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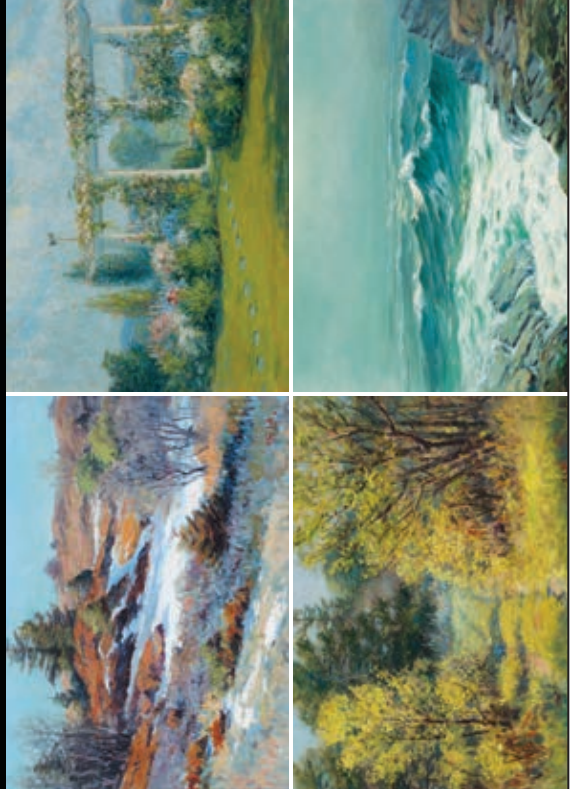
SUMMER 2015, VOL. 40, NO. 2, FREE

THE PAINTINGS OF JOHN GALVIN STEVENS ART GALLERY, UNE PORTLAND



PHOTO: DAPHNE HOWLAND

Paul and Nate Stevens admire *The Rift in the Reef* by John Calvin Stevens, one of 59 oil paintings featured in the exhibition. Paintings by John Calvin Stevens below: *November Snow*, 1914; *Garden on Craigie Street*; *Path Through Delano Woods*, 1913; *Burning Off*, 1914



PHOTOS: JAY YORK

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Earle Shettleworth to Retire this Fall

THE SUMMER ISSUE OF THE OBSERVER is dedicated to Earle G. Shettleworth, Jr., Director of the Maine Historic Preservation Commission and Maine State Historian. Earle recently announced his retirement after 42 years working for the state, and serving as director of Maine Historic Preservation Commission since 1976. He is the longest serving historic preservation officer in the nation and during his tenure commission has nominated 1,592 properties to the National Register of Historic Places. Throughout his career, Earle has served as a leader in efforts to preserve cultural and architectural landmarks in Portland and all over Maine. Earle is a graduate of Colby College, and earned his M.A. in architectural history from Boston University. At age 14 in 1962 he was recruited to serve on the Sills committee which founded Greater Portland Landmarks, and he signed the articles of incorporation in 1964. He is a prolific researcher, author, curator, and lecturer on topics in architectural and art history. In Earle's article below, he summarizes the enormous contribution that historic preservation has made to our state and our city.



Earle G. Shettleworth, Jr.

FIFTY YEARS AGO Senator Edmund S. Muskie drafted what would become the National Historic Preservation Act of 1966. This far-reaching legislation created a federal historic preservation program administered by the National Park Service in partnership with the states, local governments such as the City of Portland, and non-profit organizations such as Greater Portland Landmarks. Since 1971 the Maine Historic Preservation Commission has carried out the provisions of the 1966 act throughout the state, and Portland has been a major beneficiary of the National Register of Historic Places, architectural survey, restoration grant, Certified Local Government, and federal and state rehabilitation tax credit programs.

Since February, 1972, the Commission has nominated 73 Portland buildings to the National Register, starting with the Woodman Building, a Victorian commercial block at Middle and Pearl Streets. The city's most recent addition to the Register was the Nathan Clifford School in December, 2013. Register listing does not change an owner's private property rights, but it does offer a measure of protection from the impact of Federal, federally funded, and federally licensed projects. Registered properties also qualify under certain circumstances for restoration grants

and rehabilitation tax credits.

In addition to individual listings, Portland has 12 National Register historic districts. These include the Old Port, the Spring Street area, Deering Street, the Western Promenade neighborhood, and Stroudwater. The role of landscape architecture in defining the city's character is reflected in the 1989 listing of Lincoln Park, Deering Oaks, Baxter Boulevard, and the Eastern and Western Promenades. These federal designations provided direction for the city's formation of its own local historic districts.

Underlying all historic preservation efforts is the identification of historic resources based on documentary research and an understanding of building types and styles. Expanding on early architectural surveys by Landmarks in the 1960s, the Commission, the City, and Landmarks jointly published the Portland Historic Resources Inventory in 1976, a compilation of six districts and many individual structures worthy of preservation. Since the publication of the Inventory, the Commission, the City, and Landmarks have sponsored more than a dozen architectural surveys, which have included Brackett Street, India Street, Coyle Park and Fessenden Park in Deering, and Great Diamond Island and Little Diamond Island in Casco Bay.

During its 43 year history the Commission

periodically has had Federal matching grants to support the restoration of historic properties which are open to the public. Notable National Historic Landmarks such as the Tate House, Wadsworth-Longfellow House, McLellan House, and Victoria Mansion have benefited from these funds. This program also played a key role in supporting Landmarks' successful efforts in 1980 to save and restore the H. H. Hay Building in Congress Square. More recently, the nation's third oldest African-American church, the Abyssinian Meeting House on Newbury Street of 1828, has been the focus of a major preservation effort supported in part by grants through the Certified Local Government program.

Portland is one of ten Certified Local Government communities in Maine. These municipalities have adopted historic preservation ordinances that meet Federal standards and qualify them to compete annually on a statewide basis for Federal funds to undertake preservation projects in their cities and towns. Since 2007 the City has received these monies to assist in the staffing of the Portland Historic Preservation Board, which administers the city's preservation programs. Portland has one of the most active and effective municipal preservation offices in the state.

In 1976 Congress created an historic preservation tax credit for the rehabilitation of income producing properties listed in the National Register. A parallel state credit was adopted in 1999. The purpose of these credits is to encourage the adaptive reuse of historic commercial and industrial buildings in an effort to revitalize cities and towns as well as to save important parts of our heritage. Since 1978 Portland has been the beneficiary of 100 rehabilitation tax credit projects representing more than \$138 million dollars in private sector investment into the city's economy. Not surprisingly, the first such project was the Moulton Block on Commercial Street in the Old Port, the location for many successful tax credit projects. Current major rehabilitation projects underway in the city include the Eastland Park Hotel, the Nathan Clifford School, and the Press Herald Building.

When Landmarks was incorporated 51 years ago this summer, no one could have foreseen the vital role that historic preservation was destined to play in shaping the renaissance of the city we know today. The success of this contribution is due in large part to the long term commitment of the State, the City, Landmarks, the private sector, and local residents to work cooperatively and creatively for the common goal of a better Portland.

— Earle G. Shettleworth, Jr., Director
Maine Historic Preservation Commission
Maine State Historian

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THE PAINTINGS OF JOHN CALVIN STEVENS

ART GALLERY, UNIVERSITY OF NEW ENGLAND, PORTLAND



JOHN CALVIN STEVENS is one of Maine's cultural treasures. From 1880 until his death in 1940, he designed hundreds of buildings throughout the state and beyond, including over 300 buildings on the Portland peninsula alone, leaving an unmatched architectural legacy for future generations. Yet there was another side to his creativity – as a fine artist. From 1900 to 1920 he created hundreds of paintings with the Brush'uns, a talented group of plein air painters who frequented Cape Elizabeth, Capisic, Stroudwater, and the Casco Bay islands each weekend to capture the changing seasons of nature.

Greater Portland Landmarks is partnering with the Art Gallery of the University of New England to present the first comprehensive exhibition of Stevens' art work since 1940 at the Gallery through July 19.

The exhibition features 59 oil paintings, 6 watercolors, 10 drawings, 11 sketchbooks and 6 studies and even his paint box. There are also 2 paintings by other artists.

Members of the Stevens family are lenders of the majority of the works, along with several private collectors, libraries and museums. The exhibition was made possible with generous grants from the Quimby Family Foundation and the Rines Thompson Fund of the Maine Community Foundation.

AN IDEA GROWS

The idea for the show grew out of brainstorming for Landmarks' 50th anniversary celebration, when board member Nate Stevens, a great-great-grandson of the architect, noted that his family was informally taking stock of his many paintings. In his lifetime, Stevens showed and sold his work often, but also would give paintings to family members, friends, colleagues, and professionals in the area. The family was making an effort to catalogue his works and photograph them, using iPhones and their own cameras.

Earle G. Shettleworth, Jr., Maine State Historian, who has had a keen interest in all aspects of Stevens' work, agreed to serve as curator, working closely with Paul Stevens – an architect, Nate's father, John Calvin's great-grandson, and an early activist with Landmarks. While gathering works for the show, Paul discovered that his great grandfather was also a poet, with a keen sense of humor. John Calvin had this to say about his outdoor painting habit:

*He lugs a canvas, easel too,
Some brushes and a box,
He puts his easel up and then
He tries to paint the rocks. ■*

Interview with Paul and Nate Stevens

At Landmarks, we often discuss John Calvin Stevens' work as an architect, which has significantly defined Portland's sense of place. His buildings, which span many styles, especially Shingle and Colonial Revival, can be found in many parts of the greater Portland area (as well as elsewhere in the state and the country), as residential, office, and institutional buildings.

But Stevens was also an avid painter. His great-great-grandson Nate Stevens notes that Stevens would say that while his family went to church on Sundays, he practiced his own "religion," painting, much of it en plein air. We caught up with Nate and his father Paul at the University of New England where a collection of the paintings and drawings is being shown.

Both men are deeply interested in Portland's streetscape and development. Nate is a commercial real estate broker at CBRE/The Boulos Co. and a member of the Landmarks board. Paul, an architect since 1966 at the firm his great-grandfather founded in 1884, has been active with Landmarks and was an early activist against the urban renewal destruction of Spring Street.



Paul Stevens

How did this collection come to be?

Nate: This started with a few members of the family agreeing to take photos, just casual, iPhone photos, to take stock of all the artwork that was in the family. That led to somebody saying "Maybe we should get a professional photographer and do a catalog" and then that led to this show. The painting illustrated on the invitation was unframed and leaning against a wall by the T.V.

Paul: The family members did a lot of work packing and delivering all the art.

How did you get involved with Landmarks?

Paul: I joined in 1966 right after I moved to Portland from Philadelphia. My dad, John Calvin Stevens II, was a founder of Landmarks and the first president. He was busy at the firm and needed my help, and I said I'd come back temporarily — and never left.



Nate Stevens

I was on the board of Landmarks in the late sixties and early seventies. In the early seventies Pam Plumb and I led the fight to stop Spring Street's urban renewal, which was unsuccessful —

Nate: Except it could have been worse!

Paul: Yes, that's true. Landmarks was very unpopular then with the city leaders. Another interesting fact: I'd forgotten that the Landmarks logo was created by me around 1970. The slideshow at the 50th anniversary celebration reminded me that I had done the original pen and ink sketch.

Nate: I moved here from Tucson in 2007. I'd stayed there after school —

Paul: He was recruited by the University of Arizona for the swim team.

Nate: That's why I was in Tucson. I moved back for a lifestyle change and also to be closer to family. Growing up in the Northeast, you have the seasons, you have the ocean, you have the beach. I'm lucky enough that my family has a summer cottage on Little Diamond Island. The livability and the big urban feel in a small city are what make Portland so wonderful. I joined the Landmarks board in 2013.

What do you think preservation means for Portland today?

Paul: Portland got badly damaged from urban renewal, and in some ways we haven't really recovered come from it. The historic architecture has become so important, and that's good, but it's very very difficult to get any significant urban development going. There's a real fear of change, a resistance to new stuff, and as an architect that's frustrating. I think lots of attempts to do sensible development get turned down because of a fear factor. There is a real "nimby" attitude in the extensive public discourse we have in Portland.

Look at the Portland Company project, which I think is a wonderful project. But I fear it won't happen because there's so much resistance to it. I was very active with the Portland Society of Architects a few years ago, regarding the Williston West Church. Nate sold the building, and John Calvin Stevens designed the Parish House. The project approval was held up for years as a result of a lawsuit by several people in the neighborhood who did not understand the issues involved with the

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Portland Considers Two Proposed Historic Districts

PORTLAND HAS LEARNED TOUGH but important lessons from its unfortunate tear-down of Union Station and its dabbling with urban renewal. The result of the preservation activism that grew from those happenings — and the ongoing work of Landmarks — is now a dynamic 19th and early 20th century streetscape adapted to 21st century uses, something residents and visitors alike deeply appreciate.

Now an unprecedented level of new development is again challenging our sense of place, especially on the city's east side. Landmarks is working with the India Street neighborhood, new owners of The Portland Company, and the city to save Portland's immigrant and industrial history. Two new local historic districts are proposed for the India Street area and for the Portland Company complex to preserve historically significant buildings and take advantage of the social, cultural, and economic benefits of adaptive reuse of historic properties.

Historic industrial and modest-scale residences tell important stories

Unlike the Old Port, the Western Promenade, and other historic districts in Portland where there's a more consistent "high style" architectural fabric, many of the historic 19th and early 20th century buildings in the India Street neighborhood and on the Portland Company site are more functional and utilitarian.

In the India Street area, while no buildings remain from the earliest settlement, a wide variety of structures tell the story of Portland's evolution as a seaport, commercial and transportation center, and immigration hub. The area now proposed as a historic district — roughly bounded by Franklin, Middle, Congress and Mountfort Streets — contains landmark religious and educational structures like St. Peter's Church, Shaarey Tphiloh Synagogue, and the North School, and more modest retail, residential, and multi-family dwellings. Development pressures in the waterfront-adjacent area are putting these buildings, and their stories, at risk.

The former Portland Company at 58 Fore Street is the only intact locomotive manufacturing complex left in the United States. Its rugged, utilitarian brick masonry structures include a foundry where large-scale forged and cast iron components of steam engines, boilers, and rolling stock were made, along with a range of machine tools and marine equipment. This gritty ensemble is a character-defining element of Portland's identity, yet a concept plan currently floated by developers would demolish nine of the 14 historic buildings.

Industrial buildings are integral to a city's streetscape and history, says industrial historian Mary Habstritt.

"If we tear down all remnants of our industrial past, how will future generations learn about it? Even the unsafe and exploitative conditions for workers in 19th-century factories and the environmental consequences of heavy industry are part of that story," Habstritt said in a presentation, *Recycling New York's Industrial Past: Inspiration from Home and Abroad*. "A generation or two ago, we were all linked to producers, with relatives who worked in factories or on farms, their labor dedicated to making things. We are losing those connections: the memory of how we made things or even that we did, and still do." ■

The Portland Company: opportunity for preservation and new construction

IN 1974, THE MAINE HISTORIC Preservation Commission determined that the Portland Company complex is eligible for the National Register of Historic Places because it was the "foundry responsible for the manufacture of rolling stock and marine engines, which in turn drove the economic growth of Maine. The property derives its significance due both to the rarity of this type of antebellum foundry complex, and the widespread impact of its product line."

The major buildings have intriguing, large-scale interiors characterized by exposed brick and timber and steel trusses, spaces conducive to the variety of activities, including hotel, restaurant, retail, and event venues, that the developers are planning. And its ten acre site, offers

according to a historic significance and integrity report on the complex prepared by Sutherland Conservation & Consulting. "Additionally, the Portland Company buildings from the 1840s and 1850s are the only industrial buildings of that period remaining in the city of Portland today."

Long neglected, the buildings in the complex offer a variety of structural challenges for architects and contractors. Yet they "do not necessarily warrant demolition," according to the General Building Condition Report of the complex by Alfred H. Hodson, P.E., Principal of Resurgence Engineering and Preservation Inc., which found that much of the work and expense could be comparable to new construction, while providing a level of character unachievable any other way.

The City's Historic Preservation Board is currently considering a potential local historic district designation for the complex. The Board has conducted several workshops and site visits as preparation to determine the period of significance and boundaries. They are also evaluating the individual buildings for their significance and integrity, including condition, as they determine the classifications as contributing and non-contributing to the district. The Board's recommendations will go to the planning board and city council for final consideration and approval.

Landmarks supports a district boundary that follows the historic building footprints and the railroad-based site plan which includes the

major internal alleyways and Fore Street entrance, as well as a period of significance from the start of the foundry until the end of World War II. This represents 35-40% of the site. District designation will protect the contributing historic resources within the boundaries, provide greater clarity to the developers for their planning and provide a mechanism to review changes, alterations and new construction that transcends ownership.



Building 12, built in 1895, was the pattern storehouse for the Portland Company, and introduces the site from the west side of the complex.

ample opportunity for new buildings to complement the historic context, a goal that Landmarks supports.

"The buildings of the Portland Company complex have historic architectural significance because they remain substantially unaltered from the time of their original construction and consequently show clearly the distinguishing characteristics (design and construction materials) of secular distinctive types of industrial buildings constructed between 1847 and 1920,"

Twitchell Champlin Block: repurposed and revitalized

A RECENT EXAMPLE OF a masonry structure that was in very poor condition, and now has new life, is the former Cumberland Cold Storage building on the city's Merrill Wharf, which Waterfront Maine, with law firm Pierce Atwood as lead tenant, refurbished into a stunning office building. Winton Scott Architects, Visnick & Caulfield, and Carroll Associates worked on the design, with Sutherland Consulting advising on historic preservation tax credits.

The structure, built between 1884 and 1924 by Twitchell-Champlin Co. Wholesale Grocers, was a spice mill and canning plant, a fixture of the wharf and bustling Commercial Street. Eventually it was used for

storage. The extensive renovation was made possible in part by city tax increment financing and state and federal historic preservation tax credits.

"We wanted to have a building that was meaningful and said something to us," says attorney Dennis Keeler. "We were attracted to the idea of bring something back and having something that would allow us to be creative. There's no question that the fear of taking on this building kept coming up in every conversation, but its potential also kept coming up in every conversation."

The renovation garnered a Landmarks Special Preservation Honor Award and has helped spark revitalization of that area.



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India Street District: telling Portland's immigrant story

UNLIKE THE UPSCALE decorum of the Western Promenade, the India Street neighborhood at the base of Munjoy Hill has been a melting pot of people of various ethnicities and nationalities, what Portland's planning division director Alex Jaegerman calls a "center of opportunity."

The area was notable in the early to mid-19th century for its free black population, who worked in nearby maritime, railroad, and industrial operations and attended the Abyssinian Meeting House (built in 1828), according to architectural historian Julie Larry of ttl-architects. After the Great Fire of 1866, families of European and African American descent were joined by waves of immigrants including Irish, Italian, and Eastern European Jews. Each wave left its mark as they established houses of worship, residences and businesses, many of which still remain.

While Franklin Arterial cut off the area from the rest of Portland for years, new development and the city's new plan for Franklin Street are mitigating its isolation. The area is overdue for public attention, and now is an excellent moment to create a historic district to help manage rapid change. District designation provides a framework to preserve and update the historic buildings and to integrate new architecture among them, a strategy with proven success in the Old Port and Congress Street areas.



Hampshire Street retains its historic residential scale, and mix of single and multi-family houses.



The James McGlinchey Block (1868) on Middle Street is named for an Irish immigrant who made a fortune in America.



The 1923 Guild Hall of the Cathedral of the Immaculate Conception is a distinctive religious structure in the neighborhood.



This block of Newbury Street survived the Great Fire of 1866 and is where many African Americans settled.

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Paul and Nate Stevens

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adaptive re-use of the church. I fear that the owner has lost interest in the project.

Nate: My perspective, bringing my career into it and coming from a younger generation, is that the aesthetics of the city is a large part of what brought me back — the great feeling from the historic buildings and the cobblestone streets. But as a younger person you want to have a hand in how things progress, be involved in a city's evolution. I feel like preservation is a great balancing act: If you don't do enough, then we put our precious historic buildings in danger. But if you do too much and don't encourage new architecture then we risk being frozen in time.

What's a good example of

Portland breaking free of that freeze?

Paul: One of the things that is unique or has been important about Greater Portland Landmarks is that the organization has always advocated for contemporary design in historic settings. The Hyatt Place hotel on Fore Street is a great example. Not everybody likes it, but that's what makes a city inter-

esting. That has been very positive because it answers, what are the 21st century characteristics of that neighborhood.

Nate: Because of that, that area of Fore Street has become a peanut butter and jelly sandwich — you have opposites, which form a great streetscape. It's similar on Commercial Street with the Custom House and a glass building directly across the street. It's a great contrast. Otherwise, you have buildings like the Portland Harbor Hotel. That's what happens when you try to recreate history and ignore good design.

Paul: That's the kind of thing that in some cities people think is the appropriate thing to do. The initial drafts of the India Street form-based code ordinance applied the scale and proportions of the 19th century to yet-to-be built 21st century buildings, and that could make design very difficult to align with the code.

What would John Calvin Stevens have said?

Nate: Well, when you look at his designs over the years, he changed his designs as he progressed and evolved throughout his career. I do know that he wasn't a fan of contemporary art! But if you look at some of the buildings that he designed — a terra cotta roof in the West End!



New and old work well together on Commercial Street; the US Custom House (1868-71) and the modern addition to the Blake Warehouse.

Or when he did his first stucco building, I'm sure there were people who didn't like that at the time, but those designs are cherished today.

Paul: I think that it's highly likely that some of the work that he did wouldn't have been possible under these current and proposed design guidelines. You're going to have good buildings and bad buildings. It's appropriate to set limits. But to be creative in our own century, people need to be able to take some risks. ■

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Indoor Air Quality and Your Historic Property: A Matter of Life and Breath

IN THE 1980S, THE AMERICAN INSTITUTE OF ARCHITECTS reported that Americans spent 80 percent of their time indoors, that is, within structural envelopes of all types. Since then, that figure has risen to 90 percent, and most of that – 65 percent – is spent in our homes. Also since then, indoor air quality (IAQ) has become an increasingly important public health issue.

While outdoor air quality has been steadily *improving* since the 1990s, indoor air quality has declined, affecting the very young and the elderly in particular. That's in part thanks to the movement toward net-zero energy buildings, which involves air-sealing of the building envelope. For owners of older or historic buildings embarking upon energy efficiency upgrades like air-sealing this is an important personal health consideration, which also affects re-sale, if the results of the improvements inadvertently produce a "sick" house.

Spending more time in front of the computer and enjoying the benefits of climate-controlled indoor spaces are just two reasons why we're spending more time indoors. This lifestyle shift comes with a silent but considerable social cost in public health, including lost wages and productivity, higher insurance premiums, economic damage, litigation, and rising mortality rates. There are dramatic increases in the incidence of respiratory diseases like asthma and allergenic and immunologic reactions, fueled in some cases by more concentrated exposure to radon, carbon monoxide, Volatile Organic Compounds (VOCs) and off-gassing from carpeting; and mold and other airborne indoor pollutants (particularly from dampness).

With the increased costs of fossil fuels and the emergence of the sustainability movement, the impetus to tighten the building envelope and reduce energy costs has accelerated considerably, often putting building occupants at risk if the improvements – including natural or mechanical ventilation – aren't installed correctly.

For many years, the construction industry has relied upon the ASHRAE (American Society of Heating Refrigeration and Air-Conditioning Engineers) IAQ standards. Standard 62.1 is a minimum standard for commercial and institutional building ventilation. Guidance for residential structures is contained in ASHRAE Standard 62.2, Ventilation and Acceptable Indoor Air Quality in Low-Rise Residential Buildings. This remains the only nationally recognized indoor air quality standard developed specifically for homes, and is typically included in state and local building codes.



When air sealing your historic building, maintain indoor air quality by eliminating moisture and dampness first, and always ensure adequate ventilation.

How Do You Ensure that Energy Efficiency Measures are Safe?

There are several ways to help ensure that any energy efficiency improvements you make to your building are safe:

- Incorporate sound, contemporary IAQ principles in architectural design and rehabilitation, through competent, building code-compliant installation.
- Reduce or eliminate moisture and dampness first. Check for inadequate roof drip profile and poor site drainage or leaking foundation walls, for example. Install a basement floor vapor barrier and gutters if needed.
- Seek a certified professional to conduct blower-door and air quality tests *before and after* your home has been improved to attain minimum air-change-per-hour thresholds.
- Maintain ductwork sanitation and change air filters frequently.
- Install an air-to-air heat exchanger sized to your building to provide a constant flow of fresh air without losing heat.
- Use discretion in choice of materials. For example, choose low or no-VOC paints and finishes. When applying, provide ample natural ventilation during and after the process. Plan interior repainting for the summer months. Buy only low off-gassing carpeting and don't use such carpeting in frequently occupied rooms.

■ Avoid closed-cell urethane spray foam insulation. *Fine Homebuilding* (April, 2013) reports that a number of states are in litigation with manufacturers of this product because occupants in homes where it has been used have become ill.

In 2006 ASHRAE undertook a comprehensive update of IAQ standards (*Indoor Air Quality Guide: Best Practices for Design, Construction and Commissioning* <https://www.ashrae.org/resources-publications/book-store/indoor-air-quality-guide>) – but only for new commercial and institutional buildings. In the residential sector, homeowners often opt to air-seal their homes and install additional insulation themselves.

For additional information, contact the Maine Indoor Air Quality Council (<https://maineindoorair.org/>) or download *Top 10 Ways Homeowners Can Ensure Good Indoor Air Quality* (<https://www.ashrae.org/resources-publications/free-resources/10-tips-for-home-indoor-air-quality>).



Christopher Closs

Landmarks' Preservation Services Advisor
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ccloss@portlandlandmarks.org
Providing historic preservation technical assistance and tax credit pre-assessments.

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Landmarks Calendar

Greater Portland Landmarks looks forward to engaging in advocacy and education to preserve the extraordinary historic buildings, neighborhoods, and landscapes that make greater Portland and increasingly popular place to live, work and visit. We invite you to join us!

PROGRAMS & EVENTS

The Preservation of Portland Since 1961

Fridays, 10:30 am – 1:30 pm.

Landmarks will be open to view our new large scale murals depicting the evolution of Preservation in Portland in images and text in the Gregory W. Boulos Gallery of Architecture and Design at Landmarks' Safford House headquarters, 93 High Street, Portland

Art Exhibition: The Paintings of John Calvin Stevens

Through July 19, Wed., Fri.- Sun., 1 pm – 4 pm, Thurs., 1 pm – 7 pm

An exhibition featuring the landscape paintings of noted architect John Calvin Stevens, many painted *en plein air* with a group of local artists known as the Brush'uns who depicted scenes in Cape Elizabeth, Capisic, Scarborough, Stroudwater and more. Presented with support from the Quimby Family Foundation and the Rines Thompson Fund of the Maine Community Foundation. University of New England Art Gallery, 716 Stevens Avenue, Portland.

Portland Observatory Museum Open for the Season

May 23 - October 12, 10 am – 5 pm daily, last tour at 4:30 pm

Guided tours of the last remaining historic maritime signal tower in the country. Amazing views and fascinating history appeal to visitors of all ages. Landmarks members receive free admission. 138 Congress Street, Portland

Flag Day, Portland Observatory Museum

June 14, 2015, 10 am - 5 pm

A free day of family-friendly activities and tours at the Portland Observatory Museum. Raising of the flags at 10 am, sea songs with David Peloquin throughout the day, and tours of the tower, Eastern Cemetery and Munjoy Hill. 138 Congress Street, Portland

En Plein Air: 2015 Historic House Gala

Saturday, June 20, 6 – 9 pm

Featuring the Forbes Webber House (1857) on Stevens Avenue, a lovely Greek Revival dwelling with extensive perennial gardens that once served as the President's House for Westbrook College (now the University of New England, Portland campus). View the John Calvin Stevens Paintings exhibition at the UNE Art Gallery across the street, enjoy delicious wines and hors d'oeuvres, and bid on unique "en plein air" auction items. For tickets and more information:

www.portlandlandmarks.org

Tours of the US Custom House, Portland

July 1 - October 21, Wednesdays, Noon – 1 pm

Join us for a guided tour of the interior of the Custom House of 1867-72, designed by Alfred B. Mullett to impress all those who arrived in Portland with its grand scale and its beautiful marble, decorative plaster and gold leaf. 312 Fore Street, Portland. Advance registration required: www.portlandlandmarks.org

Sunset Tours at the Portland Observatory Museum

July 16 – September 3, 5 - 8 pm

Experience Casco Bay as the sun goes down. 138 Congress Street, Portland. Landmarks members receive free admission.

Homes of Portland's Golden Age

July 31 – September 10, Fridays, 11 am – 12:30 pm

This tour features the neighborhood surrounding two great streets, State and High Streets, that were noted in the 19th century for magnificent residences and houses of worship. Tour begins at Greater Portland Landmarks, 93 High Street. More information:

www.portlandlandmarks.org

Painting the John Calvin Stevens Landscape

Friday, July 11, Saturday, July 12, and Sunday, July 13

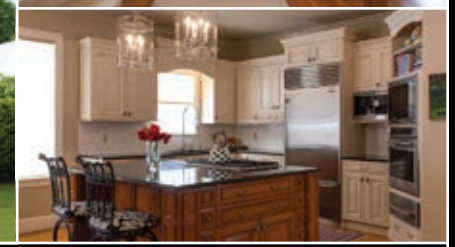
Cooper Dragonette will lead a plein air painting workshop featuring sites in Cape Elizabeth and Portland favored by Stevens, presented by Maine College of Art. For more information and registration: Continuing Studies at www.meca.edu

For more information, and to register for events and programs: www.portlandlandmarks.org or call 774-5561



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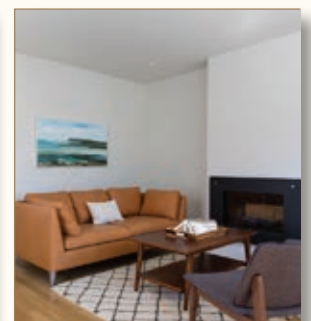
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