** Primary window compositions (the relationship of two or more windows) shall be arranged symmetrically around the building façade's centerline (overall symmetry) or around another discernable vertical axis line.

PRINCIPLE F ***Articulation***

The design of the building is articulated to create a visually interesting and well composed residential façade.

Explanatory Note: Articulation refers to the manner in which the shapes, volumes, architectural elements and materials of a building's surface are differentiated yet work together. A well-composed building articulation adds visual interest and individual identity to a home while maintaining an overall composition.

STANDARD F-1 **Articulation** Buildings shall provide surface articulation by employing such features such as dimensional trim, window reveals, or similar elements appropriate to the style of the building. Trim and details shall be designed and detailed consistently on the facades visible from the public right of way.

STANDARD F-2 **Window Types** Window patterns shall be composed of no more than two window types and sizes except where there is a design justification for alternate window forms..

STANDARD F-3 **Visual Cohesion** Excessive variations in siding material shall not be allowed if such changes disrupt the visual cohesion of the façade. Materials shall be arranged so that the visually heavier material, such as masonry or material resembling masonry, is installed below lighter material, such as wood cladding.

STANDARD F-4 **Delineation between Floors** Buildings shall delineate the boundary between each floor of the structure through such features as belt courses, cornice lines, porch roofs, window head trim or similar architectural features.

STANDARD F-5: **Porches, etc.** Porches, decks, balconies, stoops and entryways shall be architecturally integrated into the overall design of the building in a manner that compliments its massing, material, and details. Multilevel porches and balconies on front facades shall not obscure the architectural features of the façade. Use of rail/baluster systems with appropriate openings between rails, stepping back balconies from the front plane of the building face, or other appropriate design features shall be employed to achieve this standard.

STANDARD F-6: **Main Entries** Main entries shall be emphasized and shall be integrated architecturally into the design of the building, using such features as porch or stoop forms, porticos, recessed entries, trim or a combination of such features, so that the entry is oriented to the street.

STANDARD F-8: **Articulation** Provide articulation to the building by incorporating the following architectural elements. Such features shall be on all façades facing and adjacent to the street.

1. Eaves and rakes shall have a minimum projection of 6 inches.

2. All exterior façade trim such as that used for windows, doors, corner boards and other trim, shall have a minimum width of 4 inches except for buildings with masonry exteriors.

3. If there are off sets in building faces or roof forms, the off sets shall be a minimum of 12 inches.

4. Pronounced and decorative cornices.

PRINCIPLE G Materials

Building facades shall utilize appropriate building materials that are harmonious with the character defining materials and architectural features of the neighborhood.

STANDARD G-1 **Materials** Use materials and treatments for the exterior walls (including foundation walls) and roofing that are harmonious with those in buildings within a two-block radius of the site that contribute to and are compatible with the predominant character-defining architectural features of the neighborhood. Special attention shall be given to the existing building forms on both sides of the street within the block of the proposed site.

STANDARD G-2 **Material and Façade Design** The selection of façade materials shall be consistent with the façade design and appropriate to their nature. For example, brick facing should not appear to be thin layers on the façade, or to overhang without apparent support.

STANDARD G-3 **Chimneys** Chimneys shall be of brick, finished metal, stone or boxed-in and clad with materials to match the building.

STANDARD G-4 **Window Types** A variety of window treatments and skylights are acceptable. However, within a single building the types of windows shall be limited to two types, and window detailing shall be consistent throughout.

STANDARD G-5 **Patios and Plazas** Patios and plazas shall be constructed of permanent materials such as concrete, brick or stone.

IV. ALTERNATIVE DESIGN REVIEW (revised 5.8.18)

The Standards listed above are time-honored ways of achieving the Design Principles. With exceptional care, though, it is possible to apply a design approach that meets the Principles through alternatives that vary from the Standards, while maintaining and relating to the predominant character-defining architectural elements of the neighborhood, such as the building location on the site, its relationship to the street, and its mass, form, and materials. New construction under the Alternative Design Review should result in exemplary design and be compatible with the surrounding buildings in a two-block radius, in size, scale, materials and siting, but with consideration to building type, as well as the general character of the established neighborhood. The review authority may determine the neighborhood to differ from a two-block

radius, due to unique characteristics of a given site or proposal. In such case, the review authority shall determine the scope of the neighborhood.

In review, special attention shall be given to the existing buildings on both sides of the street within the block of the proposed site. If the building is proposed on a corner lot, then depictions of buildings on the adjoining block shall also be required. The reviewauthority should consider buildings in the neighborhood that are comparable in size, scale, type, and use to that which is being proposed, or that consideration be made of the characteristics of buildings which were originally designed for a similar use to that which is proposed. The review authority may determine other considerations that shall be made of the proposed building in relation to the neighborhood, due to unique characteristics of a given site. In addition, when evaluating a proposed project, the review authority may grant design flexibility when social and environmental public benefits are proposed as part of the project. Examples include designs that accommodate sustainable design best practices, alternative energy sources, green roofs, or affordable housing units that may require a design character that varies from the predominant built patterns. The applicant shall provide documentation of the contextual characteristics as guidance for review.

An applicant may propose an alternative design approach and request an Alternative Design Review Design Certificate. The Planning Authority under an Alternative Design Review may grant a Design Certificate to approve a design not meeting one or more of the individual standards provided that all of the conditions listed below are met. In the case of an Alternative Design Review within the Munjoy Hill Neighborhood Conservation Overlay District, the Historic Preservation Board shall be the review authority and may grant a Design Certificate provided all of the conditions listed below are met. The final decision whether to issue an Alternative Design Review Design Certificate is at the discretion of the review authority and may only be appealed to the Historic Preservation Board.

A. The proposed design is consistent with all of the Principle Statements.

B. The majority of the Standards within each Principle are met.

C. The guiding principle for new construction under the alternative design review is to be compatible with the surrounding buildings in a two block radius in terms of size, scale, materials and siting, as well as the general character of the established neighborhood, thus Standards A-1 through A-3 shall be met.

D. The design plan is prepared by an architect registered in the State of Maine.

ATTACHMENT 5

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, compatiblility 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 guage 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.

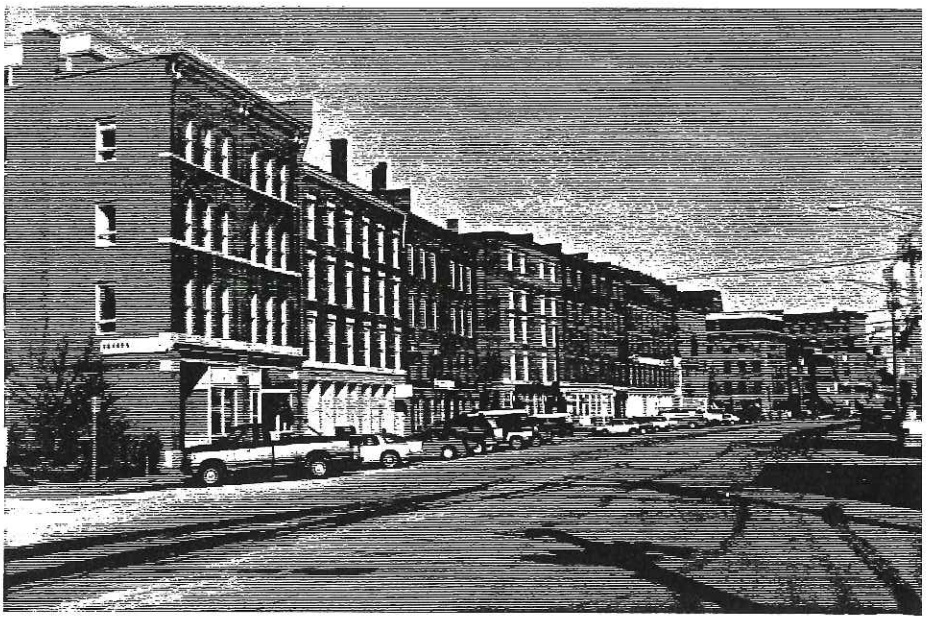
Other Standards (for further discussion of these issues, see Standards 1, 2, 8, 9, 10 of the Standards for Review of Alterations)

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 desireable 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.

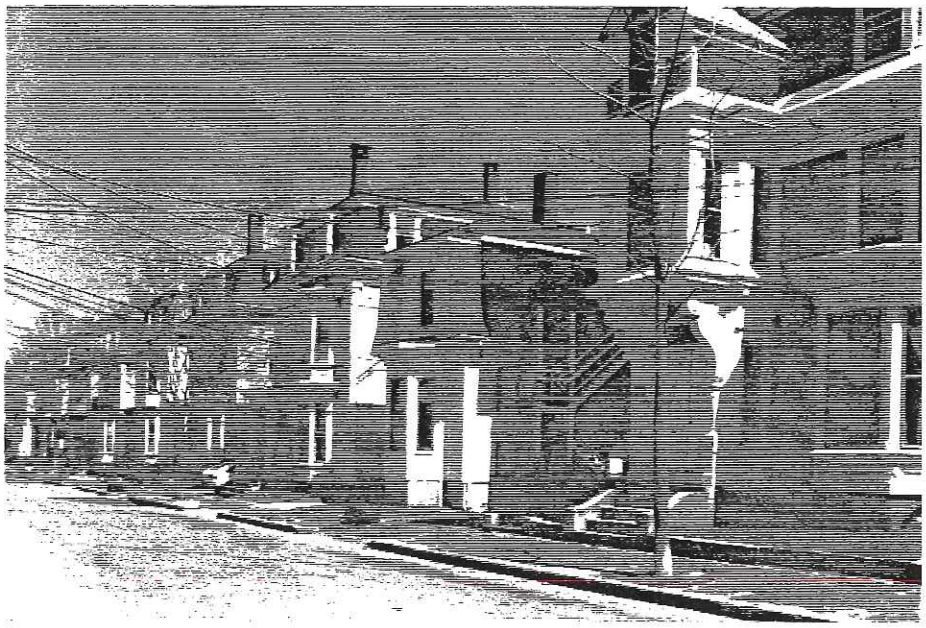
The second photo shows a vacant parcel on the south side of Fore Street, flanked by the Mariner's Church and the Boothby Square block, and across the street from the former Armory. While the overall height of the surrounding buildings is fairly consistent, the scale of the buildings varies considerably, 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.

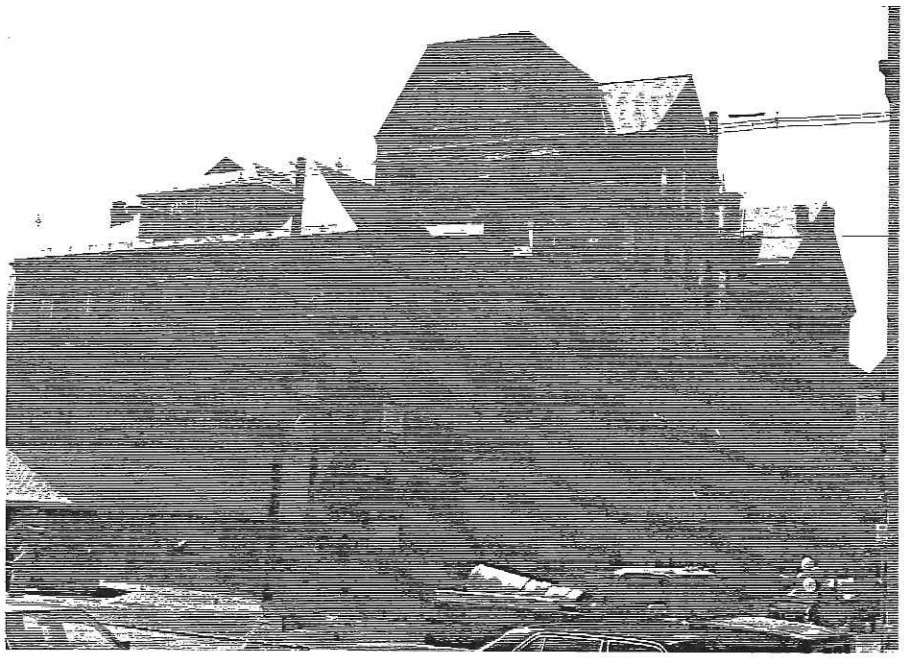
South side of Fore Street.



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

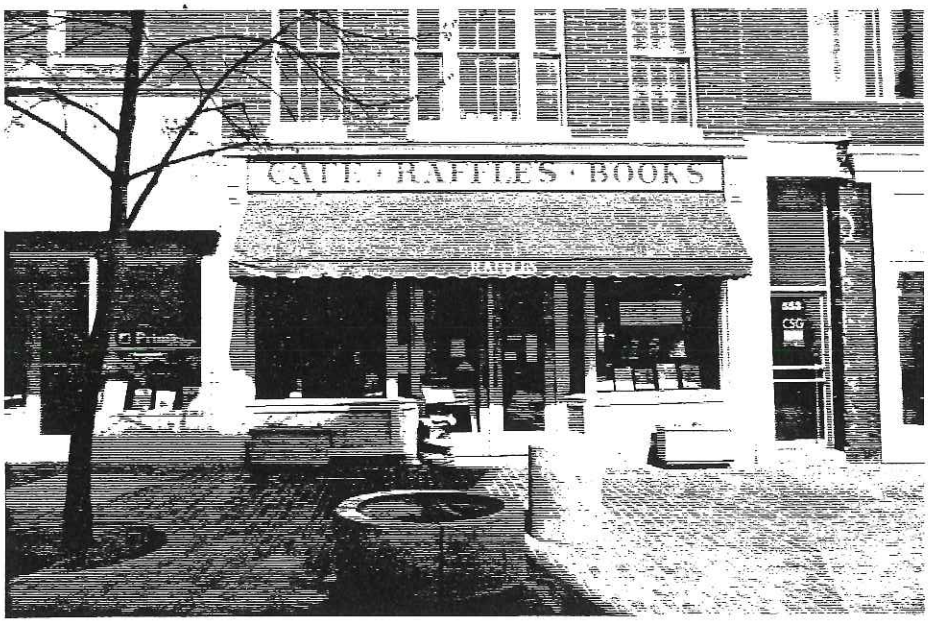
also which characteristics may be most important to consider in new construction in order to be compatible with the context of the district.

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

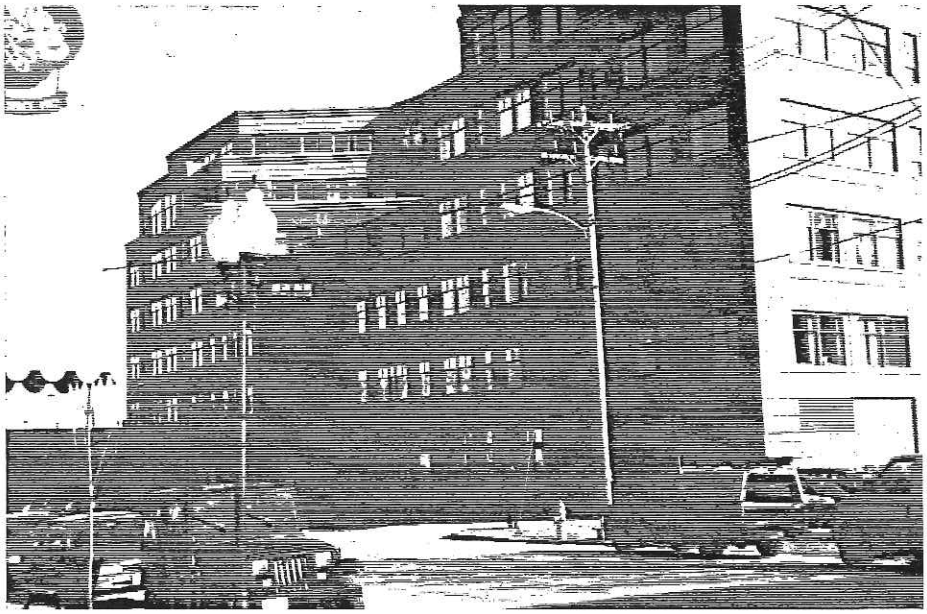
HEIGHT SHALL BE VISUALLY COMPATIBLE WITH SURROUNDING STRUCTURES WHEN VIEWED FROM ANY STREET OR OPEN SPACE.

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.

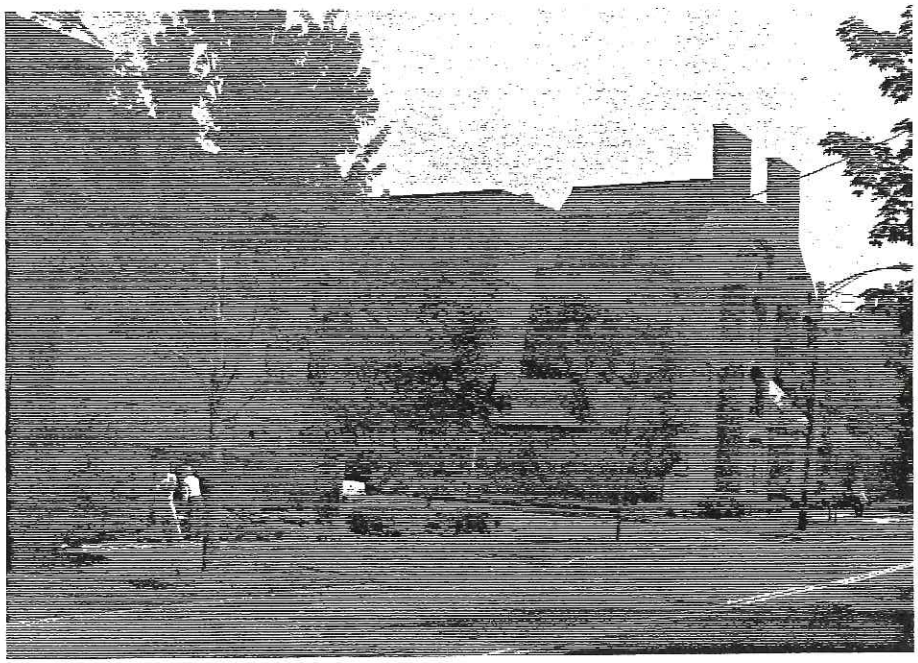
In some areas that have a remarkably consistent height at the street line, such as row-house streets and the land side of Commercial Street, maintaining existing heights is the most obvious solution for creating compatible new construction. Any proposal for variation from adjacent building heights in 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.

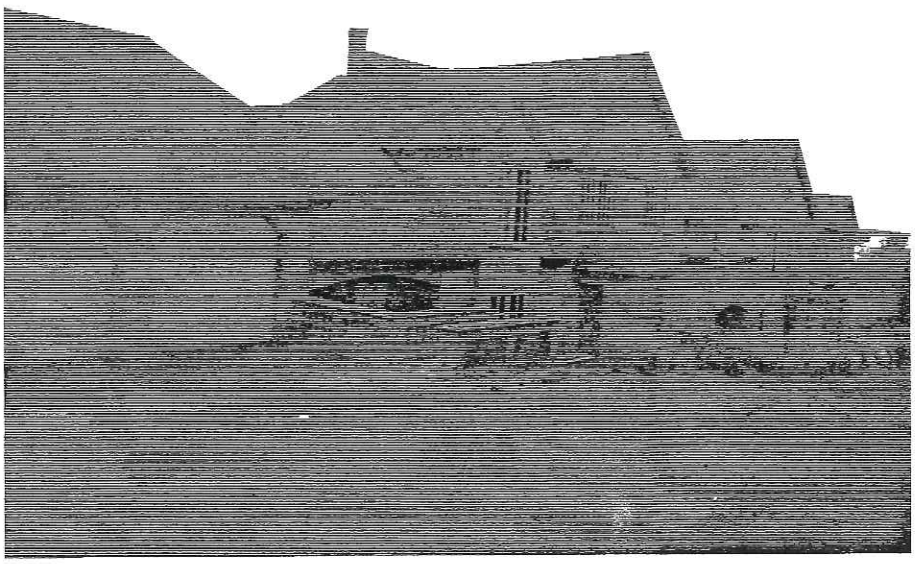
New construction within historic districts should respect the characteristic rhythm of facades along the street. Width plays an important part in establishing the rhythm of buildings along the street that allows humans to relate to buildings in a familiar, comfortable way. The patterns we perceive as 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.

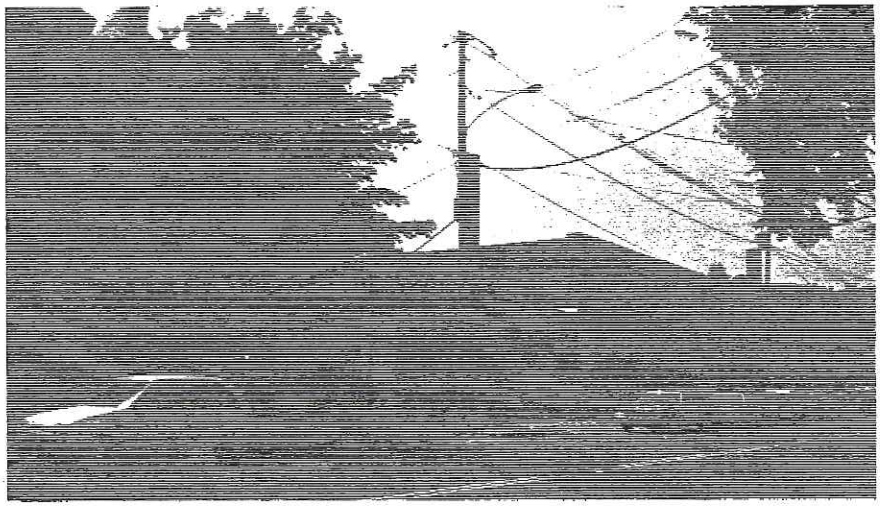
The width of residential rowhouses is another example where a large building is broken down into smaller units using bay windows, porches, canopies, and elaborate doorways.

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 occassional 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

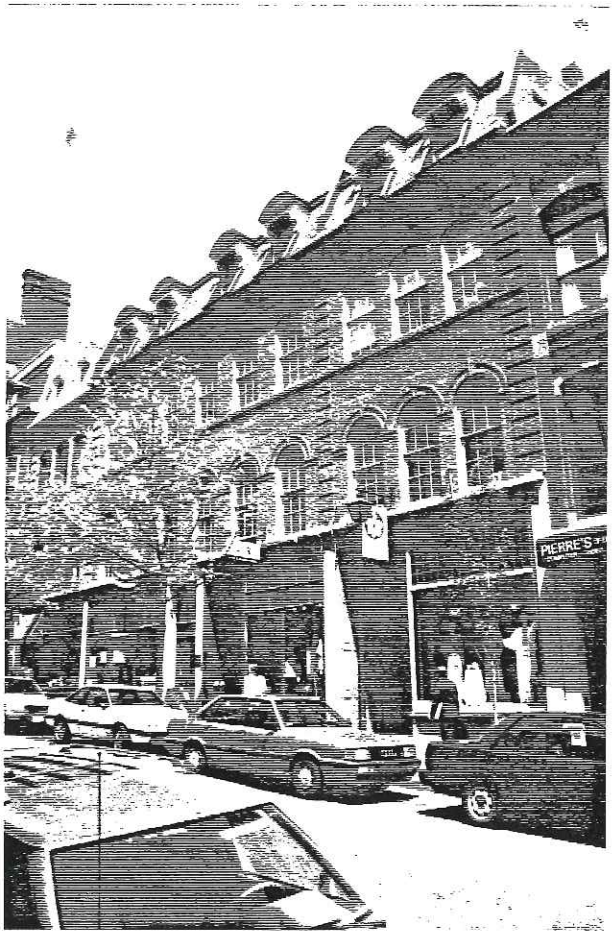
THE RELATIONSHIP OF THE WIDTH TO THE HEIGHT OF THE FRONT ELEVATION SHALL BE VISUALLY COMPATIBLE WITH STRUCTURES TO WHICH THE BUILDING IS VISUALLY RELATED.

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 porportion 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.

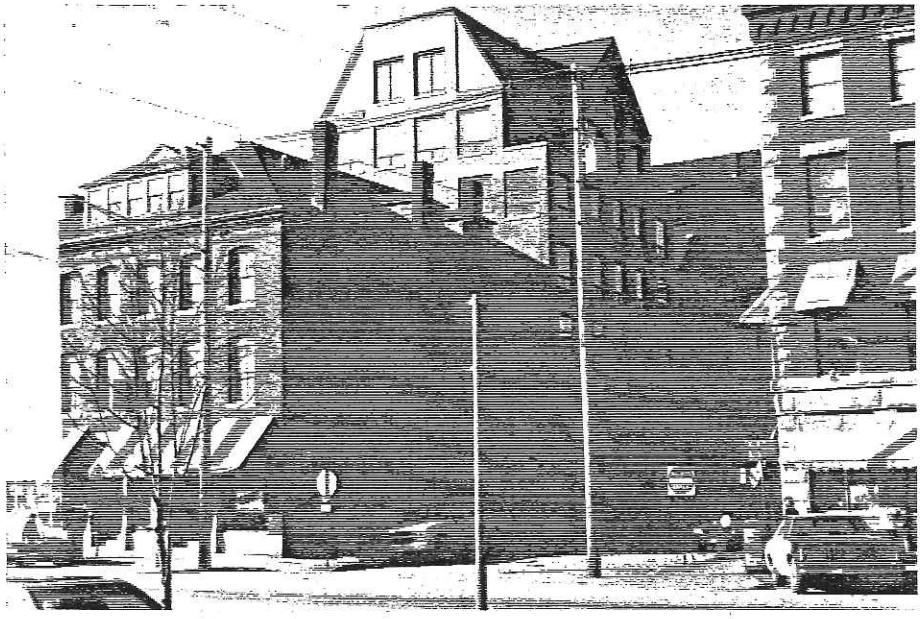
In all cases, design of rooftop additions requires a careful analysis of adjacent roofs and lines of site from surrounding streets and sometimes a cognicance of views from surrounding buildings.

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.



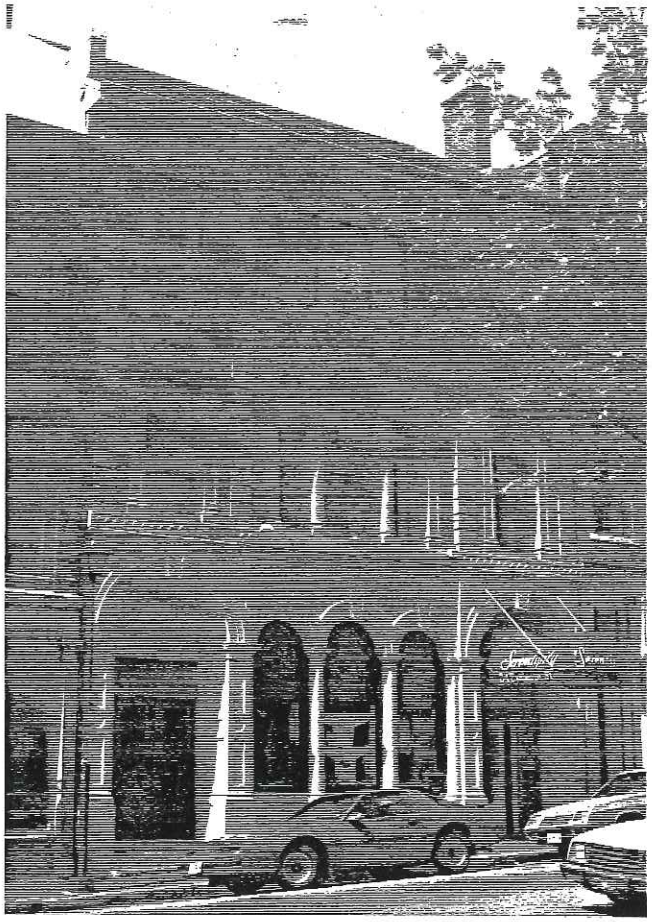
This new commercial building in the Old Port is located on a crowded site on Moulton Street, but is perhaps most visible from Commercial Street. The multi-faceted roofline is successfully used to reduce the apparent height of the building and to harmonize with the gable, hip and gambrel roofs of its 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 9th 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 flanded 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 elements 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 class 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.

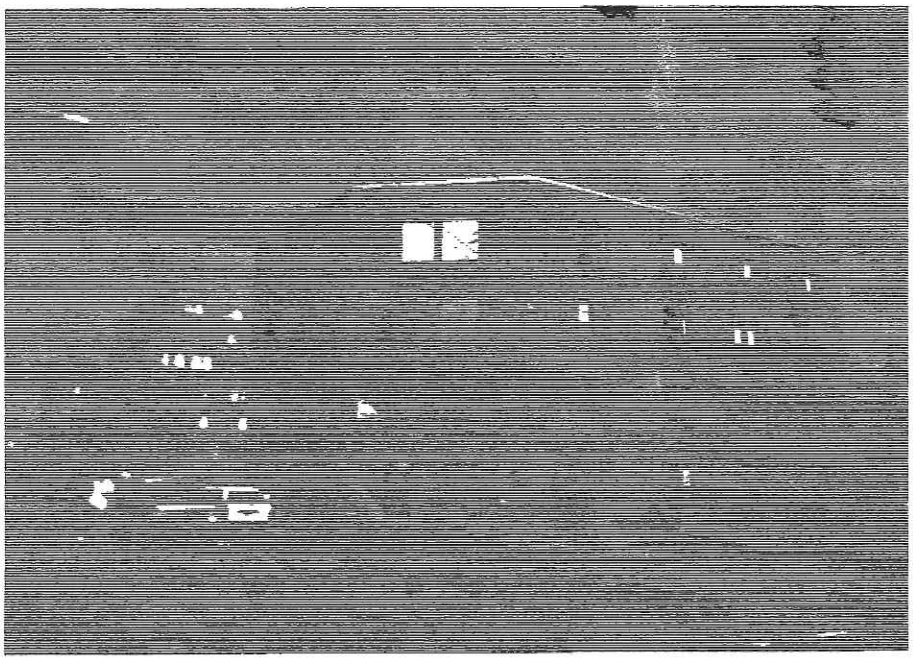
Rhythm and Proportion of Openings

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.

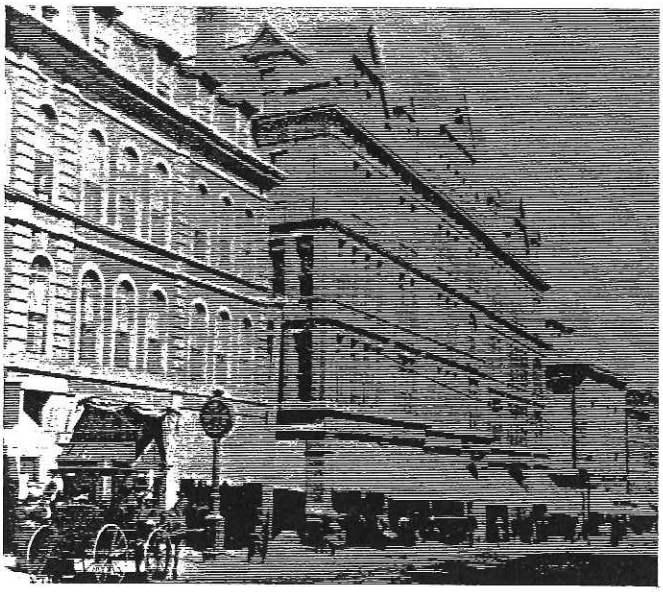


The window and door proportion and pattern of this small commercial building at the corner of Middle and Pearl Streets, together with the recessed balcony and main entrance, are at odds with the historic buildings on the three opposite corners. The large amount of opaque wall surface and lack of glass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

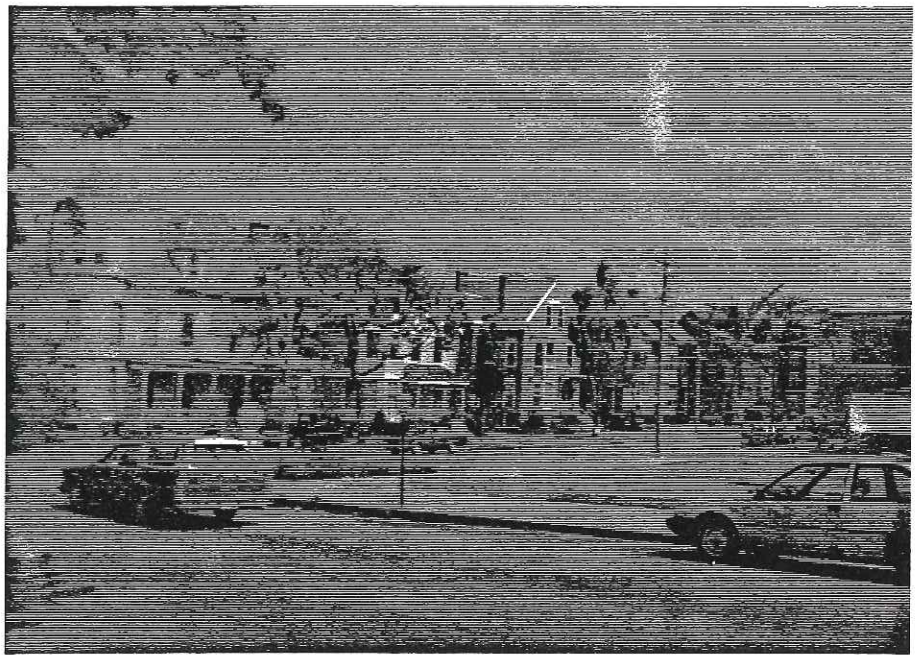
THE RHYTHM OF ENTRANCES AND OTHER FACADE PROJECTIONS OR RECESSES SHALL BE VISUALLY COMPATIBLE WITH THE STRUCTURES, PUBLIC WAYS, AND PLACES TO WHICH IT IS VISUALLY RELATED.

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.



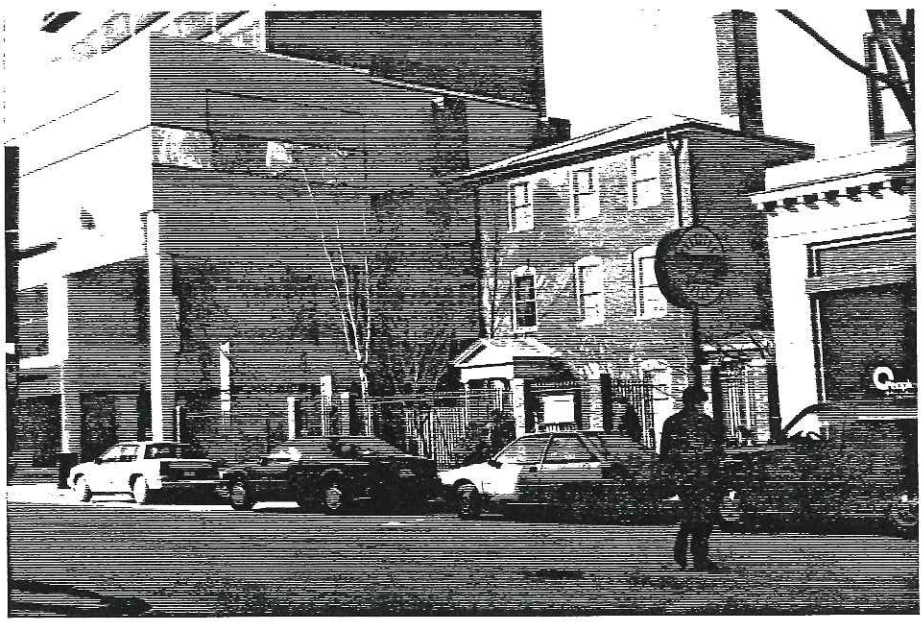
In this photograph, detached houses on Cumberland Avenue are characterized by porches. Even though of varying sizes and degree of detail, they unify the streetscape by their presence in each facade composition and by their human scale.

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.



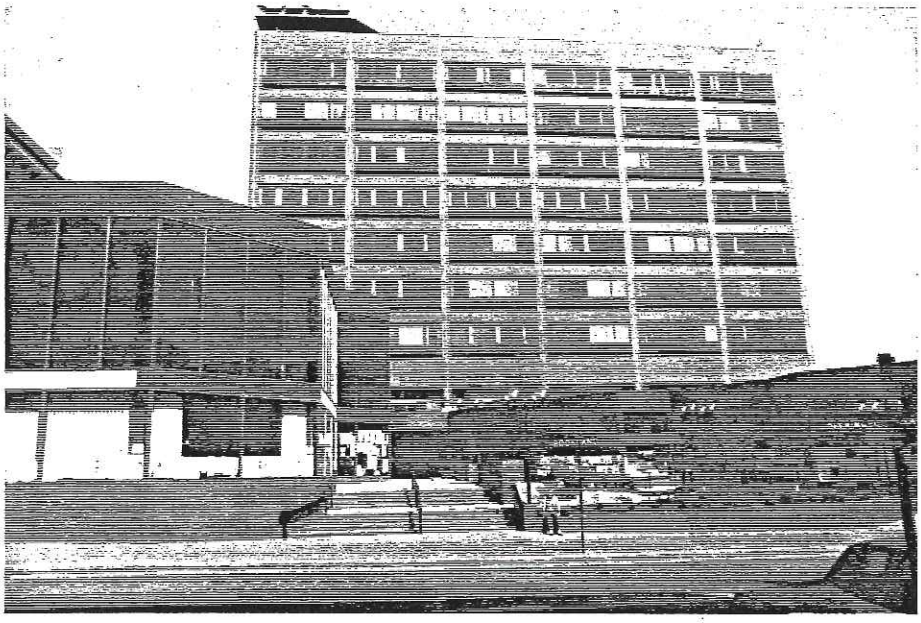
While the use of modern building materials in historic districts is not discouraged, their compatibility with their immediate context should be carefully considered. Here, at 489 Congress Street, both the materials themselves and their coloration stand in sharp contrast to those of the Wadsworth-Longfellow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

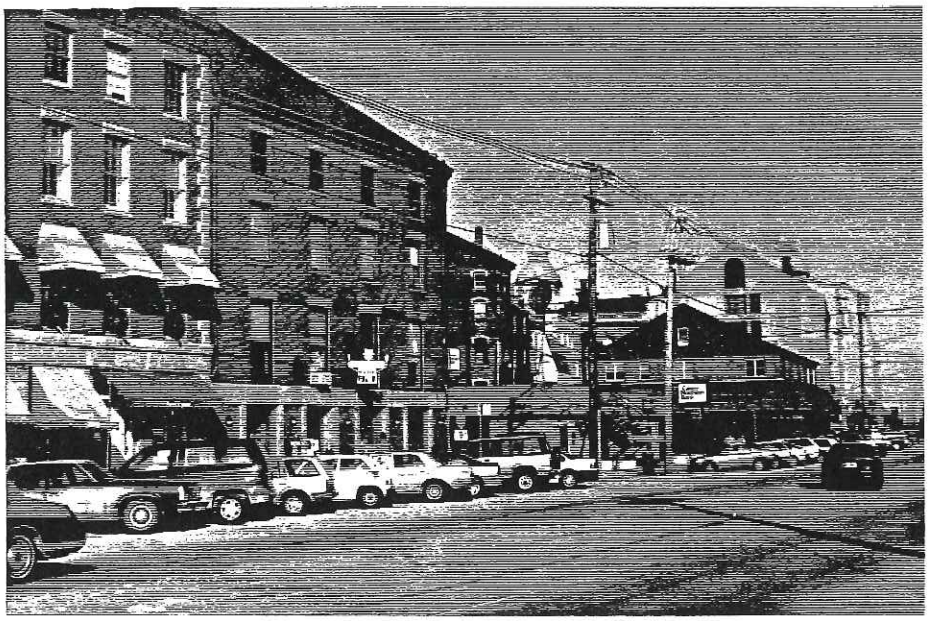
The Portland Public Library is a fine example of a radically modern building maintaining the streetwall that is traditionally provided by storefronts along a commercial street within a historic context. Even though its entrance is deeply recessed, the building has avariety of elements which serve to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

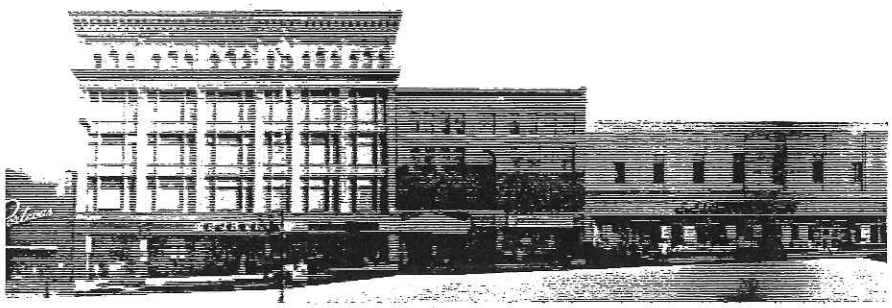
Rhythm of Spacing and Structures on Streets

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.

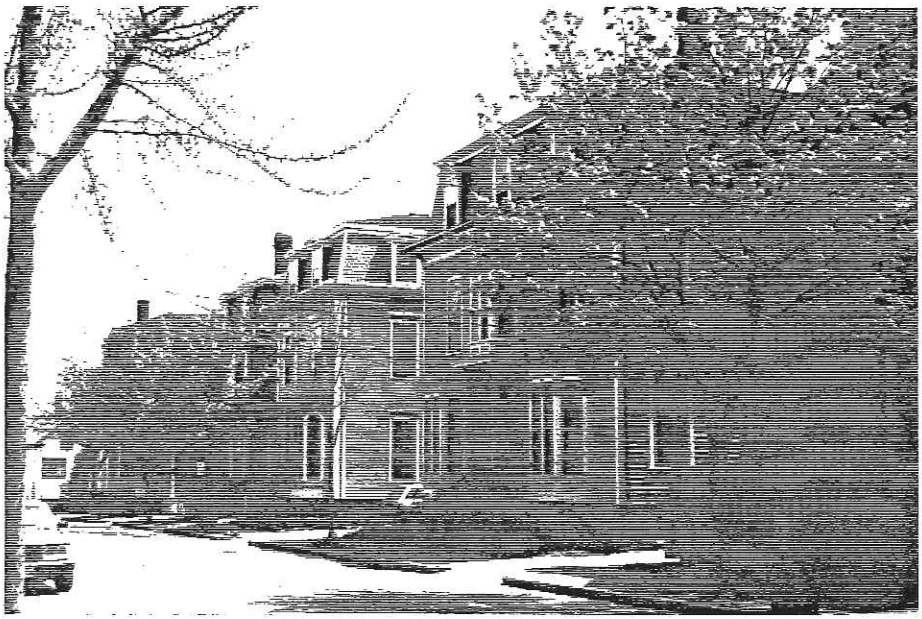
The new facade should have a relationship to the street which is consistent with its neighbors. If all the facades on a street are pulled out to the sidewalk, a new building in their midst should generally extend to the sidewalk. If there are no breaks from side to side, the new building should occupy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

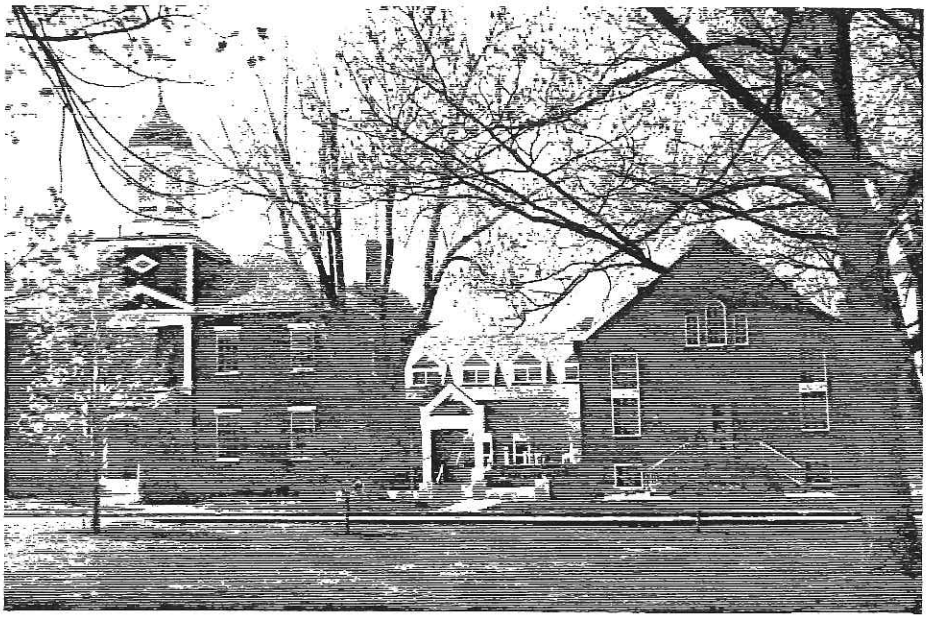


Commercial buildings in an urban setting almost always fill all or more of their lot, extending to the property lines at the front (street) and both sides.



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.

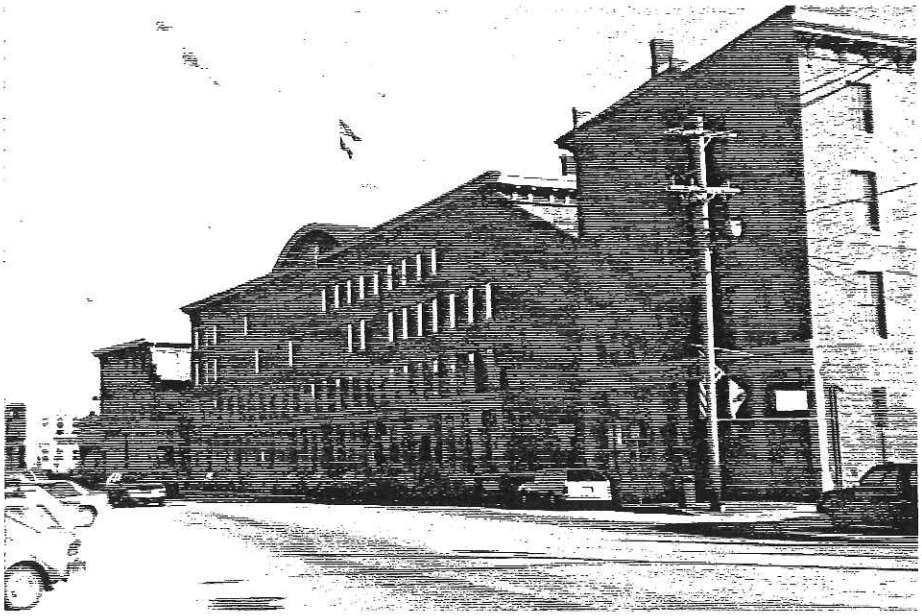


At Westbrook College, a new building connects two historic buildings. While new construction could conceivably have been brought out to the street, in this case the contemporary structure has been recessed to allow the historic rhythm and spacing between facades at the street to continue to be the dominant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

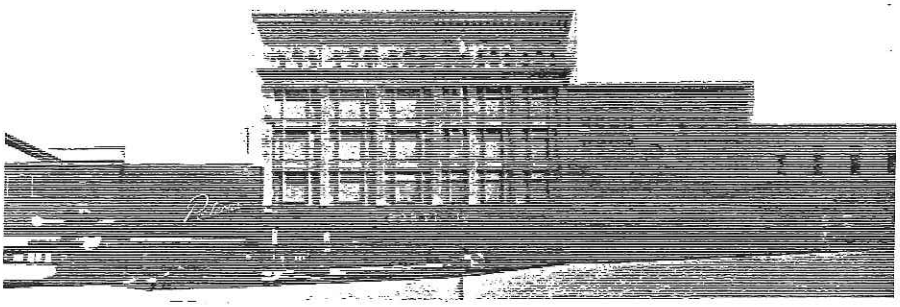
Directional Expression of Front Elevation

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.

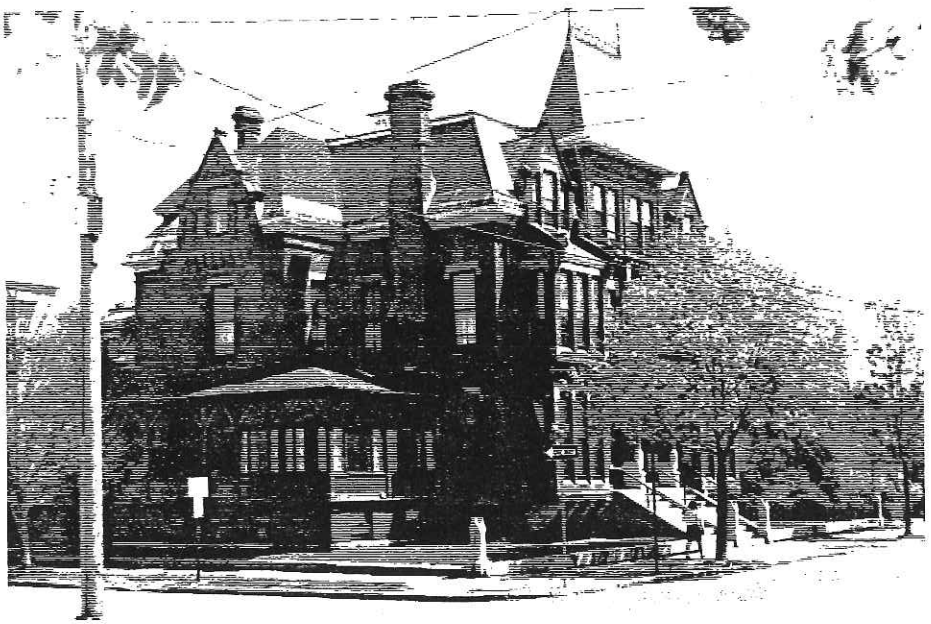
The overall shape of a building, the placement of openings, the use of porches or storefronts, and the arrangement of architectural details, among other design techniques, determine whether a structure has a predominantly vertical, horizontal, or non-directional character. A shingle style house often 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.



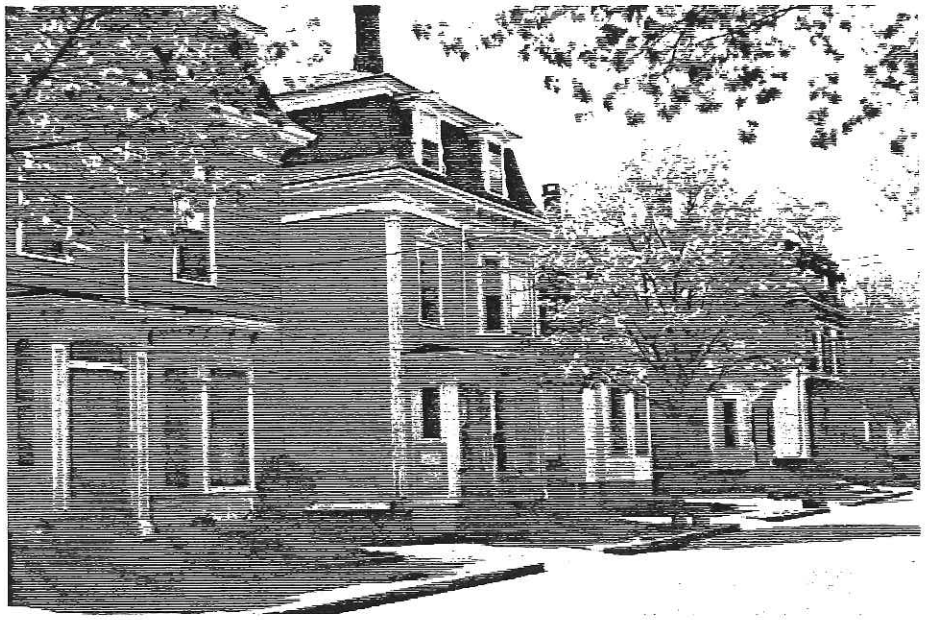
In spite of the rhythm of windows, doors and granite piers, the Thomas Block is an emphatically horizontal building when viewed from any distance away. Although most of the buildings on Commercial Street have a similar orientation, that of the Thomas Block is exaggerated by its length.



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 builidng, 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
246 BRACKETT

TO:	Chair Sheridan and Members of the Historic Preservation Board
FROM:	Deb Andrews, Historic Preservation Program Manager
DATE:	August 7, 2018
RE:	August 15, 2018 **WORKSHOP – Preliminary Review of Proposed Ground Floor Façade Alterations**

Address:	246 Brackett Street
Applicant:	David Thibodeau
Project Architect:	Matthew Petrie

Introduction

David Thibodeau, owner of the historic mixed-use structure at 246 Brackett Street, has requested a workshop session to explore options for the ground floor rehabilitation of the building. The proposed scope of work includes the replacement of existing doors and storefront windows, which are the product of a previous ground floor renovation. Mr. Thibodeau is interested in recapturing the building's historic appearance to the extent feasible while maintaining a residential unit in the former storefront space.

The applicant and architect Matthew Petrie have submitted photographs of current conditions and included the dimensions of the window and door openings. While they have submitted a preferred option for the new ground floor treatment, they have also shared a number of other iterations that were explored during the outset of the design process.

Also enclosed with the application are two historic views of the building, neither of which is terribly clear. Because of the poor quality of the images, it is difficult to determine the ground floor's original appearance. However, given that mid-nineteenth century storefronts were fairly consistent in their general configuration and proportions, it should be relatively easy to develop a design that is appropriate for the era and architecture of the subject structure.

Subject Property, Original Storefront Design

The mid-nineteenth century structure known historically as the Caleb Small Block is a three-story, flat-roofed, brick building that was constructed as a mixed-use structure with a

commercial storefront on the ground floor and residential units above. This section of Brackett Street once featured a small grouping of commercial or mixed-use buildings that served the surrounding neighborhood. Most of these commercial structures have been converted to other uses (e.g. Ronald McDonald House) or removed. In its form, material palette and building type, the subject structure is relatively unique on the block.

Notwithstanding previous renovations, the building retains much of its historic character. Although the upper floor 2/2 windows have been replaced, the decorative window hoods remain, as does the built-up brick cornice and handsome cast iron balcony below the second-floor window sills. The basic organization of the ground floor remains as well, with the entrance to the upper floor residences in the left-hand bay. The three-bay configuration of the storefront itself is still intact, as are the three cast iron piers. The building is somewhat idiosyncratic in the fact that its upper floor windows align with the entries below, but are not symmetrically arranged on the façade. The presence of three, but not four, cast iron piers that (almost) frame the storefront is unusual as well.

From the available historic photos, one from 1924 and the other from 1968, it appears that the residential entrance consisted of double doors with arched tops. The storefront featured a recessed entry with double doors and tall storefront windows above bulkheads. The configuration of the windows and the presence or absence of transoms is difficult to determine.

All of the ground floor openings have been modified. At the residential entrance, a single door is shifted to one side and the opening is infilled with trim. The storefront entry bay is infilled with a single residential door, short sidelights and an opaque transom panel above. Modifications to the original storefront windows represent the most dramatic change. The original window openings have been largely infilled with brick or opaque transom panels. The only windows consist of small single-lite windows set high above he street. This wholesale remodeling of the storefront was probably undertaken when a residential unit was introduced at the ground floor level.

Proposed Alterations

The applicant proposes to install double doors within the residential entrance (far left bay). The doors shown include half-lite windows with panels below. Surrounding the door are wide trim boards.

At the storefront, matching double doors are proposed, with a glass transom above. The windows are the same size as the current window/opaque transom combination. The windows feature a wide vertical mullion. It is not clear whether casements are proposed or whether this is a simple vertical division.

Below the windows are deep bulkheads that feature a recessed or projecting panel. (Given the preliminary nature of the drawings, finer details are not depicted.) The applicant also proposes

to replace the foundations below the window bays with granite that is as tall as the height of the granite steps in the entries.

The application also calls for the installation of an 8-10' metal privacy fence on the west side of the building to block entrance to a narrow passageway.

Note that the submitted elevations show 2/2 windows replacing the existing 1/1 windows on the upper floors. This is for illustration purposes only; upper floor window replacement is not proposed at this time.

At staff's request, the applicant has provided the outside dimensions of all existing openings on the ground floor—see page 7 of the submission. This should help determine door widths relative to the size of the overall openings, the width of surrounding trim, etc.

Staff Comments and Questions for Consideration

Clearly, the current condition of 246 Brackett's ground floor level does not convey its historic appearance or function. As well, the quality of the renovation work itself undermines the building's overall integrity. The applicant's goal of moving closer to the building's original appearance is to be applauded and given the number of design iterations that have been studied (see enclosed) it clear that the applicant has given the project a great deal of consideration.

Because historic photos of the building provide only a general idea of the storefront's appearance and because most of the original ground floor features have been removed, the project requires a fair amount of interpretation. While the ordinance standards do not require or encourage a recreation of the historic appearance when most of the evidence necessary to achieve such a recreation is unavailable, the standards do encourage work that is compatible with the historic character of the property. Accordingly, much of the success of the project will depend on re-establishing the traditional proportions and key design elements of the storefront. It will also depend on a careful handling of trim details.

While developing a compatible design solution for the residential entry bay is relatively straightforward, reworking the storefront in such a way that conveys its original intended appearance/function while maintaining privacy for the residential unit within will likely be more challenging. In staff's view, honoring the original proportions of key storefront elements is important.

In addition to these general observations, staff raises the following specific questions or concerns for the Board's consideration:

- The applicant is showing the two sets of double doors as matching and the height of all window and door panels aligning. Is this important or desirable?

- Simplified Italianate-inspired double doors are proposed, which are generally consistent with the building's original appearance. The proportions of the windows and recessed panels on Italianate doors, however, are slightly different than that shown. Traditionally, the windows or upper panels on Italianate residential double doors are a bit taller than the lower panels. An adjustment in the door design is encouraged.

- The size of the proposed storefront windows breaks with traditional storefront design. Traditional storefront windows would have been taller, with shorter bulkheads below. Staff understands that this design solution is driven by a desire to provide privacy for the residential tenant, but is there another way to provide privacy while reestablishing the building's traditional storefront configuration? Perhaps interior blinds that are raised from the bottom would provide an effective solution.

- The applicant proposes to install taller granite bases below the storefront bulkheads. This appears to be driven by the same goal of aligning datum lines across the ground floor level. Or perhaps it is proposed to adjust the proportions of the bulkheads which would otherwise be even taller. In either case, staff does not support this alteration as there is no evidence of taller bases on this building and it is not consistent with traditional storefront design.

- Aside from feedback on the general approach to the ground floor renovation, any specific comments regarding trim details, etc. would be helpful as the applicant moves forward toward a final design proposal.

Applicable Review Standards

(3) *All sites, structures and objects shall be recognized as products of their own time, place and use. Alterations that have no historical basis or create a false sense of historical development such as adding conjectural features or elements from other properties shall be discouraged.*

(6) ..... *Repair or replacement of missing historic features should be based on accurate duplications of features, substantiated by documentary, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects.*

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

Attachments:

1. Applicant's submission, including historic photos, proposed design and images of options considered.

Project Objectives

1. Improve thermal efficiency, maintain street level privacy, and maximize natural light for first floor tenants.

2. Renovate street level facade to look more similar to its original appearance.

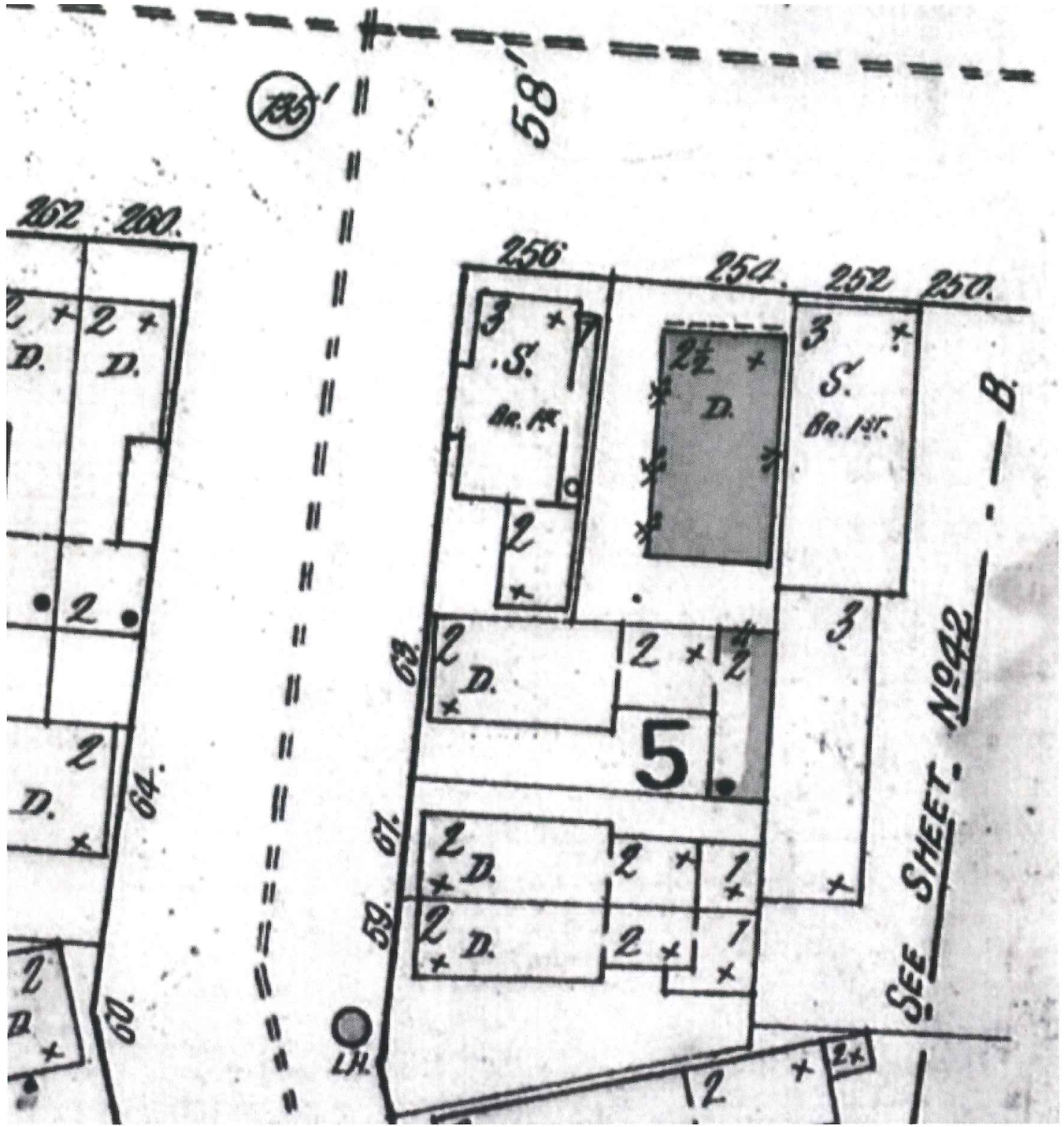
Renovation consultants

Matthew Petrie	Nathan Hawkes	Joy Knight	Brockway Smith Co.	Greater Portland Landmarks
Architect, Wasco	Carpentry + construction	Color Consultation	Window & door supplier	Historical research

History: 1850s

Parcel Map

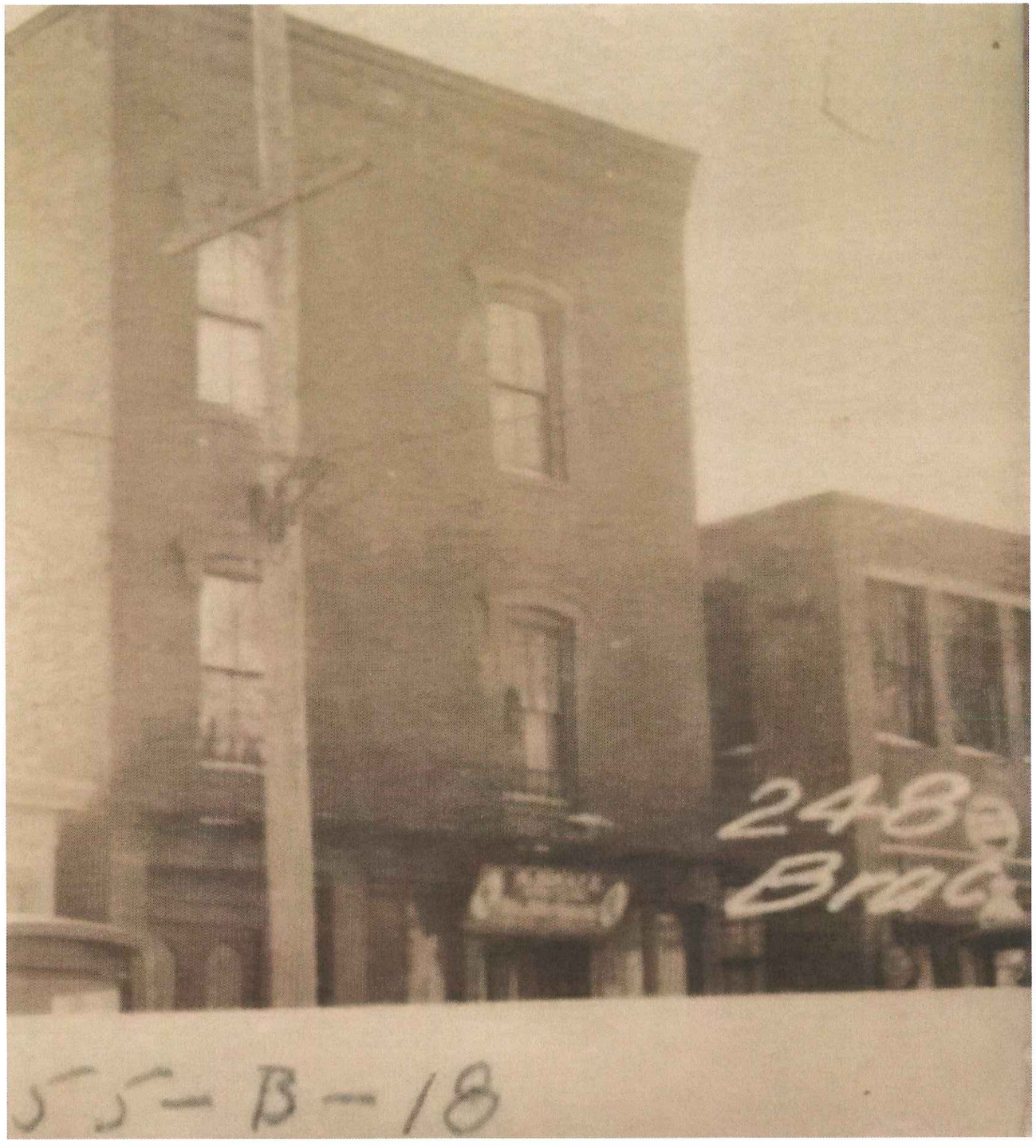
Lot is purchased from neighboring estate by Caleb Small, a local shoemaker, who is thought to have built the block at this time. (Greater Portland Landmarks)



Facade: 1924

1924 Tax Assessment Photo

Earliest known photo taken, depicting
an Italianate Commercial style building
with double doors on the left,
and a storefront on the right.



Facade: 1968

1968 Historic Photo

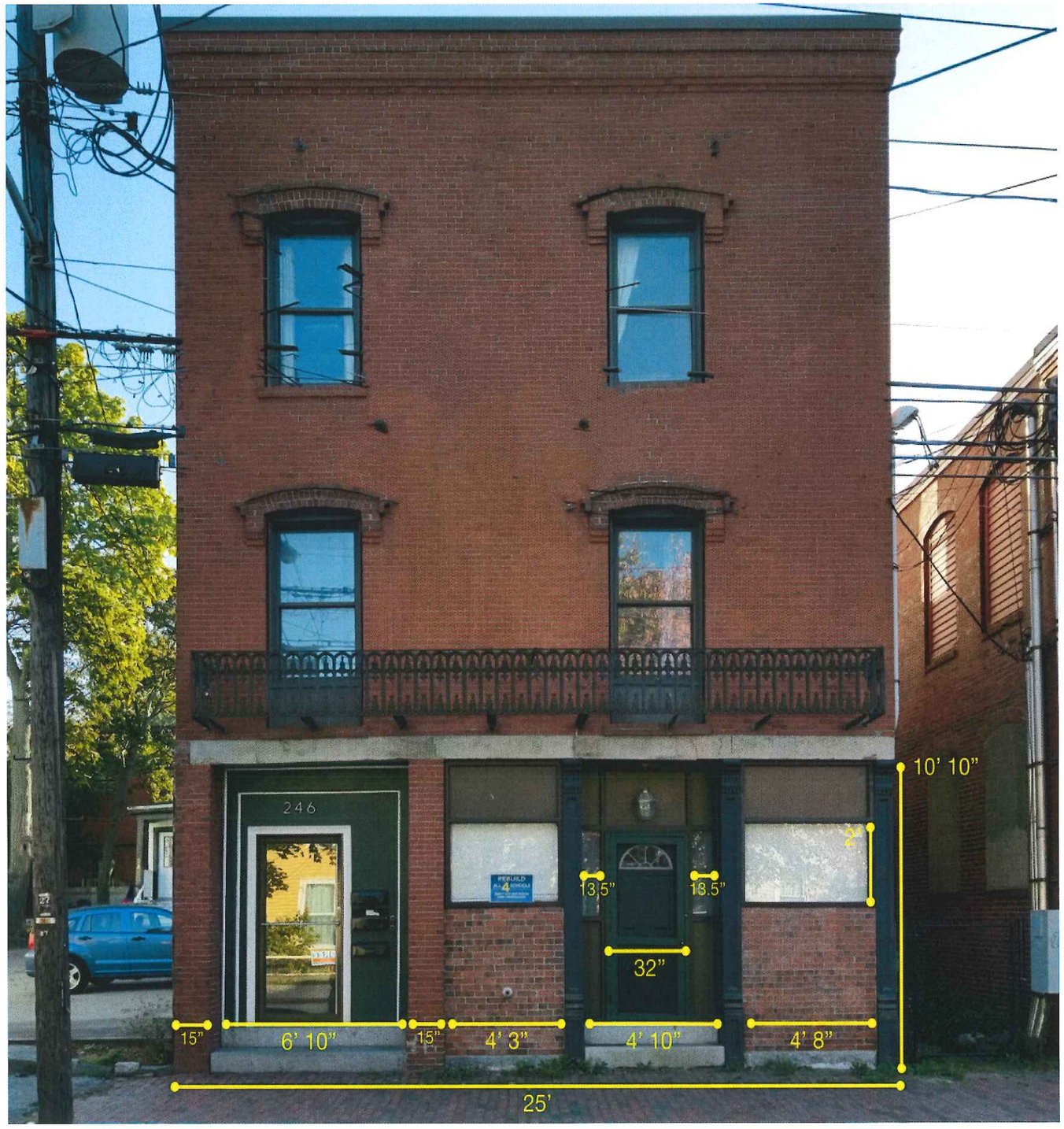
Most complete photo of original facade, depicting narrow-width double doors in left entrance, and nearly full-length storefront facade windows.

Of note: original interior moulding of left entrance narrow-width double doors still exists, and is in good condition.

Facade: Present

2018 Photo

Present photo of street level facade depicts egregious aesthetic and historic offenses, but does not show greatest renovation needs: Street facade windows and panels are single pane and uninsulated, and both entry doors are damaged and need to be replaced.



Proposed Renovation

2018 Rendering

1. Replace doors with wooden double doors, and replace facade windows and transom with wood framed windows to more closely match historical aesthetics.
2. Replace existing granite foundation blocks to match height of existing steps, and replace brick bulkheads with wood. Keep current bulkhead and window dimensions to maintain privacy for first floor tenants
3. Erect 8-10' security fence and gate for alley on right of building to better secure premises.

Alternate design:

Double doors with single door

Render: Double+single door

Pros

- Simplifies right facade aesthetic and construction

Cons

- Right entrance may not be historically accurate

Other Renderings

Single door with single door

Render: Single doors (x2)

Pros

- Simplifies facade aesthetic and construction

Cons

- Left entrance not historically accurate;

  right entrance may not be historically accurate

Solid double doors with 1/3 lite double doors

Render: 1/3-lite solid + double

Pros

- Improved thermal efficiency for left doorway
- More strongly differentiates doorways

Cons

- Left entrance not historically accurate

Solid single door with double doors

Render: Solid single + double

Pros

- Improved thermal efficiency for left doorway
- More strongly differentiates doorways

Cons

- Left entrance not historically accurate

Solid single door with single door

Render: Solid single + single

Pros

- Improved thermal efficiency for left doorway
- More strongly differentiates doorways

Cons

- Left entrance not historically accurate;

  right entrance may not be historically accurate

Solid double doors with full lite double doors

Render: Solid + full double

Pros

- Improved thermal efficiency for left doorway
- More strongly differentiates doorways

Cons

- Left entrance not historically accurate
- Full lite facade windows and doors directly abut sidewalk, and forces space to be commercial, or a considerably less appealing residential rental

Full lite double doors

Render: Full-lite double x2

Pros

- Historically accurate

Cons

- Full lite facade windows and doors directly abut sidewalk, and forces space to be commercial, or a considerably less appealing residential rental

Full lite double doors + Full lite single

Render: Full-lite double+single

Pros

- Improved thermal efficiency for left doorway
- More strongly differentiates doorways

Cons

- Right entrance may not be historically accurate
- Full lite facade windows and doors directly abut sidewalk, and forces space to be commercial, or a considerably less appealing residential rental

Full lite single doors

Render: Full-lite singles x2

Pros

- Simplifies facade aesthetic and construction

Cons

- Left entrance not historically accurate; right entrance may not be historically accurate
- Full lite facade windows and doors directly abut sidewalk, and forces space to be commercial, or a considerably less appealing residential rental

HISTORIC PRESERVATION BOARD
CITY OF PORTLAND, MAINE

WORKSHOP
95 INDIA STREET (REAR of 63 FEDERAL)

TO:	Chair Sheridan and Members of the Historic Preservation Board
FROM:	Deb Andrews, Historic Preservation Program Manager
DATE:	August 1, 2018
RE:	August 8, 2018 **WORKSHOP – Preliminary Review of Proposed Residential Addition**
Address:	95 India (official address) (proposed addition is located at rear of Cloudport building, 63 Federal)
Applicant:	Stephen Sunenblick
Architect:	Lita Semrau, Port City Architecture

Introduction

A preliminary workshop has been scheduled to introduce plans for a rear addition to an existing single-story brick commercial building at 63 Federal Street in the India Street Historic District. The building, which houses Cloudport, is located near the corner of India and Federal. (A surface parking lot serving Cloudport occupies the corner itself.) Applicant Stephen Sunenblick owns the building at 63 Federal, the parking lot and the abutting property around the corner at 95 India. While the addition will adjoin the rear of the 63 Federal Street building, it will be located on land that is part of the 95 India Street property, behind an existing structure. (See vicinity map on following page for project location.)

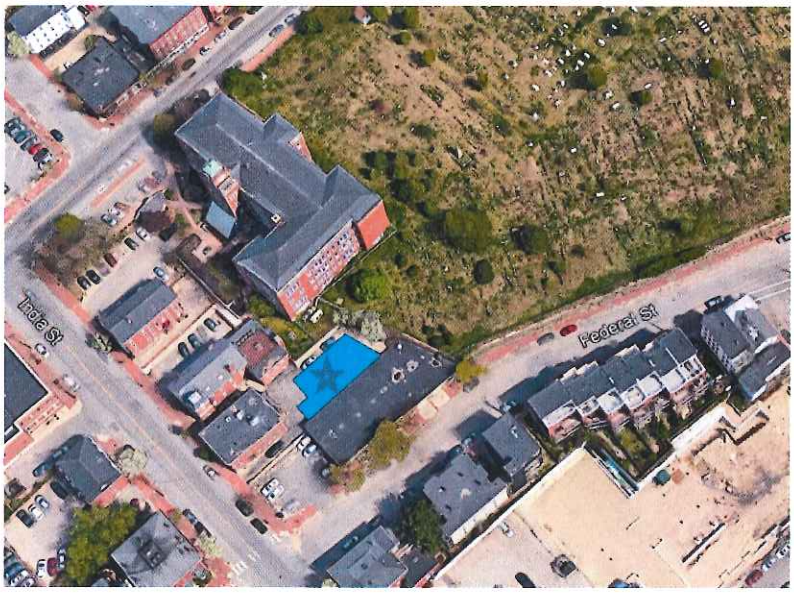
A loft-style residential addition is proposed. The residence will be elevated above an open carport. Access to the residence will be from an entrance facing India. Vehicular access to the carport will be from a driveway on the 95 India Street property.

Project architect Lita Semrau has provided photos of the project area from numerous vantage points. Also provided are computer-generated renderings of the building in context. As a preliminary review, no detailed elevations or details have been submitted for this session. The applicant and project architect are looking for Board input on the general design direction of the proposed addition and its compatibility with the surrounding context.

Staff has met with the applicant and project architect in two preliminary review sessions. The project has evolved considerably in response to staff comments.

Project Context

As shown in the aerial view, the proposed addition will be located behind two existing structures, within the interior of the block. Notwithstanding its recessed position from the street, the addition will be visible from several vantage points due to the fact that there's an open parking lot at the corner, that the Cloudport building is a one-story structure, and that the addition will be a story taller than the Cloudport building. The addition will also have some visibility from the interior of Eastern Cemetery.



The buildings lining the east side of India Street in the vicinity of the project are representative of the architecture that characterizes the India Street Historic District. Although the building types vary, they are all 3-story, red brick Victorian structures with architectural details typical of the style. The streetscape along this block is a bit fragmented, with large surface parking lots at the top and bottom of the block and a fairly wide opening in the street wall midway along the block.

The section of Federal Street in the immediate vicinity of the project is quite mixed. The Cloudport building, which is classified in the Historic Resources Inventory as a noncontributing structure, is uncharacteristic of the district in several respects: it was built well after the period of significance (1927), is a long, single-story multi-bay former garage, and is clad in yellow brick.

Nonetheless it is well maintained and architecturally interesting in its own right. To the east of the Cloudport building, at the edge of the sidewalk, is a tall stone retaining wall that borders the southwestern end of the Eastern Cemetery. Across the street from the Cloudport building are

residential structures from various eras, including a contemporary residential structure of recent construction, a 1906 wood-frame double triple-decker and a Victorian brick double-house at the corner which faces India.

Abutting the property to the east is Eastern Cemetery. Chartered in 1668, it is the oldest cemetery on the Portland peninsula and resting place of some of the City's most important early residents, including nationally known figures. Situated on high land, the expansive cemetery is visible from numerous points. (The construction of townhouses on the south side of Federal Street several years ago materially affected the way the cemetery is perceived from Congress Street and its former sense of isolation from its surroundings.) Nonetheless, Eastern Cemetery retains a distinct sense of place.

Proposed Construction

The project calls for construction of a loft-style residential addition to be located off the rear elevation of the Cloudport building. The residence will be elevated above grade to allow for a carport underneath the structure. As a loft-style space, the addition will feature a mezzanine level within a tall single story. The entrance to the residence will face India Street and will be located at the end of a long driveway which runs along the south side of the building at 95 India. The portion of the addition closest to India houses a stair and elevator tower. The tower projects several feet above the main block of the addition to provide access to a roof deck. Access to the carport is from the previously-referenced driveway; one would skirt between buildings to enter the carport.

Please refer to Ms. Semrau's project summary (Attachment 1) for a description of proposed exterior materials, window/door choices currently under consideration, etc. As Ms. Semrau explains, some of these specifications are subject to change.

Staff Comments

In the following section of this report, staff has listed the ordinance review standards that apply in a project of this type. The application of those standards will likely be somewhat different from other reviews given the location and circumstances of the project. Compatibility factors that would be important on a building or addition positioned closer to the street might be less relevant or critical in this instance. Also, the fact that the addition will read from the street essentially as a separate structure affects how one might otherwise evaluate an "addition" to an existing structure.

In staff's view, any new construction on this mid-block site should clearly defer to the existing historic structures that line India Street, allowing them to dominate the view as one looks up or down the street. Some of the recent developments introduced behind the India Street corridor –the Bay House development, for example—loom over the India Street buildings, diminishing the

visual character of the street. In the case of Bay House, the building's material and color palette makes it especially visually distracting.

The proposed addition, while clearly contemporary and exhibiting its own design vocabulary, features a quiet, monochromatic color scheme. In staff's view, the color palette helps the addition recede visually and reduces its potential for being visually distracting. An earlier rendition which featured a different material palette and contrasting color scheme had a much more pronounced visual impact as viewed from the abutting streets.

With regard to fenestration, although the windows on the tower and south elevation are clearly oversized, they feature the vertical proportions that are characteristic of buildings in this area. The windows on the north elevation are not as contextual, but it is unlikely they'll be very visible.

No information has been provided as to the overall height of the proposed addition or the heights of its abutting buildings. It would also be helpful to have this information and to know the floor heights within the addition, especially if the Board finds that the height of the addition should be adjusted.

With respect to the proposed addition's visibility from and/or visual impact on the Eastern Cemetery, it appears that the addition will have little visibility from most vantage points. The configuration of the cemetery and the raised grade of the cemetery help mitigate its impact. That said, the Board will want to fully understand its visual impact. Any potential for physical impact on the cemetery's retaining wall should also be given careful consideration.

Applicable Review Standards

Standards for Review of Alterations to or Redesign of Noncontributing Structures

(a) *In considering an application for a certificate of appropriateness involving alterations(s) to a noncontributing structure the standards for review of alterations set forth in section 14-650 shall apply as applicable. The intent of the review shall be to ensure no further erosion of any existing architectural character of the subject structure determined to be significant by the historic preservation board and, where practicable, to guide projects toward a more compatible relationship with the surrounding context.*

(b) *In considering an application for a certificate of appropriateness involving comprehensive redesign of a contributing structure, the standards for review of construction set forth in section 14-651 shall apply.*

Standards for Review of Alterations

(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.

Standards for Review of Construction

In considering a certificate of appropriateness involving new construction, the historic preservation board shall consider the following compatibility factors *as may be applicable to the context of the proposed construction.*

Scale and Form

- *Height*
- *Width*
- *Proportions of principal facades*
- *Roof Shapes*
- *Scale of the structure*

Compositions of Principal Facades

- *Proportion of Openings*
- *Rhythm of solids to voids in facades*
- *Rhythm of entrance porch and other projections*
- *Relationship of materials, texture and color*
- *Presence of signs, canopies and awnings*

Relationship to the Street

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

Attachments

1. Project summary
2. Aerial view of project site
3. Plans and renderings
4. Floor plans
5. Specifications
6. Context photos

Att.1

Project Summary:

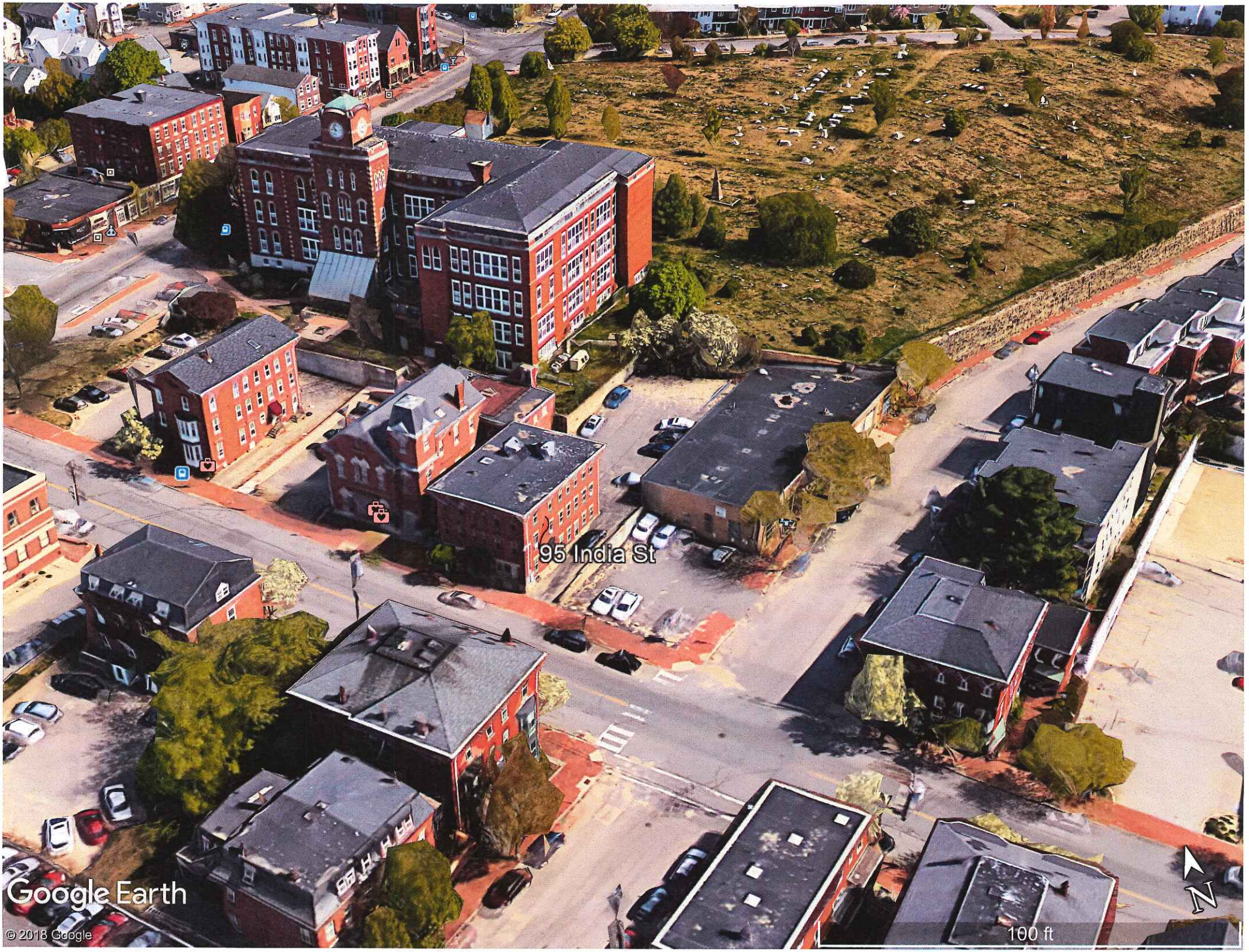
Steve Sunenblick owns two lots on the corner of India Street and Federal Street (lots 020 A006 and 020 A007 respectively). Currently, there is a brick three story office building on India Street and a yellow brick one story building with Cloud Port on Federal Street with a parking lot on the corner. The owner would like to add a residence connected to his Federal Street building behind the India Street building on an existing parking lot. The site is in the India Street historic district and also backs up to the historic Eastern Cemetery.

Because parking is a premium and required for this project, the new building will be elevated to maintain the existing parking. See site plan.

The proposed building would allow for parking below it and would be two stories. We are currently looking at the following materials:

- For the main portion of the building, Hardie Plank panels with an aluminum grid system – see attached for the proposed pattern
- For the stairway, tongue and groove vertical ship lap from Hardie plank
- The doors at the stairway will be wood – mahogany or similar hard wood
- We are looking at either Marvin Integrity windows with a square frame or aluminum storefront to mimic the existing storefront in Cloud Port
- The doors on the main portion of the building will be selected based on the window system so will be determined at a later time
- The railing at the doors in the main portion will be selected to match the color and the frame style of the windows and will have glass instead of balusters
- The railing on the roof will be a cable railing system
- The deck on the roof will be a teak or another natural wood
- We are looking at light color EMDM roof for energy conservation
- The columns supporting the house will be incased in concrete for durability

Please note, that at this time we are still researching the viability of all the materials and they could change before we submit for final approval


95 India St
Google Earth
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N
100 ft

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SCALE 1"=1' 3/4"=1' 1/2"=1' 1/4"=1' 1/8"=1'

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SUNENBLICK RESIDENCE

PORTLAND, MAINE

SINGLE STORY LOFT

SITE PLAN
SCALE: 1/8" = 1'-0"

Project Number	17006
Date	July 6, 2018
Drawn by	CR
Checked by	LS
Scale	AS NOTED

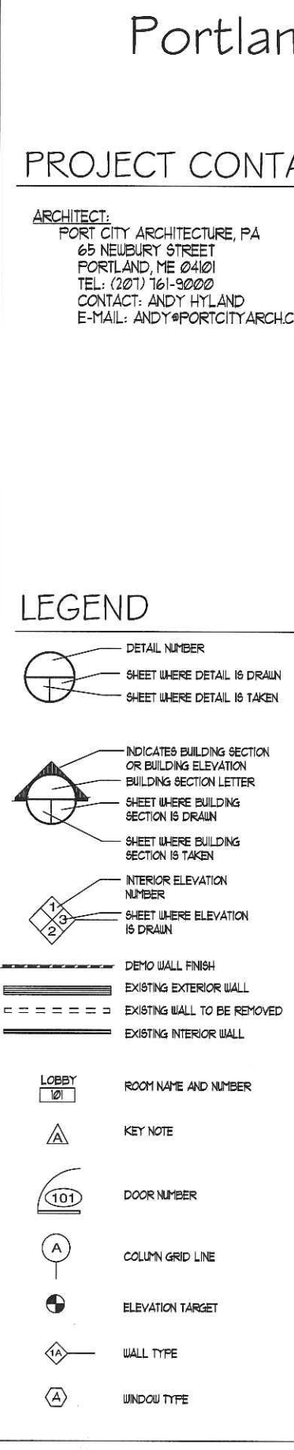
Sunenblick Residence

Portland, Maine

PROJECT CONTACTS

ARCHITECT:
PORT CITY ARCHITECTURE, PA
65 NEWBURY STREET
PORTLAND, ME 04101
TEL: (207) 761-9000
CONTACT: ANDY HYLAND
E-MAIL: ANDY@PORTCITYARCH.COM

LEGEND



TYPICAL ABBREVIATIONS

&	AND
ANG	ANGLE
@	AT
ADA	AMERICAN DISABILITIES ACT
ADJ	ADJUST OR ADJACENT
AFF	ABOVE FINISH FLOOR
ALUM	ALUMINUM
ARCH	ARCHITECT OR ARCHITECTURAL
AVG	AVERAGE
BD	BOARD
BLDG	BUILDING
BLKG	BLOCKING
BM	BEAM
BO	BOTTOM OF
℄	CENTER LINE
CAB	CABINET
CLG	CEILING
CLR	CLEAR
CMU	CONCRETE MASONRY UNIT
CNTR	COUNTER
COL	COLUMN
CONC	CONCRETE
CONT	CONTINUOUS
COORD	COORDINATE
COR	CORNER
CPT	CARPET
CW	COLD WATER
DBL	DOUBLE
DEG	DEGREE
DHW	DOMESTIC HOT WATER
DIA	DIAMETER
DIM	DIMENSION
DN	DOWN
DR	DOOR
DS	DOWN SPOUT
DW	DISH WASHER
DWG	DRAWING
E	EAST
EA	EACH
EJ	EXPANSION JOINT
ELEC	ELECTRIC
ELEV	ELEVATION
EMP	EMPLOYEE
ENCL	ENCLOSE
ENT	ENTRY or ENTRANCE
EQ	EQUAL
EQUIP	EQUIPMENT
EWC	ELECTRIC WATER COOLER
EXH	EXHAUST
EXIST	EXISTING
EXP	EXPANSION
EXT	EXTERIOR
FBO	FURNISHED BY OWNER
FDN	FOUNDATION
FF	FINISH FLOOR
FFE	FINISH FLOOR ELEVATION
FIN	FINISH
FIXT	FIXTURE
FLG	FLOORING
FLR	FLOOR
FLUOR	FLUORESCENT
FT	FOOT or FEET
GA	GAUGE
GALV	GALVANIZED
GC	GENERAL CONTRACTOR
GL	GLASS
GWB	GYPSUM WALL BOARD
HGT	HEIGHT
HM	HOLLOW METAL
HORIZ	HORIZONTAL
HR	HOUR
HVAC	HEATING, VENTILATION & AIR CONDITION
IBC	INSTALLED BY CONTRACTOR
IN	INCHES
INSUL	INSULATION
INT	INTERIOR
JT	JOINT
LAM	LAMINATED
LB	POUNDS
LF	LINEAR FEET
LL	LIVE LOAD
LWC	LIGHT WEIGHT CONCRETE
MAX	MAXIMUM
MECH	MECHANICAL
MFG	MANUFACTURE
MH	MAN HOLE
MIL	MILLIMETER
MIN	MINIMUM
MSB	MAIN SWITCH BOARD
MTD	MOUNTED
MTL	METAL
MW	MICROWAVE
N	NORTH
N/A	NOT APPLICABLE
NAT	NATURAL
NIC	NOT IN CONTRACT
#	NUMBER
NTS	NOT TO SCALE
OC	ON CENTER
OH	OVER HEAD
PAR	PARALLEL
P/C	PRECAST CONCRETE
PERF	PREFERORATED
PERP	PERPENDICULAR
PL	PLATE
P-LAM	PLASTIC LAMINATE
PLAS	PLASTER
PLBG	PLUMBING
S	SOUTH
SAT	SUSPENDED ACOUSTICAL TILE
SCHED	SCHEDULE
SD	STORM DRAIN
SECT	SECTION
SF	SQUARE FEET
SIM	SIMILAR
SP	SHELL PACKAGE
SPEC	SPECIFICATIONS
SS	STAINLESS STEEL
SQ	SQUARE
STD	STANDARD
STL	STEEL
STRUC	STRUCTURAL
SUSP	SUSPENDED
SYMM	SYMMETRICAL
T	THERMOSTAT
T & B	TOP AND BOTTOM
TEL	TELEPHONE
TGL	TEMPERED GLASS
THICK	THICKNESS
TI	TENANT IMPROVEMENTS
T.O.	TOP OF
TOJ	TOP OF JOIST
TOS	TOP OF STEEL
TYP	TYPICAL
UL	UNDERWRITERS LABORATORIES, INC
UNO	UNLESS NOTED OTHERWISE
VB	VINYL BASE
VCT	VERTICAL
VERT	VINYL COMPOSITE TILE
VIF	VERIFY IN FIELD
W	WIDE or WEST
WD	WOOD
WC	WATER COOLER
W/	WITH
W/O	WITHOUT
X	EXISTING

DRAWING LIST

DWG NUM	DRAWING TITLE					
T-1.1	TITLE SHEET	●				
A-1.1	PROPOSED PLANS	●				
A-1.2	PROPOSED PLANS	●				
A-1.3	PROPOSED PLANS	●				

GENERAL NOTES

1. ALL MATERIALS, COMPONENTS, AND WORK ARE NEW AND SHALL BE PROVIDED IN THIS CONTRACT BY THE CONTRACTOR UNLESS NOTED OTHERWISE.
2. ALL WORK INCLUDED IN THIS CONTRACT SHALL CONFORM TO ALL STATE, NATIONAL AND OTHER CODES AND ORDINANCES WHICH APPLY TO THIS PROJECT.
3. IT IS THE INTENT AND MEANING OF THESE DRAWINGS THAT THE CONTRACTOR AND EACH SUBCONTRACTOR PROVIDE ALL LABOR, MATERIALS, TRANSPORTATION, SUPPLIES, EQUIPMENT, ETC. TO OBTAIN A COMPLETE JOB TO INDUSTRY STANDARD IN A PROFESSIONAL WORKMANLIKE MANNER.
4. THE CONTRACTOR SHALL FIELD VERIFY ALL EXISTING CONDITIONS AND REPORT ANY DISCREPANCY(IES) IMMEDIATELY TO THE ARCHITECT.
5. AT THE END OF EACH WORKING DAY, THE CONSTRUCTION SITE SHALL BE LEFT IN A NEAT AND CLEAN MANNER.
6. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL PERMITS WHICH ARE REQUIRED FOR THE SATISFACTORY COMPLETION OF THE WORK AND FOR PAYING ALL FEES, HOOK UP CHARGES, ETC. (STATE FIRE MARSHAL PERMIT BY OWNER)
7. THE CONTRACTOR SHALL OBTAIN APPROVAL FROM THE OWNER FOR THE SEQUENCE AND TIMING OF OPERATIONS PRIOR TO COMMENCING WORK. AREAS FOR STAGING ETC. MUST BE APPROVED BY THE OWNER.
8. THE CONTRACTOR SHALL DISPOSE OF AND / OR RECYCLE ANY CONSTRUCTION DEBRIS FROM THE PROJECT SITE AS REQUIRED BY THE STATE. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING DISPOSAL PERMITS WHICH ARE REQUIRED. CONSTRUCTION DEBRIS FROM THE PROJECT SITE SHALL BE DISPOSED OF IN A STATE APPROVED LANDFILL.
9. ROOM NUMBERS ON THE DRAWING ARE FOR COORDINATION PURPOSES AND DO NOT NECESSARILY CORRESPOND TO ACTUAL ROOM NUMBERS.
10. DUTY OF COOPERATION: RELEASE OF THESE PLANS CONTEMPLATES FURTHER COOPERATION AMONG THE OWNER, THE CONTRACTOR, THE ARCHITECT AND HIS CONSULTANTS. DESIGN AND CONSTRUCTION ARE COMPLEX. ALTHOUGH THE ARCHITECT AND HIS CONSULTANTS HAVE PERFORMED THEIR SERVICES WITH DUE CARE AND DILIGENCE, THEY CANNOT GUARANTEE PERFECTION. COMMUNICATION IS IMPERFECT, AND EVERY CONTINGENCY CANNOT BE ANTICIPATED. ANY AMBIGUITY OR DISCREPANCY DISCOVERED BY THE USE OF THESE PLANS SHALL BE REPORTED IMMEDIATELY TO THE OWNER. FAILURE TO NOTIFY THE OWNER COMPOUNDS MISUNDERSTANDING AND MAY INCREASE CONSTRUCTION COSTS. A FAILURE TO COOPERATE BY A SIMPLE NOTICE TO THE OWNER SHALL RELIEVE THE OWNER AND THE ARCHITECT FROM RESPONSIBILITY FROM ALL COSTS.
11. THESE DRAWINGS DO NOT INCLUDE THE NECESSARY COMPONENTS FOR CONSTRUCTION SAFETY. THE GENERAL CONTRACTOR SHALL PROVIDE FOR THE SAFETY, CARE OF UTILITIES AND ADJACENT PROPERTIES DURING CONSTRUCTION, AND SHALL COMPLY WITH STATE AND FEDERAL SAFETY REGULATIONS.
12. ALL MATERIALS AND WORK SHALL BE GUARANTEED FOR A MINIMUM OF ONE YEAR FROM THE DATE OF FINAL PAYMENT.

RENOVATION GENERAL NOTES

1. REMOVE WALLS AS NOTED ON PLANS. VERIFY THAT WALLS TO BE REMOVED ARE NON-LOAD BEARING. NOTIFY THE ARCHITECT OF ANY DISCREPANCIES. BEFORE PENETRATION, JOISTS, BEAMS OR OTHER STRUCTURAL MEMBERS, CONSULT WITH THE ARCHITECT FOR APPROVAL.
2. UNLESS OTHERWISE NOTED, REMOVE DOORS, BASE, TRIM, ELECTRICAL ITEMS, SURFACE MOUNTED ITEMS AND INTERIOR WINDOWS WITHIN WALLS TO BE REMOVED. UNLESS NOTED OTHERWISE, REMOVE WALLS TO THEIR FULL HEIGHT WHERE THEY ARE INDICATED FOR REMOVAL.
3. CARE SHALL BE TAKEN BY THE CONTRACTOR TO PROTECT EXISTING SYSTEMS AND SURFACES TO REMAIN. ALL DAMAGE RESULTING FROM THE CONTRACTOR'S OPERATIONS SHALL BE REPAIRED OR REPLACED AS APPROVED BY THE ARCHITECT AT NO ADDITIONAL COST TO THE OWNER.
4. WHERE REMOVALS OCCUR, PATCH HOLES AND AREAS OF MISSING FINISH (IE EXPOSED STUD AREAS WHERE WALLS ARE REMOVED, FLOOR FINISHES, ETC. TO MATCH EXISTING ADJACENT SURFACE). PROVIDE A SMOOTH CONTINUOUS SURFACE FREE OF SHADOW LINES.
5. WHERE NEW WALLS OR INFILLS ABUT OR INTERSECT EXISTING WALLS, ALIGN NEW FINISH WITH EXISTING WALLS, ALIGN NEW FINISH WITH EXISTING FINISH AND FINISH JOINTS AT INTERSECTIONS SMOOTH AND CONTIGUOUS.

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SUNENBLICK
RESIDENCE
PORTLAND, MAINE

SINGLE STORY
LOFT

TITLE
SHEET

Project Number	17006
Date	July 6, 2018
Drawn by	CR
Checked by	LS

T1.1

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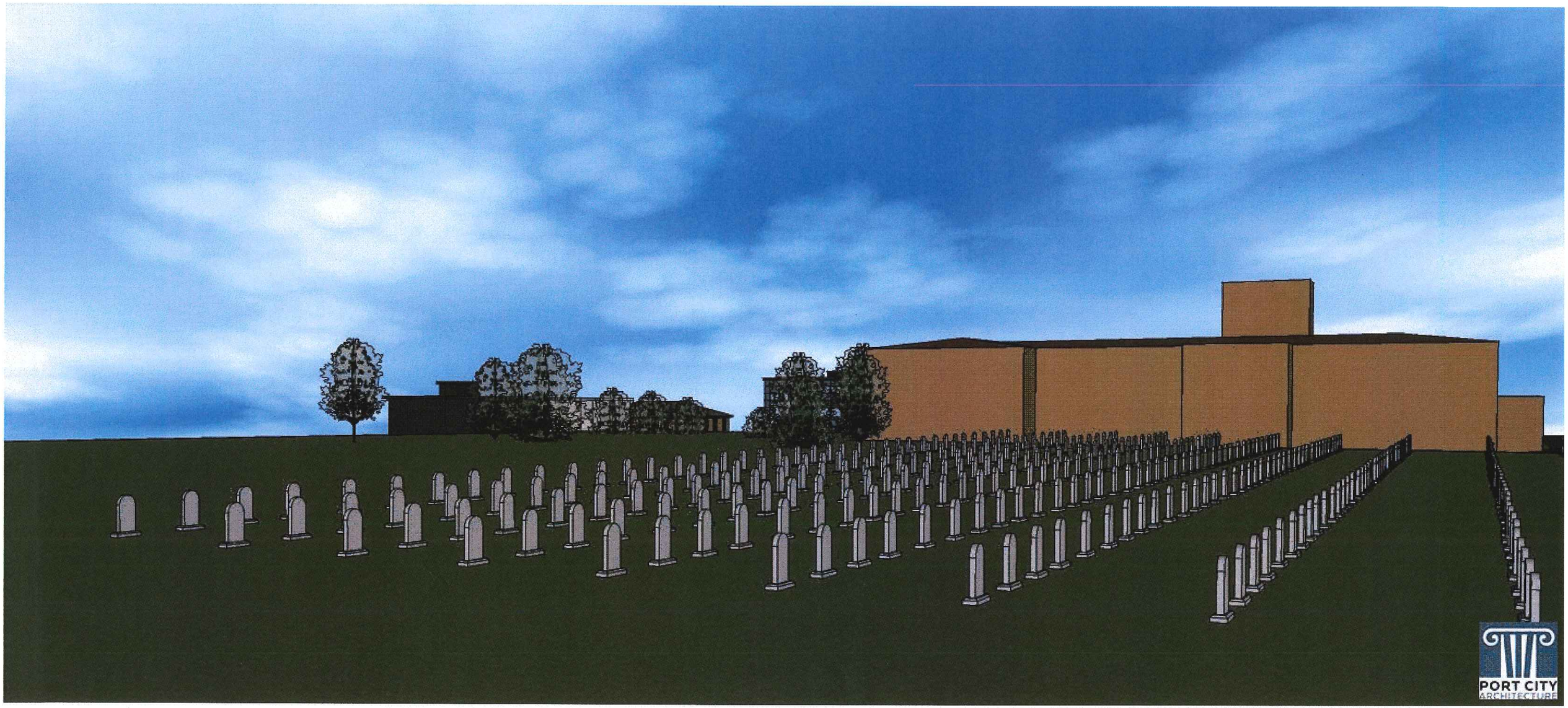
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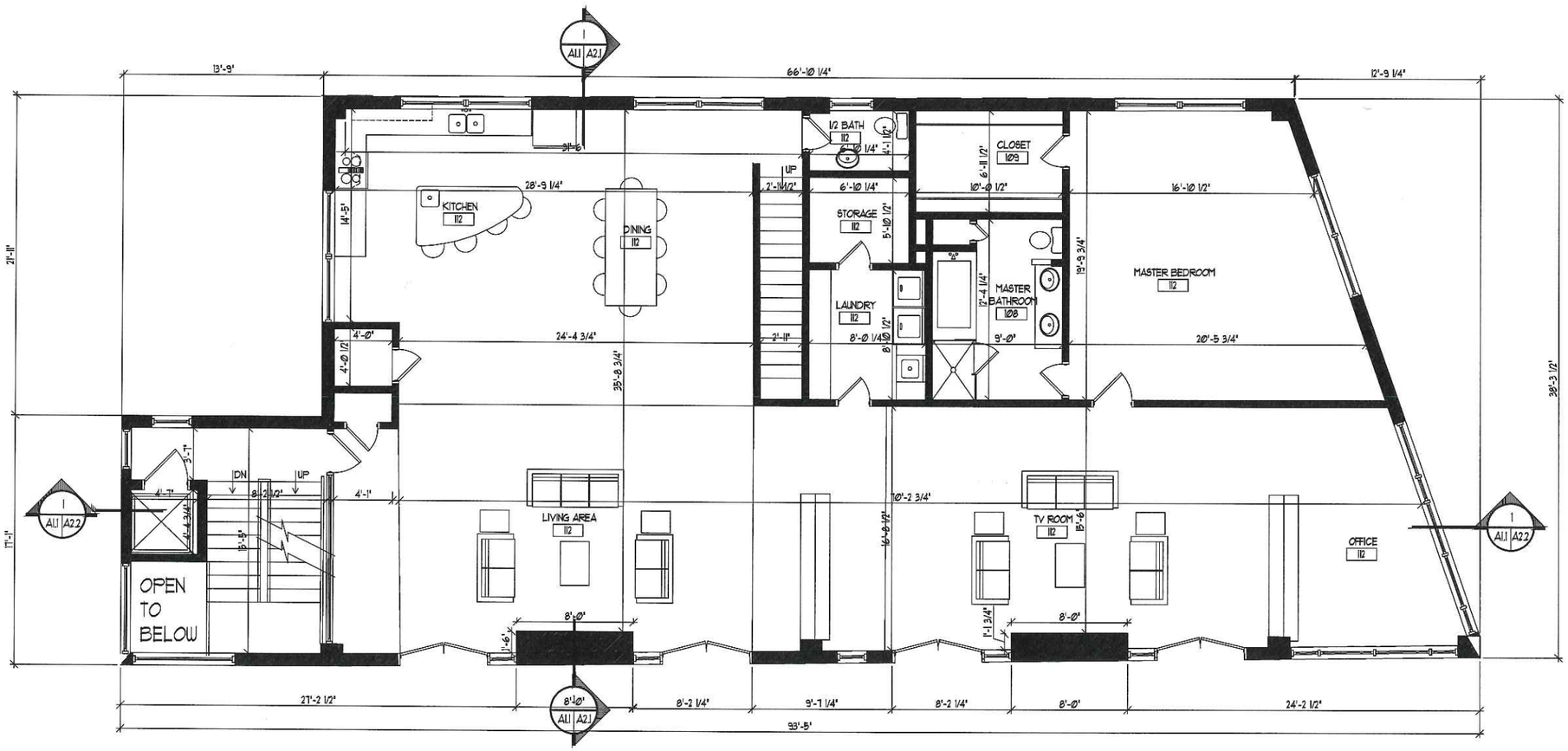

1 FIRST FLOOR LEVEL
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SUNENBLICK
RESIDENCE
PORTLAND, MAINE

SINGLE STORY
LOFT

PROPOSED PLAN

Project Number	17006
Date	June 28, 2018
Drawn by	CR
Checked by	LS

A1.2

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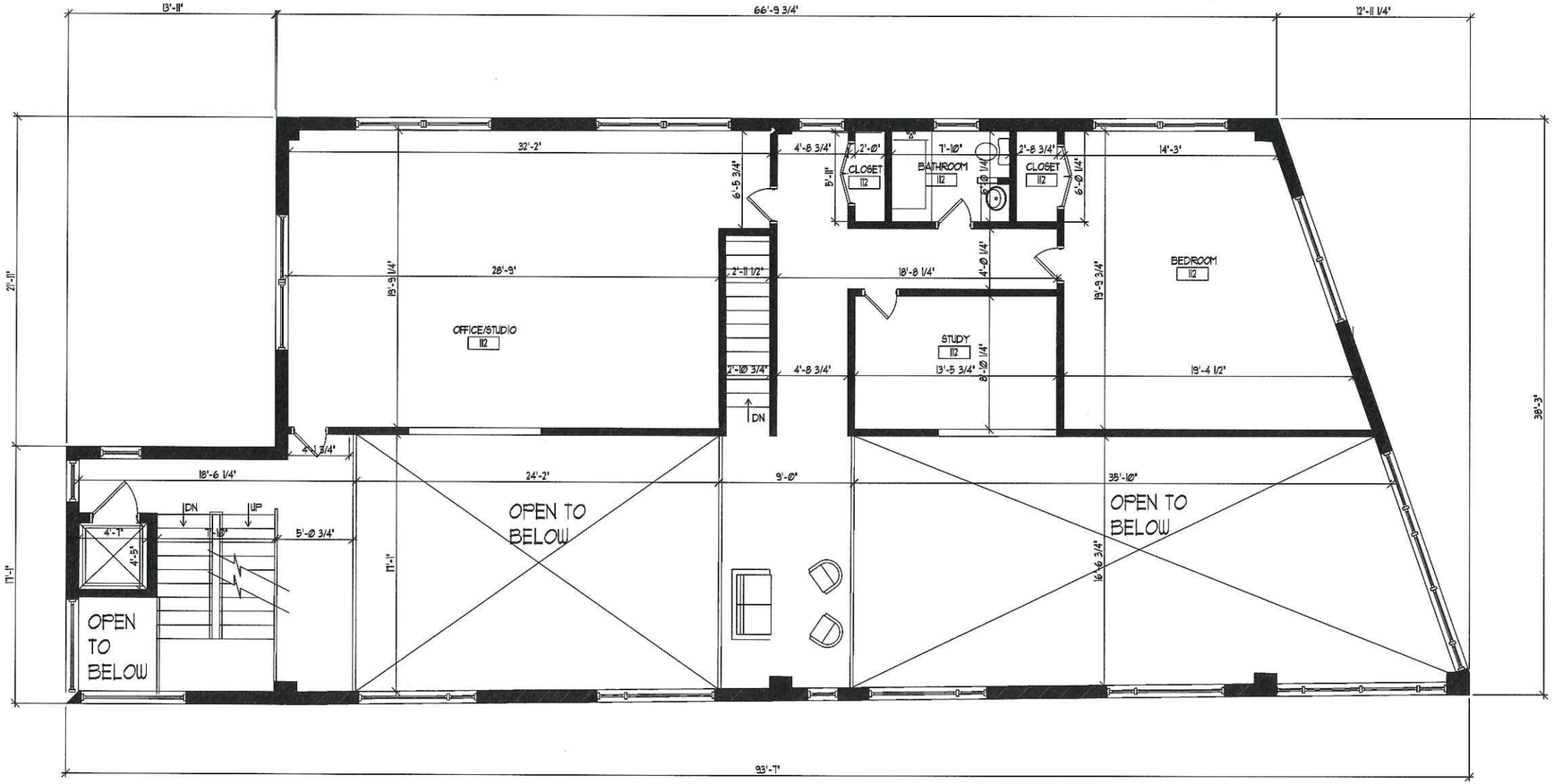

1 MEZZANINE LEVEL
SCALE: 1/4" = 1'-0"

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NOT FOR CONSTRUCTION

SUNENBLICK RESIDENCE
PORTLAND, MAINE

SINGLE STORY LOFT

PROPOSED PLAN

Project Number	17006
Date	June 28, 2018
Drawn by	CR
Checked by	LS

A1.3

Scale AS NOTED

About Reveal® Panel System

Embody a modern aesthetic

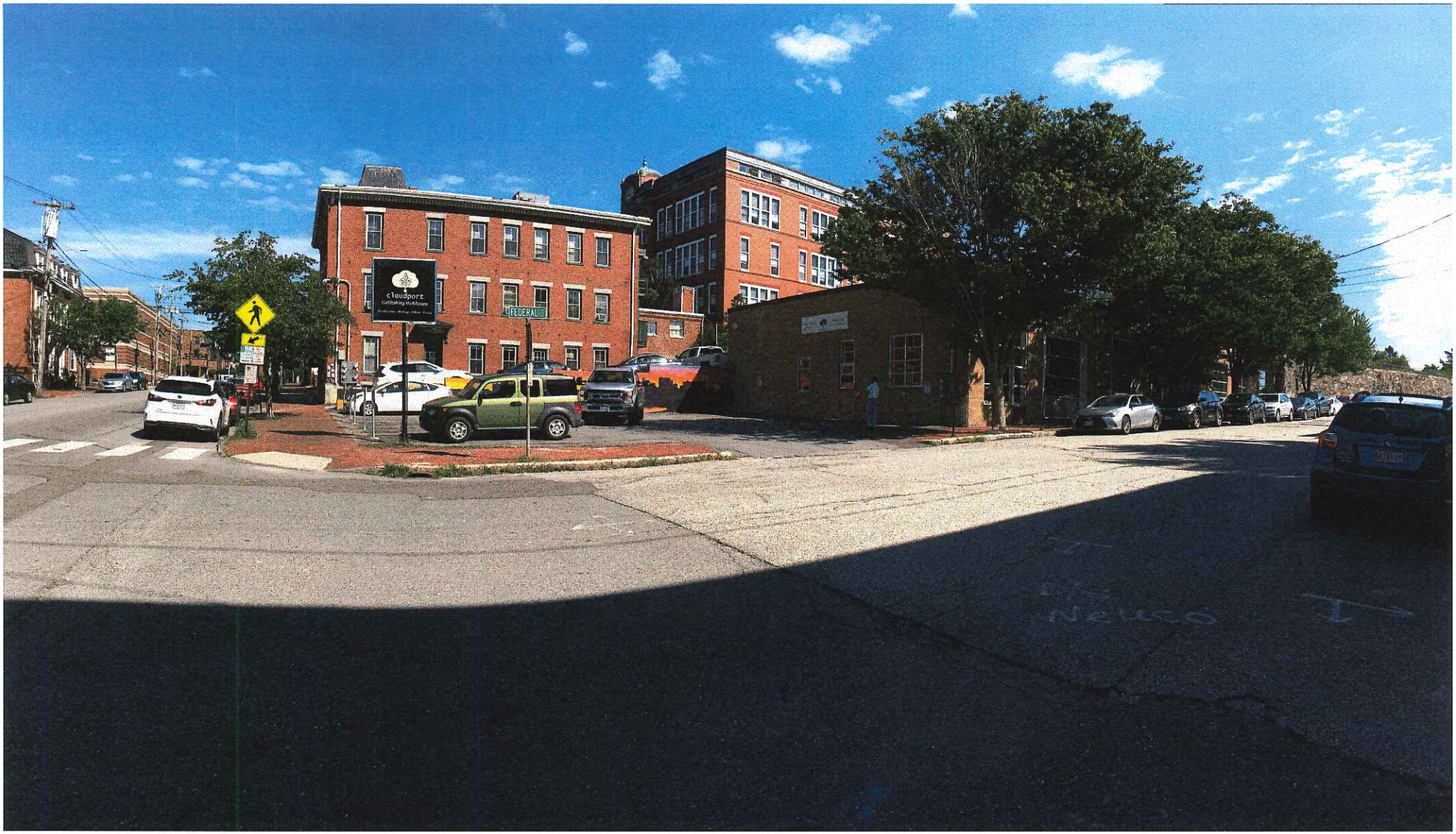
Get the look you are after with the solution that offers design flexibility. The Reveal® Panel System by James Hardie can be utilized to create an effective modern, durable, panelized look.

A system of components specifically developed for multi-family and light commercial construction. If your project calls for a panelized look — the Reveal Panel system offers the design flexibility you need.

Beginning with a commercial grade panel developed for multi-family and light commercial applications, the Reveal Panel system by James Hardie is a complete solution for creating a panelized look. Eliminate the guesswork in creating this look with the Reveal Panel system, with all parts including panels, trims and fasteners supplied by James Hardie. Check for availability and call your local James Hardie representative for a recommended experienced installer.

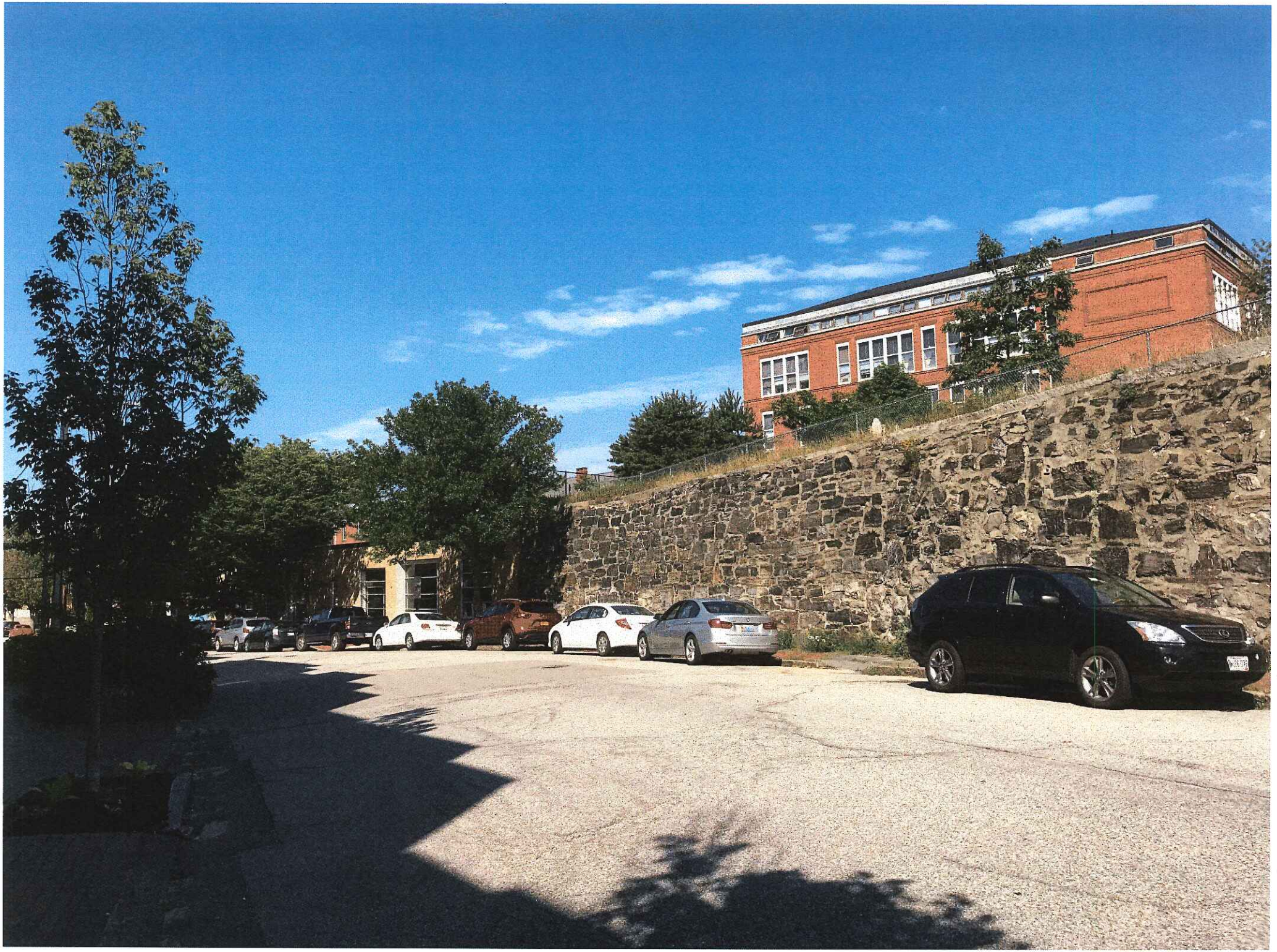
Design Freedom

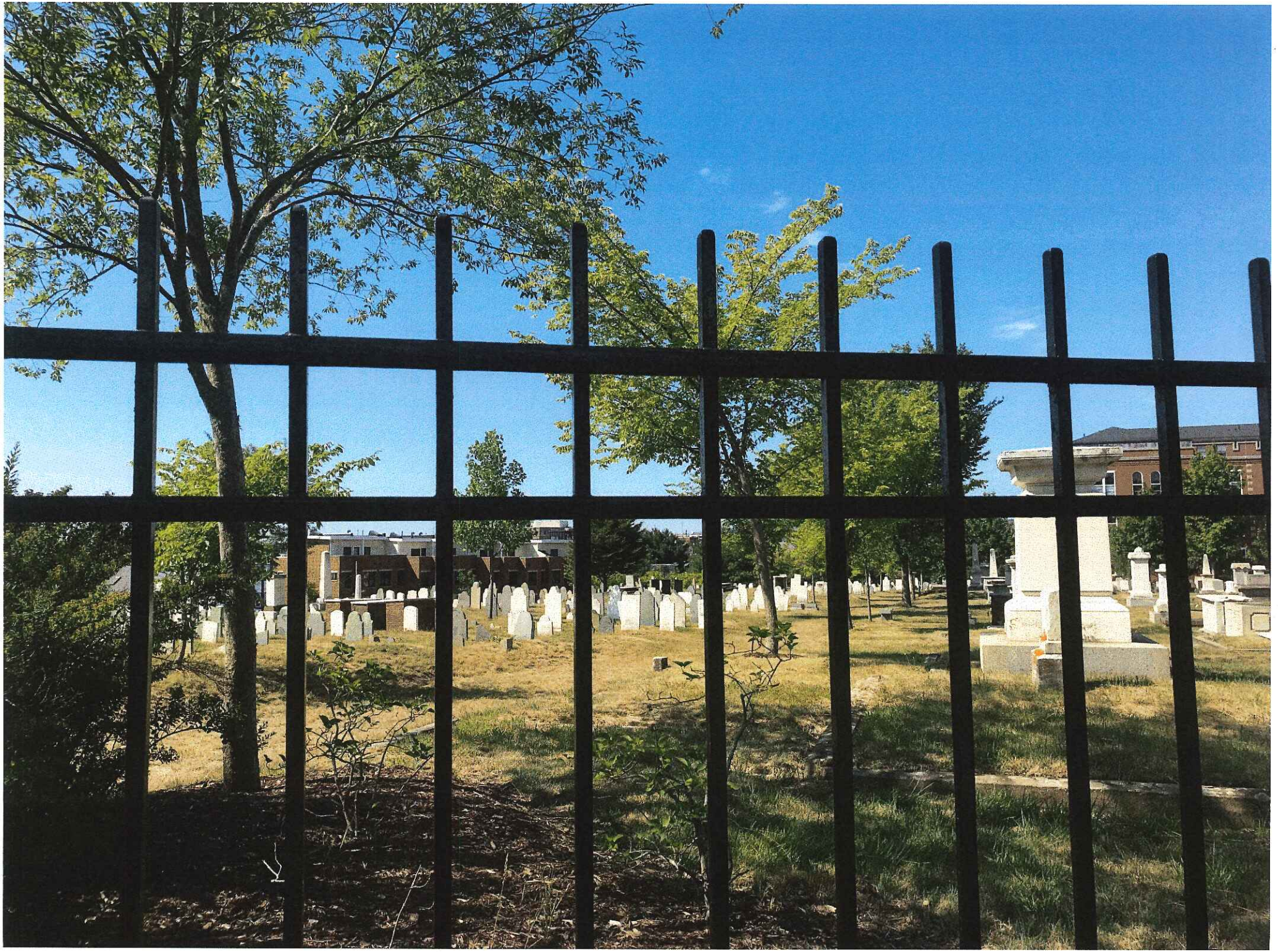
- 7/16" thick, commercial grade panels
- Nominal 4' x 8' panels with 1/2" joint
- Panels can be cut on-site to desired size
- Cleaner look with fewer fasteners (approximately 14-21 per 4' x 8' panel)
- Panels available with ColorPlus® Technology
- Horizontal or vertical application

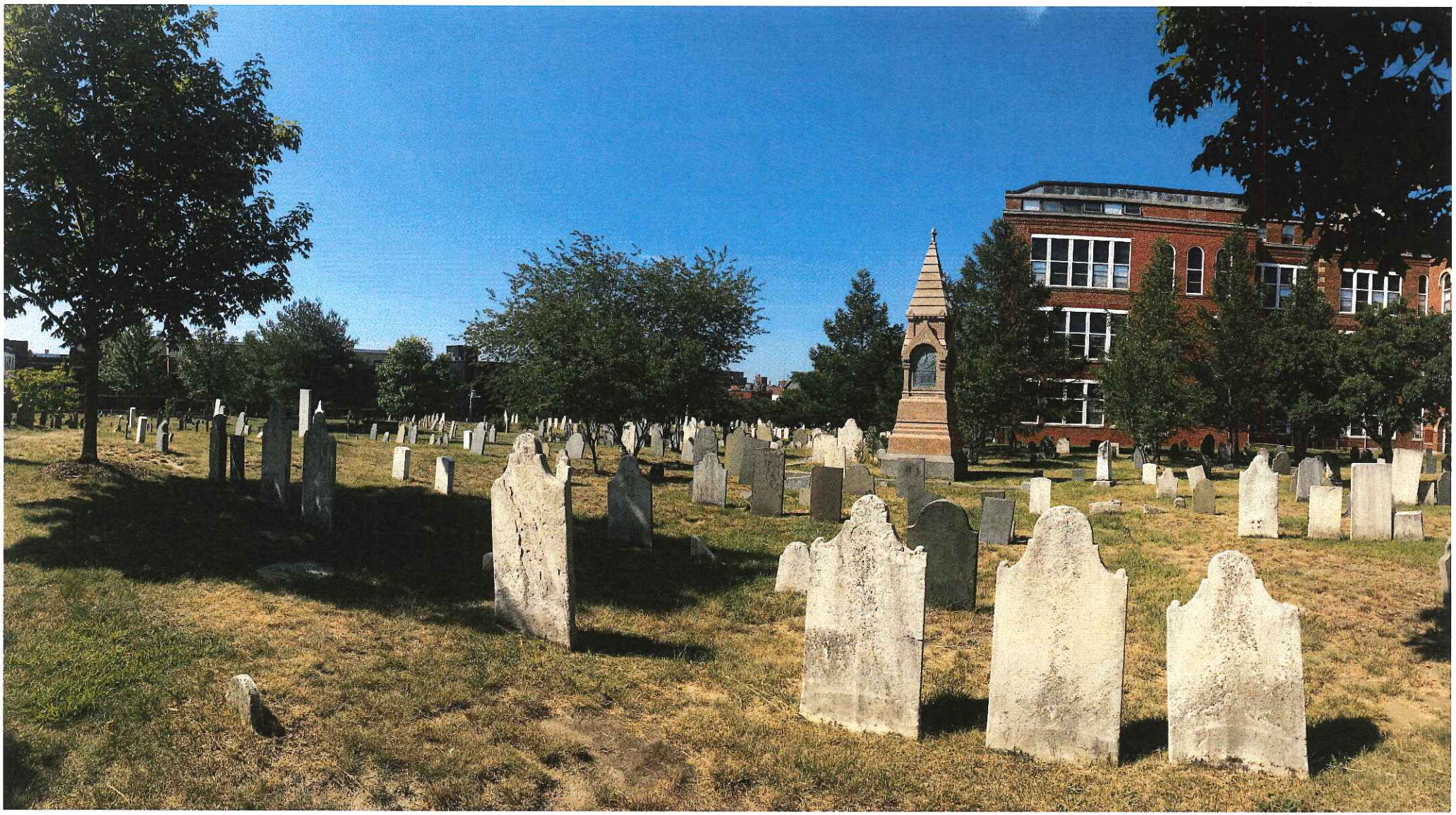

cloudport
FEDERAL

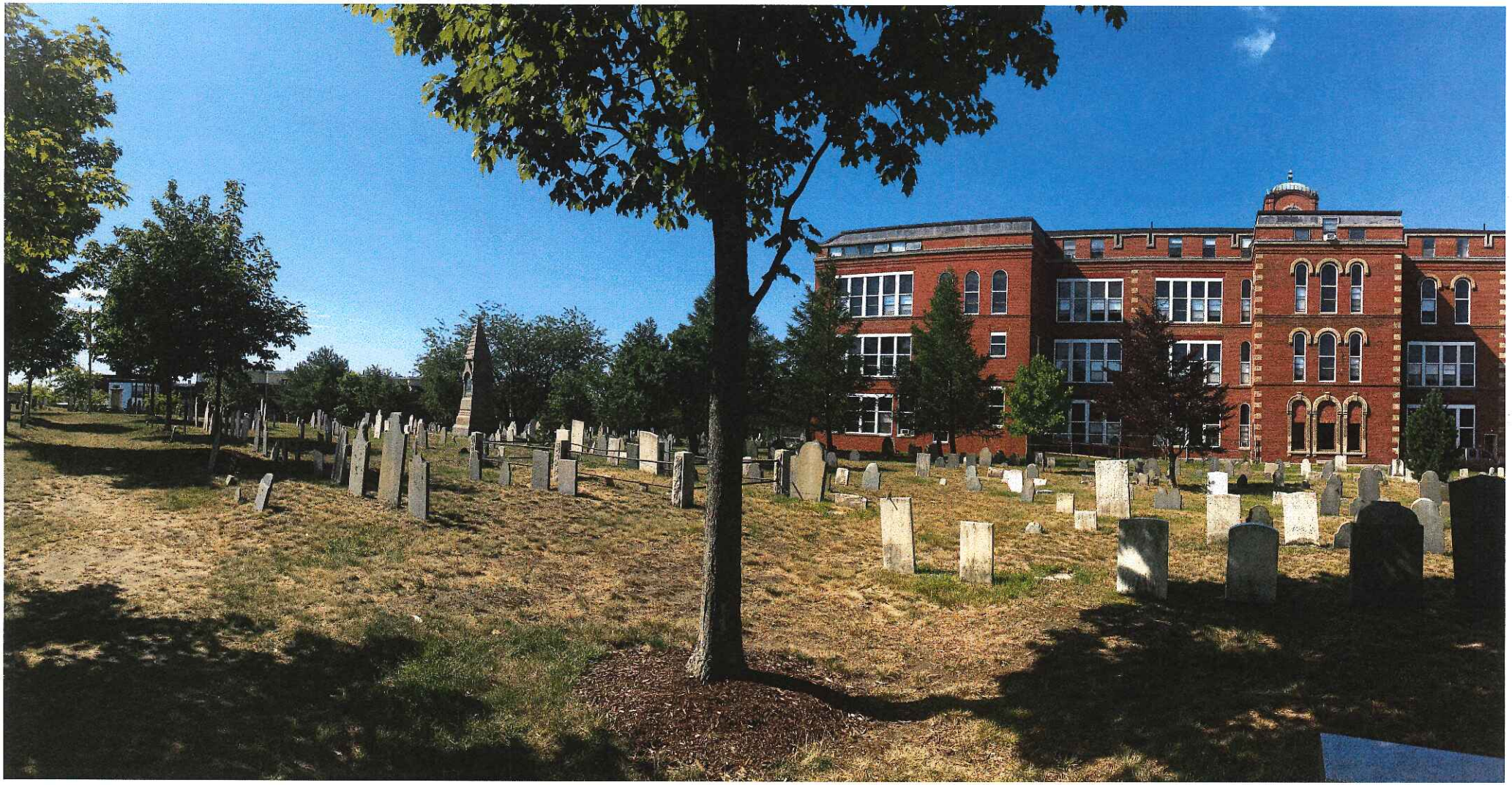

Cloudport
1HR PARKING
9:00 AM TO 5:00 PM
NO PARKING ANY TIME
135-513


Jeep










NORTH
SCHOOL
1867-1922