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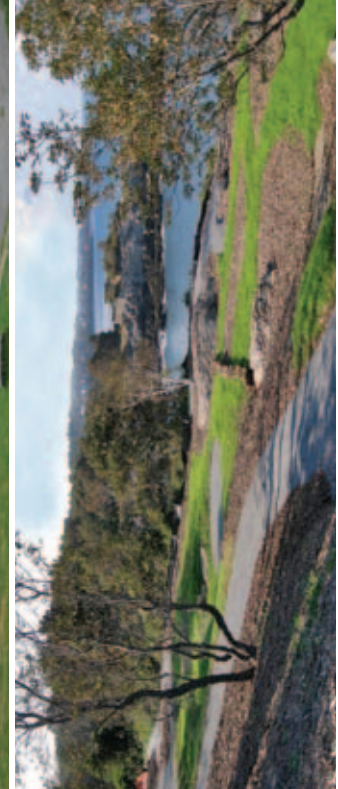
Cultural Landscapes: Protecting Our Places



LYNN SHAFFER



HILARY BASSETT



LYNN SHAFFER

Portland Head Light, Goddard Mansion, and the new Arboretum are all important parts of Fort Williams Park in Cape Elizabeth, a multi-faceted historic cultural landscape.

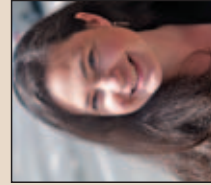
WHAT'S
INSIDE



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FLAG DAY

Portland Observatory Museum
THURSDAY, JUNE 14, 2012

FREE ADMISSION - 10 AM - 5 PM

Spend one hour or all day celebrating the opening of the 1807 Portland Observatory Museum and the rich history of Munjoy Hill!



- 10 am** **Welcome and raising flags**

- 10 am - 5 pm** **Tours of the Portland Observatory Museum**
Volunteers will be stationed on each floor to answer your questions. Complimentary passes valid for the 2012 season will be given if crowds require limiting numbers of visitors in the tower.

- 10 am - 2 pm** **Craft activities for children**
On the Portland Observatory Museum lawn, weather permitting.

- 11 am - 4 pm** **Face painting for children**
On the Portland Observatory Museum lawn, weather permitting.

- Noon - 5 pm** **Sea songs and music by David Peloquin**
Sea chanteys, beautiful ballads and songs of the sea celebrate Maine's maritime heritage.

- 12:30 & 2 pm** **"The First Feud" presentation and reading**
Children's author Lynn Plourde and illustrator Jim Sollers talk about their book "The First Feud".

- 2:30 pm** **Walking tour of Munjoy Hill**
Tour departs from the Portland Observatory Museum.

- 4 pm** **Walking tour of Eastern Cemetery**
Tour departs from the Portland Observatory Museum.

Presented by Greater Portland Landmarks in cooperation with the City of Portland. The Portland Observatory Museum is open daily May 26 through Columbus Day, October 8, from 10 am-5:00 pm. For more information: www.portlandlandmarks.org

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Dear Members and Friends:

COMING OUT OF A RECENT MEETING in City Hall, I heard my neighbor say, “you know, I think this project is all the better because of the public process. It was important for everyone to have a chance to have their say.” The project in this instance was the Fort Allen Park master plan, a joint project of the Friends of Eastern Prom and the City of Portland. Over the course of many months, including community workshops and meetings, the plan was modified and adjusted in response to feedback from city staff, historic preservation and planning boards and community members. Paths, seating, accessibility, historic landscape design, military installations, memorials, and especially the placement of trees and impact on views were the subject of much discussion and debate. After two hours of public testimony and board deliberation, the Historic Preservation Board unanimously approved the final plan, which Landmarks wholeheartedly supports.



Just two days before, I attended a planning board workshop on a proposed zoning change requested by Dr. Frank Monsour of Brisbane, Australia, the new owner of the Williston West Church (1888) and Parish Hall (1914), the historically significant complex designed by Francis Fassett and John Calvin Stevens respectively. The former congregation sold the buildings when they committed to a shared ministry as the Williston-Immanuel United Church at the 1928 Gothic style religious structure on High Street. Dr. Monsour is requesting a zoning change to allow a portion of the Parish Hall to be used as office space for up to fourteen employees of his computer software business. Plans for the Parish Hall also include three residences, including two owner's units and a caretaker's apartment. Dr. Monsour is still developing plans for the Sanctuary, which he hopes to make available for community use. In exchange for flexibility on the zoning, which prohibits the office use, the City of Portland will require completion of specified projects, among them a new roof for the Sanctuary, to preserve the historic buildings for another 50 years, off-street parking for all employees, as well as compliance with agreed-upon guidelines for the buildings' use.

Five hours of testimony reflected a wide range of opinions for and against, suggestions, and questions

from nearly 100 attendees. Landmarks reviewed over 200 pages of city documents, architectural plans, records of Church use of the buildings, and planning staff commentary. Based on that information, and with endorsement from our board, I presented a detailed statement outlining Landmarks' general support of the plan, along with seven changes that we recommend. (See www.portlandlandmarks.org)

The church complex is a unique structure within the historic neighborhood that requires significant investment in its preservation and is challenging to reuse. Therefore, the zoning flexibility makes sense in exchange for the preservation of these unique buildings. We are concerned, however, that the preservation projects be carefully specified to achieve the 50 year goal, and that adequate safeguards and performance guarantees are in place to be sure that the work is done and agreed provisions followed. On the whole, we believe that the proposed uses are largely benign to the character-defining features of the building, especially the Sanctuary, with its important stained glass and dramatic interior features. We will continue to participate in these discussions, listen to neighbors and constituents, engage in community process, and keep you posted as the proposal for the preservation and reuse of these important buildings evolves.

Beyond Portland, at a recent Landmarks panel discussion Joyce Taylor of the Maine Department of Transportation reinforced the value of the public input received in planning for the Veterans Bridge, now nearing completion, and the Martin's Point Bridge, for which proposals are currently under review. In her mind, the public process contributed a great deal to the bridge design process, and showed that constituents view bridges more broadly as gateways and community amenities. Citizens who participated in community meetings learned from each other, and MDoT staff, contractors, and consultants gained new insights as well.

We all benefit from this culture of civic engagement. Community process takes time, involves extensive listening, and being open to hearing a wide range of voices and points of view. Not everyone will get what they want, but if people have something to say, they will have a chance to participate and be heard.

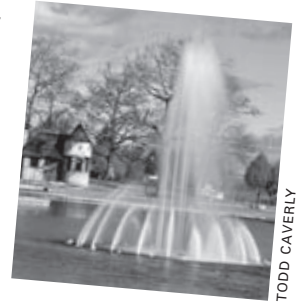
– HILARY BASSETT *Executive Director*

IN THE NEWS

Maine Landscapes Featured in “What’s Out There”

Thanks in large part to work by the Maine Olmsted Alliance years ago, Maine is the most represented state in a project of the Cultural Landscapes Foundation called “What’s Out There.” “The goal of this searchable, easy-to-navigate database is to raise public awareness of the rich diversity and interconnectedness of our shared designed landscape heritage,” according to its website. “Spanning over two centuries of American landscape design, the What’s Out There database is searchable by landscape name, locale, designer, type, and style.”

Theresa Mattor, a landscape architect and author, with Lucie Teegarden, of *Designing the Maine Landscape*, is contributing to the project. She was a member of the team that did the original landscapes survey for the Olmsted Alliance (now merged with the Maine Historical Society), a 10-year endeavor completed in 2000 and funded by the National Endowment for the Arts.



TODD CAVERLY

The two projects don't overlap completely. Some sites found in the Olmsted survey don't qualify for the Washington DC-based “What’s Out There” catalogue because they are too private, no longer exist, or no longer possess their original design integrity.

“All of these landscapes exist. There are no lost landscapes,” says Mattor, who is writing the essays and contributing some photos. “Each entry gives you the essence of these properties, with the idea that a person could do further research.”

The database, which can be found on the foundation's website at <http://tclf.org/landscapes>, is structured to be useful to researchers like historians, to landscape architects and gardeners, to students, and to tourists interested in finding and exploring designed landscapes. Each entry contains photos and a descriptive essay of about 200 words. It is available on the web and a version will soon be structured for use by mobile phone.

“Maine is kind of the prototype for what we're hoping to do in other places over time. It's amazing that the Olmsted Alliance had the foresight to do their survey in the first place,” says Courtney Spearman, “What’s Out There” project manager. “And Theresa is amazing, her range of expertise and her commitment to this project is phenomenal. It's also very helpful that she's been involved from the beginning. This project would not happen without her.”

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Greater Portland Landmarks promotes preservation and revitalization of historic buildings, neighborhoods, and landscapes and encourages high-quality new architecture to enhance the livability and economic vitality of Portland and surrounding communities.

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CULTURAL LANDSCAPES: Protecting Our Sense of Place

When painters paint, writers write and tourists travel, they often revel in what we call a “sense of place.” Sites that possess that quality are more formally known as “cultural landscapes” and deserve recognition and protection.

What is a Cultural Landscape?

Cultural landscapes are recognized and defined by the World Heritage Committee of UNESCO as “distinct geographical areas or properties uniquely representing the combined work of nature and of man.” The Washington DC-based Cultural Landscapes Foundation similarly describes them as “sites associated with a significant event, activity, person or group of people. They range in size from thousands of acres of rural land to historic homesteads. They can be grand estates, farmlands, public gardens and parks, college campuses, cemeteries, scenic highways, and industrial sites. They are works of art, narratives of cultures, and expressions of regional identity.”

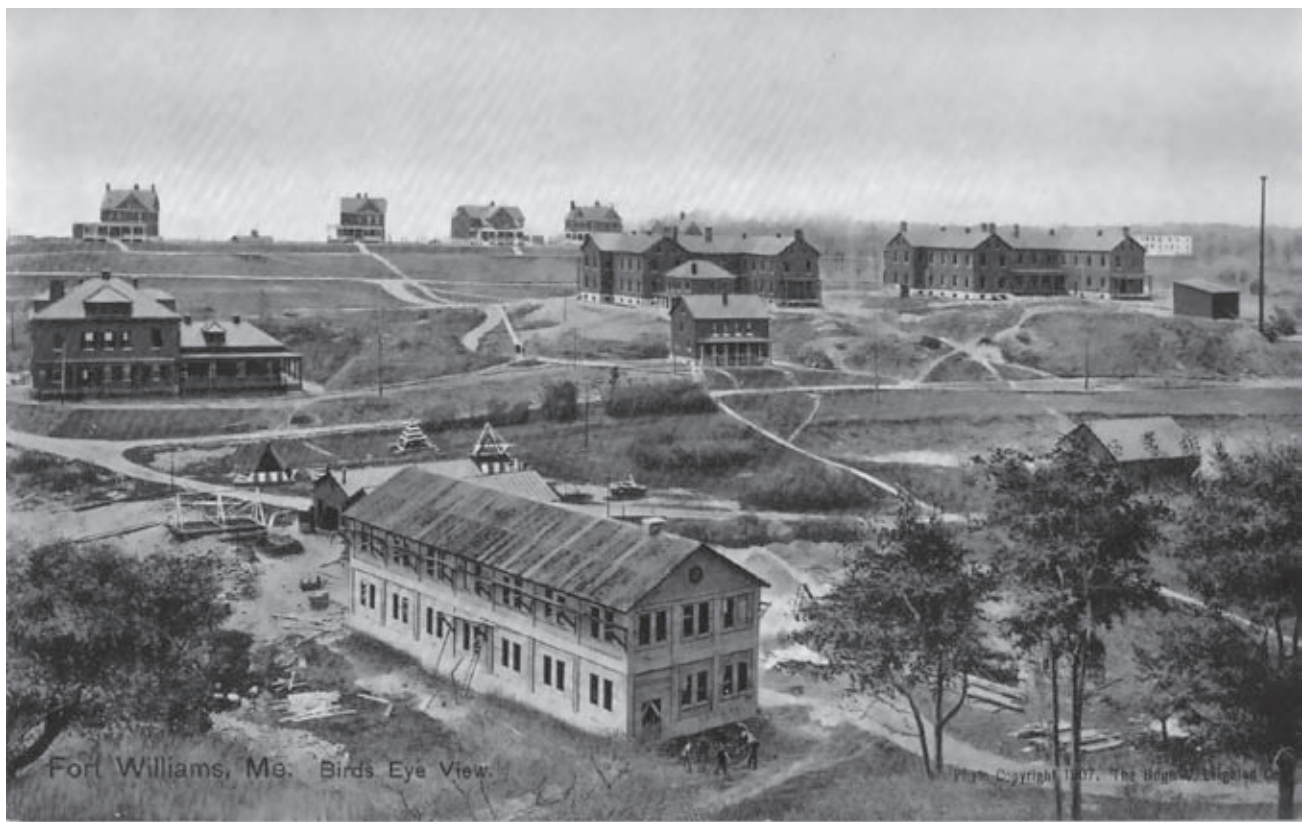
The Cultural Landscapes Foundation also categorizes such sites into four types.

- **Designed Landscape** – designed or laid out by experts or amateurs in landscape architecture, architecture, horticulture or gardening
- **Vernacular Landscape** – shaped or evolved through use by people or groups of people, like a farm or estate.
- **Historic Landscape** – associated with a historic event, activity or person.
- **Ethnographic Landscape** – with natural and cultural resources that a people defines part of their heritage (like Native American landscapes).

Fort Williams – A Cultural Landscape in Many Ways

The beauty and importance of cultural landscapes may seem obvious when defined this way, but as times change and communities evolve, decisions about place can be fraught with questions about land use, public and private property rights, community and individual desires, and financial issues.

Fort Williams in Cape Elizabeth is a fascinating example of a cultural landscape, a striking public park on the rugged Maine Coast. The Portland Head Light (1791) and Keeper’s House (1816) are at one end and the Goddard Mansion (1858) at the other. Today most people think of it as a beautiful example of open space, but it has an extensive military history that illustrates Maine’s once highly strategic importance. That history is recalled by remnants of installations such as Battery Blair. In fact, in the mid-20th century, Ft. Williams was a dense community of buildings and barracks covering most of the site. The Goddard Mansion, one of the earliest grand seaside cottages and later the officer’s club for the fort,



A cultural landscape that continues to evolve, Fort Williams is seen today as a recreational and tourist destination, but its role as a military installation predominates in this 1907 postcard.

is also a relic of one of Maine’s premier architects of the 19th century, Charles A. Alexander (1827-88). A newly designed and planned Arboretum, a private initiative, will be a series of designed landscapes – each addressing a theme, that will also rid the coastal terrain of invasive plant species that have been overrunning the park and preventing the healthy growth of native trees and plants. As a public green space, the 90-acre park is used by residents and nonresidents alike for strolling, jogging, athletic events and picnics.

Fort Williams, then, is a cultural landscape that is a collection of cultural landscapes, and the town of Cape Elizabeth has wrestled with many competing issues related to its care since it voted in 1964 to buy the closed fort from the federal government for \$200,000. Discussions about what to do with the park began then, and the town rejected many opportunities to develop it, from proposals for a coastal science park to low-income housing. In 1979, the town designated it as Fort Williams Park, and the basic approach to its care and development has been from that perspective.

“Fort Williams is unique,” says William Nickerson, chair of the Fort Williams Advisory Commission, a seven-member board that works with the town’s planning board, reviews use requests for the park, and advises the town council on park policy issues, including long-term planning issues. “It has scenic, natural, and historical

qualities. We’ve struggled as a commission for years with very limited financial resources.”

The town wants to protect the park’s neighbors from noise and disruption while keeping it open to the public. In fact, free access to the park for all visitors, resident and non-resident alike, remains a town priority. But it needs funding to improve and maintain the buildings, structures, parking, and green space. An updated master plan, prepared by Mitchell & Associates, which is expected to be approved at about press time, builds on master plans developed throughout the years. Priorities include promoting safe access, enhancing visitor awareness, protecting natural resources, maintaining and strengthening the park’s historic identity, finding compatible uses, and a sustainability plan, according to Nickerson.

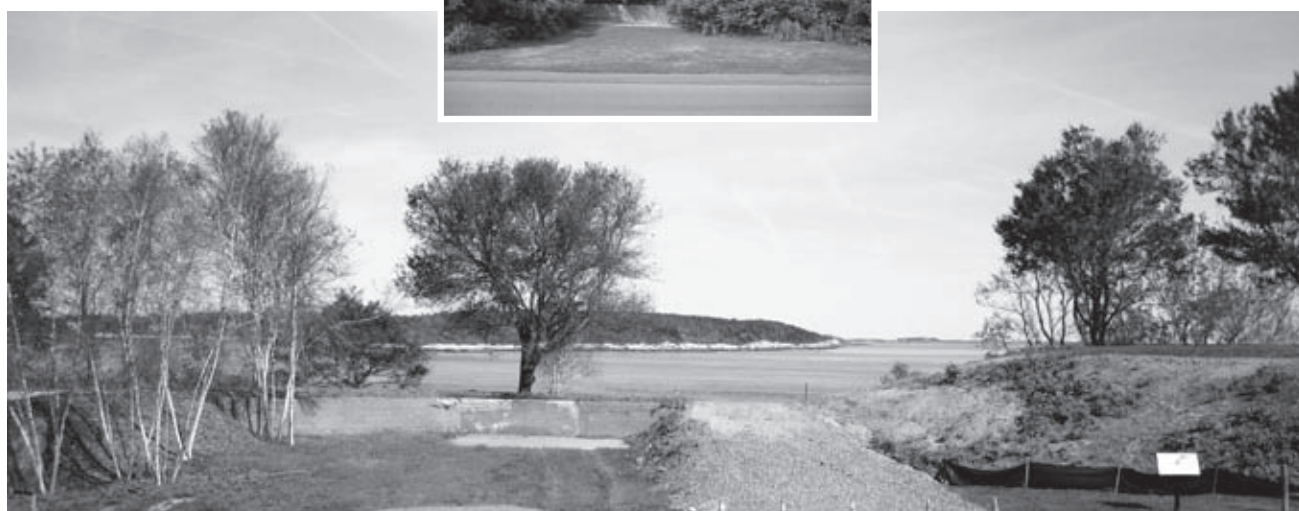
“I see Fort Williams as a prototype for the types of discussion for other places around Maine,” says Terry Dewan of Terrance J. Dewan and Associates, a landscape architecture and planning firm, and one of the architects of the planned Fort Williams Arboretum. “There are a lot of questions and lessons to be learned about how to coordinate the management, design, funding, and public participation, which is sometimes at cross purposes. The challenge is to make sure they all fit, that it’s a pleasant tapestry that’s created.”

Though access to the park is free, some uses require fees and have helped boost funding. Bus fees, vendor contracts, payments from the Beach to Beacon race (a new development; the race hasn’t paid in the past). These fees, new rental opportunities in some park buildings, and private contributions have helped not only increase park revenue but also steady it, according to Nickerson.

“Given the interest that people have in Fort Williams – everybody has their view of what it should be and what it shouldn’t be – I have been heartened by the fact that people seem to believe what we’re proposing for the park is respectful,” Nickerson says. “We’ll have had public hearings. We met with interest groups, people interested in Battery Blair, Goddard Mansion, the Little League that plays there, tenants of the buildings, the dog walkers, the neighbors, to see what they wanted and what they didn’t want. In all of these public forums and a survey that gave us feedback, we’ve tried to be very open in allowing for public discourse. Fort Williams is the one thing here that most people have interest in, that more people use. Part of this is an educational process.” ■



Before and after views highlight the Arboretum at Fort Williams Park, a volunteer project of the Fort Williams Foundation to create fifteen distinctive landscapes around the park perimeter.



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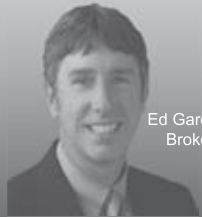


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Kate White Lewis joined Greater Portland Landmarks in March as its first full-time director of development. She had worked for 11 years as a fundraising consultant for several nonprofits in northern New England, working mainly on multi-million dollar capital campaigns. She has degrees in political science and French from the University of Vermont, where she concentrated in environmental studies. She lives in South Portland and wishes she had known more about how Landmarks could have helped her when tackling updates and renovations to her 100-plus-year-old house. That need for more awareness about all Landmarks does is part of what guides her in her new role.

How is your first month going?

I am impressed with the energy here. One of the reasons I wanted to be here is that the strategic plan was just completed. There is a lot of focus on the progress of this organization and where it's going. There's energy on the part of the board and the staff. It's quite exciting to be in a public room where the issues of the day are being presented and debated and know there are a dozen trustees listening and adding to the conversation.

What is your goal as Director of Development, aside from the obvious one of raising funds?

I am very interested in connecting Landmarks supporters with their areas of interest in what we do, in connecting donors with things they want to support. I'm talking to board members, I'm talking to donors, I'm talking to volunteers so that we can secure the human and financial resources that we need to fulfill our mission.

I'm particularly energized about the newly created strategic plan. Landmarks is coming out of a successful capital campaign, and there are a number of programs that they haven't scratched the surface of. I'm looking forward to building those programs.

Where do you see potential?

We have a great opportunity to strengthen our relationships with our greatest supporters; it's been a matter of having enough time and people to invest in that. We have an extraordinary opportunity to make this organization more visible. Our work is excellent work with an excellent mission, and people aren't aware of it enough.

People can see the results of our work every day all around them. Why do the historic designations in this city exist? Well, Landmarks worked for them. How are people coming together over the issues of the day that are affecting our landscape and built environment? Well, Landmarks is working with all parties on those issues. Why does the Observatory stand on Munjoy Hill? Because Landmarks manages it well and conducts educational programs and has restored it.

I think that there are many more examples in greater Portland, not just downtown, where Landmarks has made a difference and can make a difference. It takes resources for us to make an impact in all parts of greater Portland and other communities that touch Portland.

Have you always had an interest in historic preservation?

I have always had an interest in enhancing communities. When I was still in college I did a lot of grassroots work in environmental issues like clean drinking water, clean air, land protection. I started to learn to connect people to opportunities in their community where they can make a difference and to organizations that can make a difference.

I understand the value of historic preservation because of where I grew up in Rhode Island. Much of my child-



Kate Lewis

hood was spent in Newport, which has very significant history. We learn a lot from our history, and buildings tell the story of the people who inhabited them. Old buildings tell you a lot about how people lived, how technology has progressed, and why they've lasted so long.

What would you like people to know about Landmarks?

I don't think that the younger generation in Portland, especially people in their 20s, 30s and 40s, have a deep enough understanding of the history of this place and what it's taken to preserve its character and history. Or that this organization has been one of the most important players in the decade(s) before they were born, in the late 60s and 70s when there were volunteers lined up in front of bulldozers preventing destruction of buildings.

I myself didn't understand those stories until I was considering this position, and now that I know them I think we should shout them from the rooftops.

I also want people to understand that this organization is very determined to convene key players and connect people to the future in a way that breaks down barriers to a healthy community. We're trying hard to promote preservation principles and education so people see we have shared goals for the community to grow and thrive.

For example, there's not enough understanding that preservation really is green and really is key to a sustainable community. There's a lot of emphasis at Landmarks that preservation is happening all around us all the time.

Where are the resources going?

In the next year we want to double the staff time that is dedicated to preservation advisory services. We have calls coming in all the time from people who want technical expertise as they're renovating a home or a commercial building. We have an urgent need to handle those inquiries.

And we have people coming in all the time interested in exploring Portland. Landmarks is one of their first stops when they come here. We operate the Observatory, Portland's signature landmark, and have developed walking tours and information for people interested in the city and its architecture. There's a lot of interaction with the public and it takes time to train volunteers and it takes resources to meet the demands of the public.

We also must invest in advocating for best practices in the issues of the day that will affect the character of this community. We need funding over the long term so we can continue to do what we're doing for the next 50 years. We're coming up on our 50th anniversary. Landmarks has something to say about development and how it fits into the landscape for the best possible outcomes. We want to know all parties, listen to all parties and work with all parties for the best outcome for the community and the fabric of this place. In 50 years the buildings that we're building today are going to be historic. ■

Winslow Homer Studio to Open in September

AS IN SO MANY SPOTS ON THE Maine coast, the private nature of the mostly seasonal Prout's Neck community has created a sort of residential preserve, where waves churn at the craggy land's edge very much as they did when Winslow Homer stayed there, trudged the Cliff Walk, and painted there. In September, the Portland Museum of Art will open the doors of the studio to the public after what has been an extensive and careful restoration.

In 1883, Homer turned to architects Francis Fassett and John Calvin Stevens to convert a mansard-roofed stable into his studio and living quarters. The architects added a balcony overlooking the ocean and studio space on the back.



Winslow Homer's studio is being restored to the period from 1883 when he lived and painted there till his death in 1910.

In addition, Winslow Homer and his brothers Arthur and Charles, Jr. each commissioned Stevens to design a rental cottage. The artist responded warmly to Stevens' request for payment in the form of "Any Production of Winslow Homer;" in return giving him a major oil painting of the studio itself. "The Artist's Studio in an Afternoon Fog" is now at the Memorial Art Gallery in Rochester, NY.

In 2006, the museum bought the studio, which was designated a National Historic Landmark in 1965, from Homer's great grand-nephew Charles Home Willauer. The project attracted attention as a national treasure and is well on its way to its \$10.5 million goal to support its acquisition, preservation, interpretation, and endowment.

The museum is restoring the studio to the period when Homer lived there from 1883 until his death in 1910 and painted some of his best-known works. That has meant removing non-historic additions that had been built over the years and re-creating the flow of rooms and light through windows that Homer knew when he lived there. Repairs included solidifying the foundation, fixing water infiltration and structural damage, conserving the chimney and fireplace, restoring the original mantelpiece and reproducing a large ocean-facing window. Massive Eastlake style support brackets under the balcony were restored and structurally enhanced.

"The Museum made a bold move in acquiring the studio, which was at great risk of being lost to the pressures of coastal real estate development," said Hilary Bassett, Executive Director of Greater Portland Landmarks. "Many major Homer paintings are directly tied to this place. It is wonderful that the building will be preserved so that future generations can better understand the artist and his work."

Visitors will walk through the tiny building and see where Homer ate, slept, and painted, the views he saw from his porch and his windows. They will see artifacts and books of his on shelves, walls, and tables. Reproductions of paintings and magazine covers will show what he was working on there. ■

The Studio will welcome its first visitors September 25; tickets go on sale this summer at www.portlandmuseum.org.



MEET THE AUTHORS Maine Books for Kids At the Portland Observatory Museum

138 CONGRESS STREET, PORTLAND

Maine Authors and Illustrators read and talk about six great children's books; for ages 1 and up



Lynn Plourde, author and Jim Sollers, illustrator; *The First Feud*
Thursday, June 14, 2012, 12:30 pm & 2:00 pm

It's a tale of foolish one-upmanship on a grand scale but with a message for each of us as individuals, and although the mountain is Maine's famous Katahdin and the sea is the North Atlantic. This story will be appreciated by readers everywhere.



Angeli Perrow; *Lighthouse Dog to the Rescue*
Tuesday, July 10, 2012, 1-2:30 pm

Pauline, the lighthouse keeper's daughter, does not realize just how brave and loyal Spot her pet spaniel is until the night a terrible blizzard hits. Based on a true story from Maine's maritime history.



Chris Van Dusen; *The Circus Ship*
Tuesday, July 17, 2012, 1-2:30 pm

When a circus ship runs aground off the coast of Maine, the circus animals must stagger to the shore of a small island. Loosely based on a true event, the story celebrates friendship and community.

Connie Smith; *Pea Soup Fog*
Tuesday, July 24, 2012, 1-2:30 pm

A thick fog covers the town and no one will listen to a small girl's advice. The butcher, the baker, and the candle-maker finally listen to the girl's wisdom, share a wonderful meal, and see the fog vanish.



Toni Buzzeo; *A Lighthouse Christmas and The Sea Chest*
Tuesday, July 31, 2012, 1-2:30 pm

In *A Lighthouse Christmas*, a wild Christmas Eve storm helps Frances and her brother realize that the most important thing about the holiday is being together. *The Sea Chest* recounts the tale of how a sea chest, blown ashore in a fearsome winter storm, was a gift that would change Maita's life forever. Based on a legend about the Hendricks Head Lighthouse, West Southport, ME.



For more information: www.portlandlandmarks.org

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The library's slate roof and decorative finials were among major restorations done by local trade artisans.

Walker Library Rescue Nearly Complete

THANKS TO PUBLIC advocacy, including consultation from Chris Closs, Greater Portland Landmarks' Preservation Services Advisor, city support and continued stewardship from its original trust, the 1894-built, Frederick Tompson-designed Walker Memorial Library has retaken its place as a focal point of Westbrook's Main Street.

The library's whimsical turrets, details and terra cotta elements are striking, and similar to the little castle Tompson designed the same year for Portland's Deering Oaks. Restoration and repair to the Walker Library roof, steps and other areas of the building's envelope has stanchied the deterioration caused by water leaks and overall neglect.

A large 1989 addition holds most of the library's collection and gathering areas, but allows the 19th century original building to remain prominent architecturally. Though an eminent fixture of Main Street, the building suffered the neglect of a city struggling with other pressing priorities and budget pressures. Ted Angel, a trustee for the library, would walk past the library and into various offices, at Greater Portland Landmarks and elsewhere, looking for ways to save the building.

"I call it urban hiking," Angel says. "Landmarks and Maine Preservation were both generous with their time, advice, and moral support."

Without the work, which included extensive, highly specialized repairs to the slate roof by The Heritage Company, the building could have deteriorated beyond help, according to the project's architect, Curt Sachs, a specialist in preservation projects. Additional repairs to the building envelope, including the masonry and

foundation have made the building water tight and will help the building last another 60 years, he says.

"The Library preservation is a great save," said Landmarks' Executive Director Hilary Bassett. "This building is a beautiful civic space that inspires community pride. The fact that citizens like Ted Angel and Curt Sachs stepped forward to work in partnership with town



Trustee Ted Angel and architect Curt Sachs were instrumental in saving the library.

leaders to preserve the building deserves recognition." At the rededication ceremony in April, Westbrook leaders and Library officials announced a \$500,000 fund drive to help complete the restoration of the interior of the building. These funds will restore water damaged historical wainscoting, windows, and other original interior features to return the 1894 interior to public use.

"This renovation is important for two reasons," says Karen Valley, the library's director. "The building itself is important historically and it's open to the public, while so many historic buildings are not. And the library itself is a learning institution, a place of comfort for the community. We play an important part in the community for learning and enjoyment." ■

Historic Cultural Landscape: Archaeology Informs Fort Allen Park Restoration

THE CITY OF PORTLAND and the Friends of the Eastern Promenade have developed final restoration plans for one of Portland's earliest historic cultural landscapes, Fort Allen, which sits on the strategically important bluff overlooking Casco Bay and the mouth of the Fore River. This crescent-shaped earthwork is believed to have been erected in 1814 to thwart a repeat of the British naval bombardment of October 18, 1775, which destroyed much of the town and forced a temporary abandonment of Portland.

Greater Portland Landmarks' Preservation Services Advisor is assisting the City with an important above-ground feature of the fort: the replication of the two oak-cannon carriages and their wooden wheels. Maine's only wheelwright and several in-state millwork shops will be able to recreate this martial site furniture from original US Ordnance Department shop drawings.

While no shots were ever fired from there, Fort Allen's unique landscape, consisting of earthen berms (parapets) that protected gun emplacements, survived years of neglect and was included in land acquired by the City when the Eastern Promenade Park was established in 1890. Yet one mystery about the fort's origins has lingered: whether these earthen parapets were actually built in haste 39 years earlier, after Portland (then Falmouth) was confronted with the sudden appearance of the British frigate Cerberus, just two weeks after Captain Henry Mowat had sailed into port on October 16, 1775 with his fleet of five ships. Mowat demanded the surrender of the settlement's armaments and an oath of allegiance to King George III.

One person who intends to unlock the answer to that question this spring is archaeologist Seth Arthur Van Dam, an alumnus of the University of Southern Maine with degrees in Geography-Anthropology and History. He is a research graduate student in an Applied Archaeology Masters Program at Indiana University of Pennsylvania whose thesis will explore this puzzling question. Formerly a land surveyor, Van Dam has research experience throughout New England and Pennsylvania, including geophysical applications in archaeological investigations and historic American archaeology. As Principle Investigator, Van Dam will seek to verify histor-



Landmarks is assisting the Friends of Eastern Prom in their efforts to replicate the carriages for the commemorative Rodman guns which are displayed near Fort Allen's earthen berms. (parapets).

ic textual claims that Fort Allen's first stage of construction really began on November 1st, 1775, when Cerberus sailed into the harbor and demanded the citizenry cease reconstruction of the recently-destroyed settlement. The populace's response to this British demand was the construction of a battery overlooking the port to reestablish the United States' control of the region.

In commencing his archaeo-geophysical investigation in April, Van Dam will first create a detailed spatial grid on the surface, roughly 140 x 40 meters, and tied to GPS coordinates, essentially dividing the earthen parapets and surrounding landscape into small, manageable quadrants. From those, sub-surface findings will be recorded on a computerized plot plan. Geophysics uses three types of technical instrumentation, and two, Magnetic Susceptibility and Ground Penetrating Radar, will be used here. By analyzing subsurface conditions through geophysical methods, archaeological features (including artifacts) may be discovered at Fort Allen as deep as two meters below the surface in the soil profiles of the local stratigraphy. This will allow the investigator

to distinguish undisturbed soil from later overlays of fill, or now-compacted material made up of different soil types. Together, this information should help Van Dam reconstruct a visual cross section of the earthen parapets and borrow pits, with the expectation that construction pre-1814 can be distinguished from others. Minimal invasive testing of the anomalies below the surface (core samples) will be conducted with soil core extraction tubes of one inch diameter. Members of the public who wish to observe the investigator at work are welcome, but are requested not to disturb the site, gridlines, stakes or pins, which are in use for precise measurements. The project should be completed by July 2012. ■



Christopher Closs

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Green Spaces Coalition Announced

IN AN EFFORT TO BETTER COORDINATE advocacy to protect and maintain urban green space in Portland, several organizations have formed an umbrella group, Green Spaces Coalition. Combining efforts means not just strength but also efficiency in numbers, says coalition leader Anne Pringle, a former Portland mayor, advocate of green spaces, and a founder of Friends of Deering Oaks.

“We each have our individual perspective, but overall we can serve as a group to say the city is not supporting green spaces the way it could,” Pringle says. “The city doesn’t have a system to identify what it spends on green spaces. We want to see a cost accounting system, and we want a thoughtful process. We’ve proven our value to the city by having raised a lot of money, so we have a credibility. We can be very complementary to the city’s efforts and the Friends groups.”

The group aims to work closely with the city and the public to advocate for all types of public green space, including community gardens. Members of the new coalition, which meets at Greater Portland Landmarks, include:

- Friends of Deering Oaks
- Friends of Eastern Promenade
- Friends of Capisic Park
- Friends of Evergreen Cemetery
- Spirits Alive (Eastern Cemetery)
- Stewards of Western Cemetery
- Portland Trails
- Portland Land Bank
- Oceanside Conservation Trust
- Trust for Public Lands
- Brentwood Farm Community Garden
- Greater Portland Landmarks
- Eleanor Ames, Landscape Historian
- Peter Monro, former Board Chair, Portland Trails
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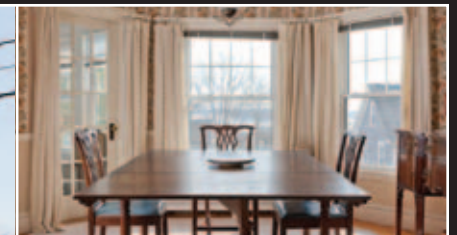
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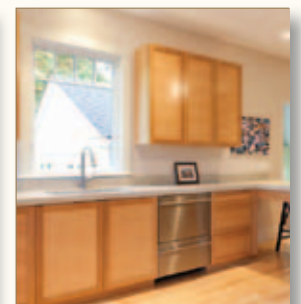
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