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# LANDMARKS OBSERVER



GREATER PORTLAND LANDMARKS, INC.  
*our homes, our neighborhoods, our future*

SPRING 2011, VOL. 36, NO. 1, FREE

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## GREATER PORTLAND LANDMARKS



## Preserving Historic Wooden Windows: Public Demonstration Workshops

The workshop will give do-it-yourselfers the confidence to restore their own wooden windows and provide professionals an overview of the window preservation process, including weather-stripping.

**Marc Bagala of Bagala Window Works**, a leading expert in the field, will teach the workshop with **Chris Closs**, GPL's field service advisor.

**Wednesday afternoons from 12:30 – 4:30 pm**

**Includes Three Sessions: March 16, April 6, and April 20**

**March 16:** at Safford House as the window sashes are removed

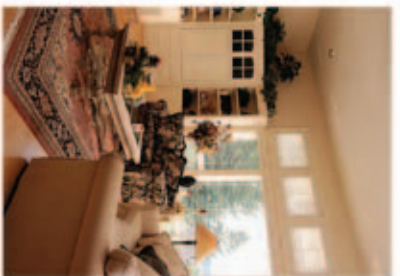
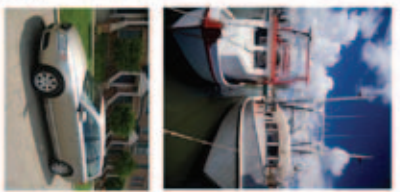
**April 6:** at Bagala Window Works in Falmouth as the Safford House window sashes are being repaired

**April 20:** at Safford House as the window sashes are re-installed. The workshop is \$60 per person; \$50 per person for GPL members.

**To register and for more information about the public demonstration workshop:** please visit [www.portlandlandmarks.org](http://www.portlandlandmarks.org) or call Greater Portland Landmarks at 207-774-5561

The GPL window preservation project is generously supported by:  
1772 Foundation, Johanna Favrot Fund of the National Trust for Historic Preservation, Maine New Century Fund, Rines-Thompson Fund

  
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SAVE THE DATE: **Deering House Tour, June 18, 2011**

# Dear Members and Friends:

ORGANIZATIONS LIKE GREATER PORTLAND LANDMARKS are so fortunate that creative and dedicated people choose to share their time and talents with us as volunteers. Ever since GPL's beginning in Edith Sills' living room in the early 1960s, volunteers have staffed, raised funds, advocated, and served on the board to accomplish the programs, services, and events that form our mission.

A case in point is GPL's Frances Peabody Library, and one of those stellar volunteers is Joan Bennett, who has just retired as GPL's Librarian. Joan is actually embarking on her next career – a full time focus on the art of watercolor. Her recent exhibition at the Maine Charitable Mechanics Library demonstrated the range of her talent with subjects from mussel shells, to islands, to fall foliage, and the beaches of her winter retreat in Vieques, Puerto Rico.

When Joan arrived at Landmarks she surveyed library collections located in every office and from basement to attic in the GPL headquarters at 165 State Street. Undaunted by the scale of the task, she sorted and organized and worked closely with GPL staff to identify and obtain grant funding to preserve photographs, manuscripts, documents, and archives. Over more than a decade, she raised thousands of dollars and engaged many loyal Library volunteers to bring order to and properly store the collections.

In 2009, with Joan's guidance, we moved the library to the Safford House and installed the public research areas, stacks, and archival storage. This spring we will undertake an assessment funded with a grant from the National Endowment for the Humanities, which will address next steps for the collections, including digitization and increased access to GPL's extensive and unique archives. We thank Joan for her enormous contribution to GPL, and for her friendship, and wish her great success with her new venture!

Another way that volunteers have made GPL's work possible is through advocacy. This legislative session major opportunity will be facing preservationists. Approved in 2008, Maine's historic preservation tax credit is generating millions of dollars in investments in rehabilitating historic properties for commercial use and for housing. It is a bright light on an otherwise lackluster real estate development scene. In greater Portland, projects such as the conversion of the former Baxter Library to VIA headquarters, the former Arbor Street fire station to a software firm, and the former Maine Children's Hospital on High Street to housing are all supported by these tax credits. In addition, the small project provision has bolstered many additional preservation projects, including those for GPL's Safford House.

GPL will be calling upon its members to support legislation to eliminate the current 2013 sunset provision and extend the historic preservation tax credit for the future. The tax credit is a proven economic development tool in Maine, not only to get projects done, but also to spur business development and downtown revitalization. It is also a proven incentive to do the right thing for historic properties, since tax credit projects must meet preservation standards. Please respond to the call to reach out to your legislators in support of the historic preservation tax credit extension. Your support will be essential to our success.



HILARY BASSETT  
*Executive Director*

## LANDMARKS IN THE NEWS

### In Memoriam: Margaret Soule

WRITER, EDITOR, AND PRESERVATIONIST Margaret Soule passed away in November 2010. "Maggie was the founding editor of the Deering book, and helped shape the project from a three-volume initial idea, to a more reasonable, but highly challenging focus on Portland's off-peninsula area," says Hilary Bassett, GPL Executive Director. "She provided encouragement and friendly guidance to the writers. We all miss her greatly." A graduate of Smith College, Maggie served as director of publications and archives at Waynflete School, and collaborated on the book *Celebrating Waynflete: One Hundred Years in the Life of a School*.

### Work to Begin on Westbrook Library

THE FIRST PHASE OF THE Walker Memorial Library project to repair the slate roof and exterior brick masonry is getting underway in April with public funds. M. Curt Sachs, AIA of Portland, who teaches historic preservation architecture at the University of Maine at Augusta, is serving as the architect. GPL's Field Services Advisor Chris Closs has provided assistance on the project. GPL furnished a letter of support to the City Council in November underscoring the necessity of addressing the rapidly advancing deterioration of the building. Great Falls Construction with subcontractors Masonry Preservation Associates and Heritage Roofing will be working on the landmark building, which was designed by Frederick Tompson and plays a key role in downtown revitalization efforts. The next phase of work will include interior restoration and environmental remediation to allow library functions to return following severe moisture infiltration from roof, masonry, and site drainage failures.

### Pat Webber: Advisory Service Advocate

THE ADVISORY SERVICE will miss Pat Webber. Her cheerful personality and her knowledge added a lot to our meetings and house visits, and she was also a willing worker. We met her in the summer of 1990; within five days of her first meet-

ing, she contributed to a house visit to a Windham farmhouse by skillfully drawing up floor plans to attach to the report. Later she would at times provide more floor plans, write up entire reports, and take photographs to be added to the reports of others.



Pat Webber on location with camera in January, 1995.

All figures are not at hand, but in 2003-2008, Pat was present at approximately 2/3 of all our house visits—and that figure includes years when she spent winter months in Florida for the benefit of her cold-intolerant greyhound! At times she helped add to our experiences by donating our services to friends or local organizations or by arranging a group tour of an unusual house in her neighborhood.

In more recent years, medical treatments interfered with most house visits and meetings, but she came when she could and was always warmly welcomed. She was a thoroughly nice person, and knowing her enriched us all. —Joyce Bibber

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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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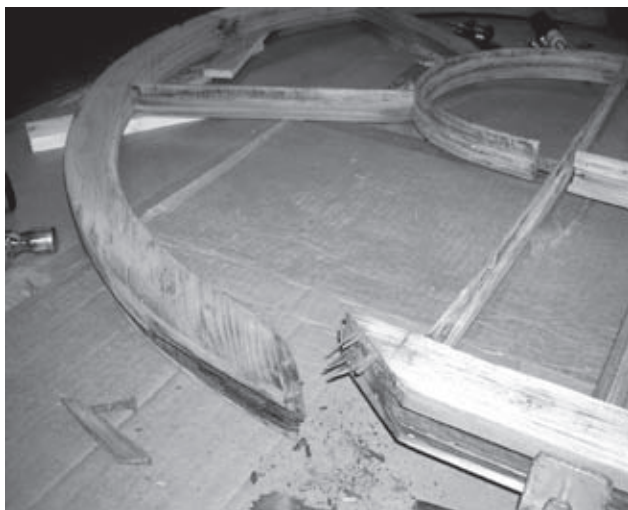


Greater Portland Landmarks is supported by a generous Challenge Grant from the National Endowment for the Humanities.

# Safford Windows Good As Old



Master window restorer Marc Bagala embraces the GPL Historic Preservation Institute's hands-on training. "It could be a model for other trades, too."



Due to poor maintenance and some faulty design, every Safford House window fell apart once stripped of deteriorating paint and glazing.

IT'S NO WONDER WINDOWS are so ubiquitous in poetry and proverbs. Windows have enormous potential for practical purposes as well as beauty in the design of any building. Their size, position, and shape affect lighting and temperature, and all of that adds or subtracts from aesthetics inside and out.

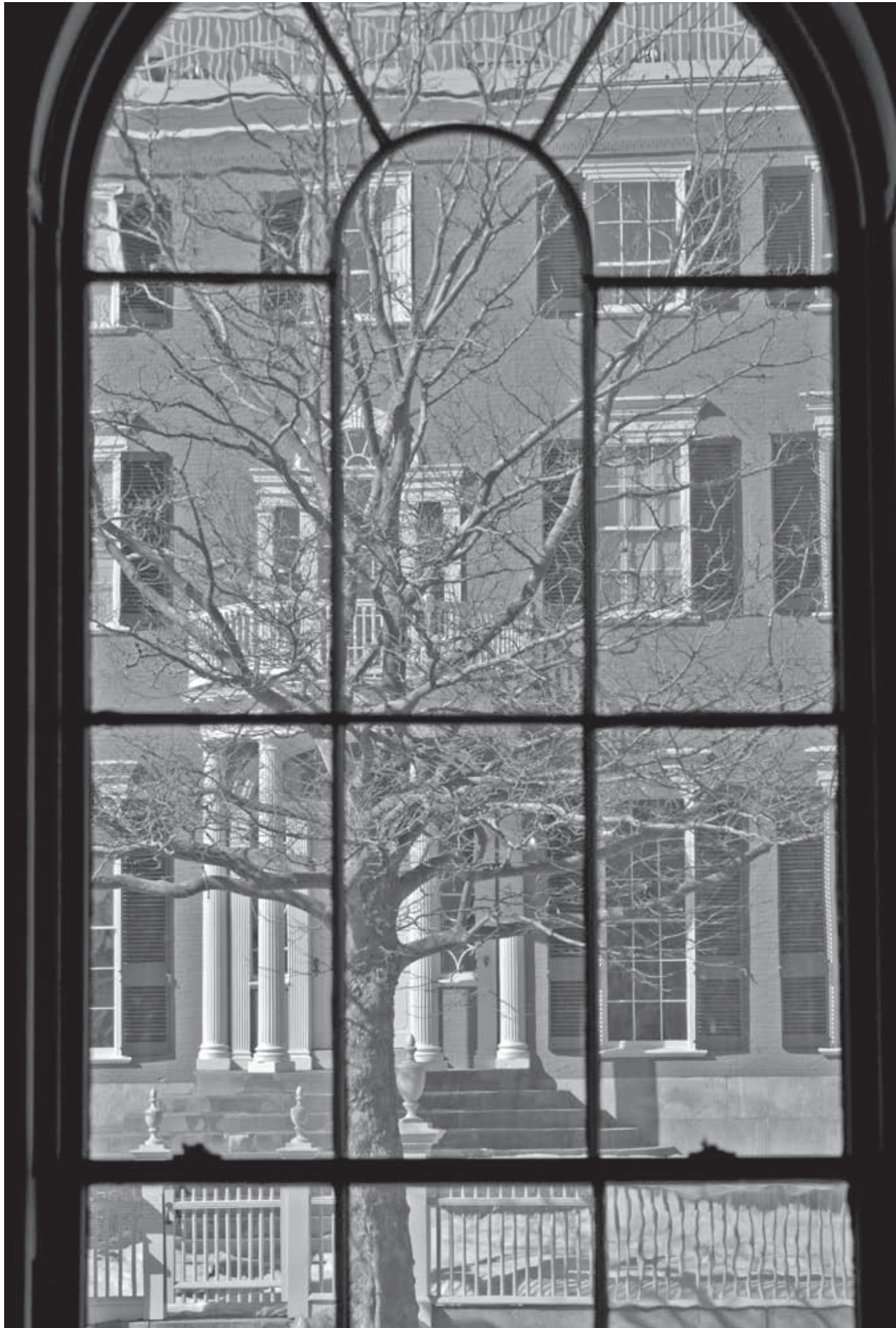
The windows at the Safford House, Greater Portland Landmarks' headquarters and its Center for Architecture and Preservation since 2009, are a significant feature of the 19th century villa designed by eminent Portland architect Charles A. Alexander. Light streams in even on dim winter days and picturesque views of the city outside and close-by trees are on display through the twelve large-scale wooden windows, including two distinctive bow-front windows.

Despite new options in materials and construction, windows are made essentially as they have been for hundreds of years. In fact, restoring 160-year-old windows, as Greater Portland Landmarks is doing this winter at its Safford headquarters, can be as cost-effective, longer lasting, and yield the same energy-efficiency benefits as higher-end, state-of-the-art windows manufactured today, according to Marc Bagala of Bagala Window Works, who was in charge of the project.

Although the windows were intact and did not suffer any disfiguring alterations, poor maintenance and in some cases poor original construction made major restoration necessary.

"We'd like to give the Safford House windows at least another 100 years on the planet," Bagala says. "Not every 100-year-old window has to be restored. Some might need a tuneup or repairs. Unfortunately, the windows at Greater Portland Landmarks lacked maintenance and needed a lot of alterations."

In some cases, after being stripped of dirt, paint, and



Large arched windows are typical elements of architect Charles A. Alexander's Italianate designs.

glazing, the sashes fell apart. Bagala and his crew kept careful track of each piece, painstakingly putting together the frames like a puzzle. Bagala added reinforcing elements in some areas. Every springline, for example, where the rounded top of the sash meet the vertical stiles, had broken apart because of an original design flaw.

Because the windows project at Safford House is a restoration effort and not a museum preservation, Bagala and his team had some leeway in using some modern materials for repairs. Whenever possible, however, they used antique glass, old-growth wood, and other historically accurate materials and colors.

One of the most beguiling features of historic windows is the thick, wavy antique glass that bends and curves, distorting what you see outside to almost a painterly watercolor effect. Much of the antique glass at Safford House was intact, although many panes had been replaced with newer, flat glass. In every possible spot, Bagala replaced new panes with salvaged antique glass, which acquired

its charming inconsistencies through the mouth-blown methods used a century ago. For some projects, "restoration" glass is available, which approximates the properties of antique glass using artisanal methods, though not necessarily historically accurate methods.

In addition to grants from the 1772 Foundation, the Favrot Fund of the National Trust for Historic Preservation, the Maine New Century Fund, and the Rines-Thompson Fund, the work had extra hands from trainees in GPL's first Historic Preservation Institute, and from preservationists and craftspeople interested in learning about historic window preservation.

Hilary Bassett, GPL's Executive Director says, "The windows at the Safford House are spectacular, character-defining features of the building. Bringing them back to their original appearance and functionality is a major goal for us. Just as important is to expand public awareness of the value of preserving and maintaining historic wooden windows." ■

# PRESERVING WOOD WINDOWS

## Historic Preservation Institute Trains Pros, DIYers

**G**REATER PORTLAND LANDMARKS' first Historic Preservation Institute is an innovative training opportunity that combines an important building restoration project with hands-on training for aspiring artisans and preservationists.

As part of the specialized work of the window restoration project at Safford House, GPL is hosting two intensive six week training programs. Four trainees are pitching in with the actual work and learning through instruction from Marc Bagala and his craftspeople at Bagala Window Works, a leader in the field.

In addition to the specialized training program, GPL's Historic Preservation Institute is holding demonstrations open to the public.

Window restoration requires technical knowledge of materials and methods that must take into account age and condition of the windows, and which and how components can be reused, recycled, or replaced. In addition to best practices of preservation and restoration, dealing properly with lead paint, when removing windows, handling them, and stripping them of paint and glazing, is emphasized.

Four trainees were selected from a large pool of applicants to learn all aspects of the window preservation process, and about the elements of a successful preservation business.

The first two trainees are Christopher Davis, a builder from Bangor, Maine, and Mara Saxer, a recent graduate of Tulane University's architecture program, who has just moved to Portland. The second team of two trainees begins work in March. Davis said he appreciates the hands-on learning and the opportunity to hone his skills. He has more customers than ever interested in restoring old windows rather than replacing them, in part because new windows aren't lasting as long as expected and because of the aesthetic appeal of



Restorer-builder Christopher Davis learns best practices of windows restoration: "Marc Bagala is a master at this craft."

old wood sashes.

"Like Marc, I would rather do the maintenance on an older window than keep replacing newer ones," Davis says. "Marc's a master at this craft and everything he says is visionary. Each window is carefully assessed and restored to last."

Meanwhile, GPL's Historic Preservation Institute is also holding two public demonstration sessions to highlight best practices in repairing, restoring, and preserving historic wooden window sashes. The idea is to provide serious do-it-yourselfers enough knowledge to restore their own wooden windows and give professionals an overview of the window preservation process, including weather stripping.

"We hope that we'll learn from this program, too, and create a model for other trades, so preservation can happen

and knowledge of preservation can be shared," says Bagala. "This one project is wonderful, and a chance to strengthen the dynamic between preservation professionals and the people who do the work, a sort of historic version of 'design-build.'"

Design-build is an approach to building construction where architects and designers work closely with builders to make a project more smooth, efficient, and effective.

Public demonstration workshops will be held on Wednesdays, March 17, April 6 and April 20, 2011 from 12:30 – 4:30 pm and will cover removal, repair and restoration, and installation. Bagala and Chris Cross, Greater Portland Landmarks' Field Services Advisor, will teach the workshops. The second restoration workshop

will be held at Bagala Window Works in Falmouth; the first and third workshops will be held at The Safford House.

"GPL's historic preservation institute is just the kind of project we'd like to expand as part of our Center for Architecture and Preservation," says Hilary Bassett, GPL's Executive Director. "We're preserving a great historic building, teaching a next generation of preservation professionals, and sharing a learning opportunity with the public. It is truly a win/win!" ■

The window restoration training program is supported by grants from 1772 Foundation, Johanna Favrot Fund of the National Trust for Historic Preservation, Maine New Century Fund, and the Rines Thompson Fund.

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# SEEING THE LIGHT: SAVING OLD WOOD WINDOWS

**T**HEY MAY BE CRACKED, PEELING, drafty and hard to open and close. But with some attention, the wood windows in many older homes can be restored not only to their old charm, but also to an easy-to-use, energy-efficient working order.

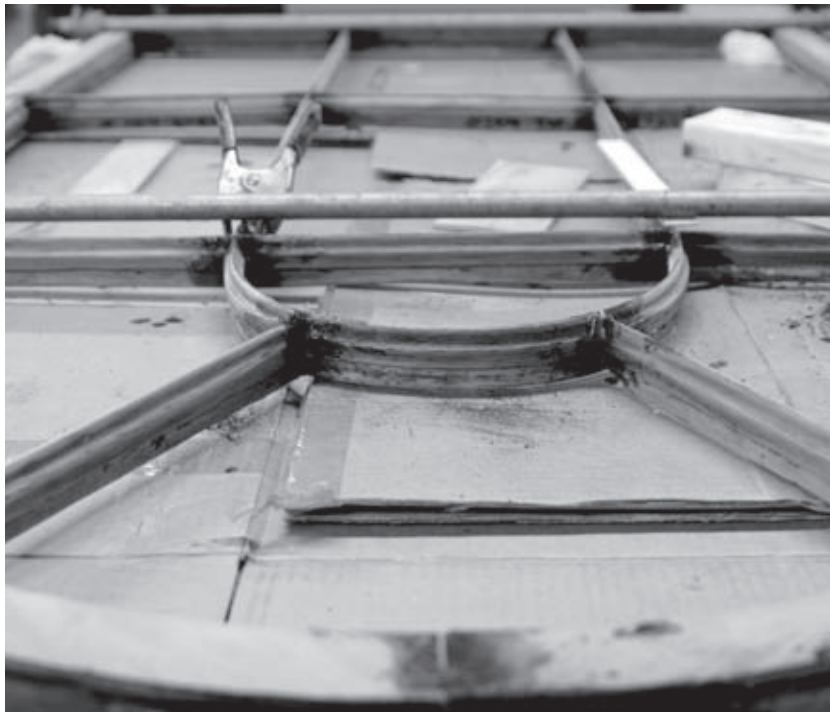
Restoration of old windows is about the same cost as replacing them with high-end new windows. According to master window craftsman, Marc Bagala, whose team restored the windows at Greater Portland Landmarks' Safford House, they last longer and look better than newly made windows trimmed in vinyl and filled with gas. And, importantly, they can be repaired and refurbished again and again, unlike their plastic counterparts, which have a useful life of only 15 years and often end up in landfills. Older windows were made from denser, old-growth wood, which lasts longer than modern wood products.

If you have windows with lead paint, consult a lead abatement expert or window restorer about safely removing it. Lead paint wasn't banned until 1970, so many homes in Maine still have it. The key is to contain, minimize, and protect yourself and your family from lead dust. Lead poisoning becomes more likely during the dust-creating upheaval of a restoration project, and children are especially vulnerable to its effects, including brain damage, developmental delays, even death.

The key to making wood windows last is regular upkeep.

Repair broken sash cords and window panes to keep the sash in good working order.

Paint, above all, protects the sash and the glazing, according to Bagala. Make sure the windows are covered well in paint, inside and out, and check once a year to see if they are showing signs of needing new paint. A good exterior paint job should last five to seven years if storm windows are installed.



The Safford House windows were painstakingly repaired to last another century.

Exterior storm windows not only protect the primary window, but also provide a layer of insulation that helps make older windows a fine energy-efficiency choice. Interlocking weather stripping is an excellent addition to keep out drafts. ■

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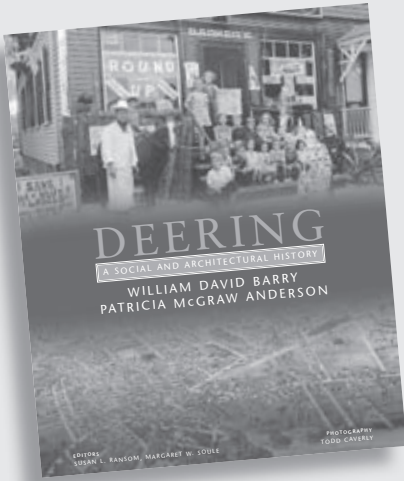
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written by William David Barry and the late Patricia McGraw Anderson,  
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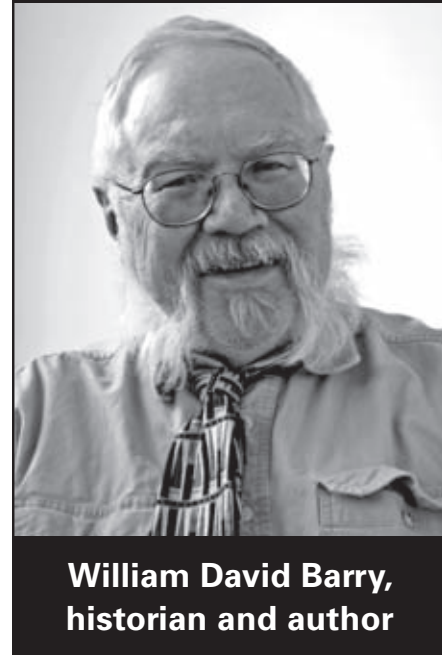
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**W**ILLIAM DAVID BARRY has the jolly demeanor of a man who has found his calling. A well-known local historian and author with a regular column in the Portland Press Herald and many book titles to his name, Barry maintains his easy-going manner even when recounting the daunting challenges he faced when working on his latest project, *Deering: A Social and Architectural History of Portland*, with co-author Patricia McGraw Anderson and published by Greater Portland Landmarks. Although Anderson and Barry both were steeped in Portland's past, neither anticipated the volume or intricacies of the information they'd uncover about the city's off-peninsula history. As the project grew, it seemed almost impossible at times, as serious illnesses befell Barry's wife, the book's editor, and Anderson herself, who finished her manuscript but died before the book saw print. "We thought we'd do it in a year or so, but it took 10 years," says Barry.

**WHO  
We Are**



**William David Barry,  
historian and author**

The book is a companion to Greater Portland Landmark's *Portland*, rich in details of the peninsula's development into "Portland's backyard," and a must-read for anyone who lives, plays or works in the Portland area. Roughly 200 pages, the book could be longer. Barry offers the option to visit the Maine Historical Society's library to peer at pictures and facts that didn't make it into the book. And Barry himself overflows with information and enthusiasm about this side of Portland.

**Why do you think this project took so much longer than you anticipated?** There are so many things that you discover and have to learn about. I don't know anything about stagecoaches, so you learn about stagecoaches, then you also learn about horse tracks, racing tracks -- when did they exist? What was the attitude about them in different times? It all fits together and all goes together neatly, once you get the pieces of the puzzle.

**It's like the impact of the bridges, which affected commerce and how people moved and settled. We were looking at how a place grows and how changes are reflected in the infrastructure. We looked at the areas beyond Deering Oaks, Back Cove, East Deering, Stroudwater, Libbytown/Union Station, everything off the peninsula. Including Park Avenue, which wasn't part of the city of Deering officially, but it fits there, and wasn't in the other book [Portland].**

**One of the surprises in the book is the small, vibrant town centers, places like Woodford's Corner, that most of us just drive past today.** I think a lot of people see Deering as a thin piece of land between Portland and Westbrook, and it's not; it's the story of the development of Portland.

I didn't understand how all these villages connected and how important they were to Portland. And I didn't realize the incredible number of architectural styles there were. Every style in the nation, even an Egyptian tomb, can be found in Deering: Colonial, Georgian, Italian, Queen Anne, and more. It's America in miniature. From the earliest times, the 1600s, you can understand American history just by studying this spot of land.

**With all this complex information and two authors, how did it ever come together?** Susan Ransom, who came on to edit the book after Maggie Soule became ill, deserves her name on the title page. She really understood what was going on and made the different ideas work together. Going in, even I thought Deering was a place with "no there there", but there was a lot there after all. It was a good team, putting it all together. It just took an ungodly amount of time.

**It's a thrill to see so many recognizable houses and buildings, even out of context, surrounded by farmland or as part of villages that no longer exist. But you're unsparing in your history - you also include photos of the Ku Klux Klan.** I want people to think about it. I want people to know what happened, and that it can happen again. Architectural history has a lot of social history to it. You have visionaries like [Portland Mayor James Phinney] Baxter. It didn't matter to him too much that Back Cove wasn't in Portland. He was thinking outside the box; he was thinking "parks". But you also have to deal with religion, things that happened that came from a place of ignorance. There are environmental things, how developers behaved. When the first real estate people come in, going way back, it's buying from the Indians. There was the first "NIMBY" ["not in my backyard"], when John Calvin Stevens and others who lived in Deering weren't so keen on having the railroad, so it ended up in South Portland.

Some things come full circle. Richard Anderson, Patricia's husband, during this project, was involved in removing a dam on the Presumpscot River. Polin, an Abenaki Indian and very good American citizen in Colonial times, was fighting the dams put up by Colonel Westbrook because they were killing fish. Well, now, the river is flowing freely again. ■

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# GPL'S FIELD SERVICE PROGRAM

**BY CHRISTOPHER W. CLOSS**  
GPL Field Service Representative

GPL's Field Services Program continued apace this fall, delivering on-the-ground strategic organizational and technical planning services to GPL constituents throughout the Greater Portland Region. With its long-range outlook for the region's buildings, the Field Services Program is positioned to spot emerging trends in public-private investment, demographic shifts, shrinking municipal budgets, and deferred maintenance, which create new challenges for both preservation and community development. Here are some highlights of this past quarter:

## Featured Historic Property: Goddard Mansion

Long recognized as one of the most intriguing spots along the coast of Maine, Goddard Mansion (1858) stands today as one of the most compelling elements of the cultural landscape known as Fort Williams Park. We have continued our involvement with the Goddard Mansion Steering Committee since being contacted by

War examples of the summer "cottages" of the Maine Coast, erected in the Italianate style, in stark contrast to the concrete gun batteries and utilitarian brick of the Fort's architecture.

Designed by Portland architect Charles A. Alexander for Col. John Goddard, an officer of the First Maine Cavalry and wealthy timber merchant, the multi-story masonry structure of locally quarried granite, with its Tuscan tower and attached carriage barn, overlooked the vistas of Ship Cove and Ram Island Light. The well-appointed domicile was converted into officers quarters by the US Army after acquisition in 1899, when the entire facility was re-named Fort Williams. Fort Williams later became headquarters for the Portland Harbor Defense Command. The property was in an ideal location for using rifled naval cannons and smokeless powder, a new development, and the federal government annexed it to expand its existing "Battery at Portland Head" (1873) and strengthen its defenses.



Portland architect Charles A. Alexander designed this mansion for Col. John Goddard, an officer of the First Maine Cavalry and a wealthy timber merchant. It was later acquired by the U.S. Army.

its members in late 2009. During the Fall of 2010, two organizational meetings were held, including one with Cape Elizabeth's Town Manager, Michael McGovern. In November, an evening forum was held at Safford House where we discussed visibility, public representation, and future re-use in November included the great energy of 27 volunteers.

The crux of the matter is two-fold: 1) establishing a clear public perception of this important resource and 2) finding a revenue-producing use for the ruins, which could help support maintenance and operation of Fort Williams Park. Cape Elizabeth has owned this property, once considered the keystone in the southerly harbor defenses of Portland, since 1964, when the sprawling, 90-acre, former US Coast Artillery Corps fortification was declared surplus and sold. Goddard Mansion survives as one of the few, and among the earliest, of the pre-Civil

War examples of the summer "cottages" of the Maine Coast, erected in the Italianate style, in stark contrast to the concrete gun batteries and utilitarian brick of the Fort's architecture. There are numerous challenges with the Goddard Mansion, beginning with its very definition: Is it an architectural ruin? Is it a structure? A landscape feature? What is its potential role in community development? From a structural standpoint, will the load-bearing capacity of the building shell be capable of supporting some public use? Economically, are there any community-oriented or commercial, revenue-producing use(s) or application, that could enhance both Fort Williams Park and/or town tax coffers? These, and many other aspects of the Goddard Mansion's spatial, functional and historical relationship with the surrounding neighborhood, the Park, and the coastline, will be explored in

## Field Services, a joint program of Greater Portland Landmarks and Maine Preservation in partnership with the National Trust for Historic Preservation



**Christopher Closs**, Field Representative  
Southern and Western Maine  
(207) 809-9103  
*Providing historic preservation technical assistance, planning advice, guidance for community advocacy, field visits, and pre-assessment services*

the coming months, as the Steering Committee delves into the complex questions that confront one of the Maine Coast's most revered – and unique – assets.

## Other Field Service News

**Economic Development:** Leveraging Historic Tax Credits On behalf of the Masonic Temple Board of Trustees, the GPL Field Service Program met in November with John Egan, Director of Housing Development for Coastal Enterprises, Inc. of Wiscasset about New Markets Tax Credits for the Masonic Temple. Egan later confirmed that the property is eligible. Subsidized financing is critical to necessary code improvements for this key downtown office and function space at 8 Chestnut Street.

**Resource Development:** The work of GPL's Field Services Program continues to be reflected in the growth of preservation resources available to our members, scholarly researchers, architects, engineers, contractors, students and the general public through GPL's Center for Architecture and Preservation. As we work with an increasingly wider network of individuals and businesses, we are updating our listings of qualified consultants, including architects and engineers certified by the National Park Service; accountants and appraisers specializing in tax-advantaged development; legal counsel with specialties in estate planning and the use of conservation and preservation easements; certified energy auditors; and highly skilled and specialized trades and craft persons, including such areas as window restoration, brownstone and terra cotta conservation; restoration masons and masonry testing laboratories, custom millwork and window manufacture; and local Maine businesses producing hard-to-find but extremely durable products such as Eastern white pine, radially-sawn, knot-free clapboards. This valuable interplay of information-sharing and development is reflected each year with the print and online publication of the GPL Restoration Directory. ■

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Please join other businesses in protecting and celebrating our historic resources by becoming a GPL Business Member today. You will be recognized for your community support with a listing in every issue of the quarterly *Landmarks Observer* and receive discounts on advertising and many other great benefits. Please call 774-5561 for more information.

# 2011 ARCHITALX LECTURE SERIES

ARCHITALX HAS ANNOUNCED ITS LINEUP FOR the 2011 season. Beginning March 31st, you're invited to join us at the Portland Museum of Art for five evenings of contemporary architecture and design. This year's selection of cutting-edge designers includes architects and landscape architects from Europe and the U.S. who work in a wide range of scales, from furniture making to urban design. Please join the discourse!

**THURSDAY, MARCH 31**

## Alan Organschi

*Architect and Principal,  
Gray Organschi Architecture, New Haven, CT*

In buildings for private clients and emergent community institutions, Alan Organschi has explored the intersection of environmental constraint, social need and available resources to produce environmentally sensitive and culturally and physically durable architecture.

**THURSDAY, APRIL 7**

## Andrew Freear

*Director, Rural Studio, Auburn University, Newbern, AL*  
After the untimely death of Samuel Mockbee in 2001, Andrew Freear became the Director of the Rural Studio, was created to "simultaneously demystify modern architecture and expose architecture students to extreme poverty in their own backyard."

**THURSDAY, APRIL 14**

## Thomas Christoffersen

*Architect and Partner at BIG- Bjarke Ingels Group,  
Copenhagen, Denmark*

Thomas Christoffersen began his collaboration with Bjarke Ingels in 2001 and has worked on every notable project from the VM Houses to one of their most recent and global developments, Astana National Library. BIG is a Copenhagen-based group of architects, designers and thinkers operating within the fields of architecture, urbanism, research and development.

**THURSDAY, APRIL 21**

## Anouk Vogel

*Landscape Architect, Amsterdam, The Netherlands*

In 2007, after having worked for West 8, Bureau B+B, and Petra Blaisse, Anouk Vogel founded her own practice for landscape architecture and design in Amsterdam, where her work spans gardens, temporary installations, buildings, interiors and street furniture.

**THURSDAY, APRIL 28**

## Diana Balmori

*Landscape Architect and Principal,  
Balmori Associates, New York, NY*

Diana Balmori is founding principal of Balmori Associates, her internationally recognized New York-based landscape urban design firm. In 2006, she was appointed a Senior Fellow in Garden and Landscape Studies at Dumbarton Oaks in Washington, DC, and is serving her second term on the U.S. Commission of Fine Arts.

All lectures will take place in the auditorium at the Portland Museum of Art, 7 Congress Square. Lectures begin at 6 p.m. and doors open at 5:30 p.m. Tickets available online at [www.Architalx.org](http://www.Architalx.org) \$8 online, \$10 at the door.

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Thomas Eakins, John Joseph Borie III (1896-98), Hood Art Museum, Dartmouth College

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Frederick von Breda, Benjamin Henry Latrobe, ca. 1796, Maryland Historical Society