

Appendix D

Other Studies & Law

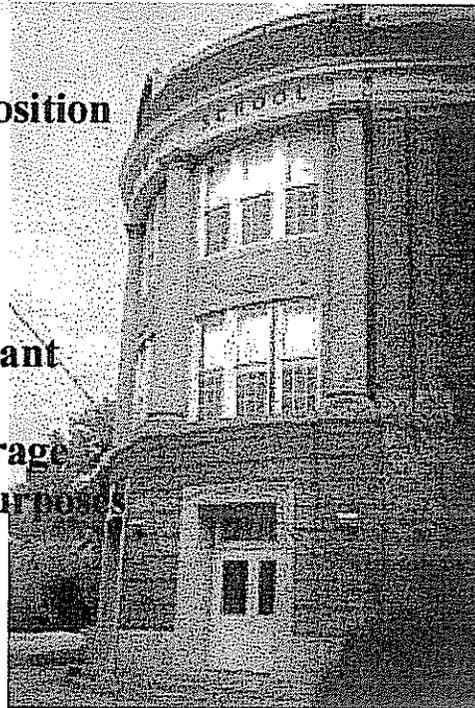
- Friends of the Flatiron Building Report, March, 2008
- Review of the Existing CONY High School Auditorium, January 28, 2008, Eric Stark, Assistant Professor of Architecture, University of Maine at Augusta
- Flatiron Highlights, Augusta Comprehensive Plan 2007
- Flatiron Highlights, Capital Riverfront Improvement District (CRID) Master Plan, August, 2000
- LD262 An Act To Amend the Credit for Rehabilitation of Historic Properties- Highlights
- Proposed Restoration Program & Opinion of Probable Construction Cost, September 1998, Sylvanus Doughty

Please Note: Available for separate review are plans for Major Development Approval, Volumes 1 & 2 which were submitted by Hannaford to the Augusta Planning Board in October, 2005 with revisions submitted March, 2006. Final approval was made by the Planning Board in July, 2006. During November, 2007, Hannaford representatives received approval for plans that would allow the Hannaford part of the project to be LEED certified (US Green Building Council's **Leadership in Energy and Environmental Design** – Green Building Rating System).

Friends of the Flatiron Building Inc.

FOFB Report Index

- I. FOFB Commentary & Position Statement
- II. 6/15/06- FOFB Vision workshop
- III. Paul Lessard council Presentation with important Information
- IV. Paul Lessard parking garage Concept for discussion purposes Only!



Friends of the Flatiron Building Inc.

P. O. Box 603

Augusta, Maine 04332

March 13, 2007

Commentary & Position of the FOFB- *On the future reuse of the Cony flatiron*

Introduction:

The Cony flatiron building is a significant community asset. Its unique architectural structure makes a statement as the most meaningful symbol for Augusta's history in public education dating back to the 1700's. This symbol exemplifies the tradition of public and private institutions which merged into a fine single educational system for our community. Built from 1925 through 1932 this historic landmark has enhanced the lives of many Cony students who walked its hall and went on to have a bright and empowered future! Renowned actor, Richard Dysart and international ballet dancer/instructor, Alphonse Poulain are good examples.

Overview

In 1930 when the city was running out of funds to build the flatiron building, the Cony Alumni Association stepped up to raise money to complete the auditorium which it named 'Alumni Hall'. Over the years the flatiron has served this city well. It needs to be saved, preserved to be used to inspire others.

Performing Arts Opportunity

It is important to note that when Bunker and Savage of Manchester who was the architects for the flatiron and built Alumni Hall. The hall was designed with a stage that could be seen from any seat in the room and had superb acoustics so that an audience could even hear a 'whisper' from the stage. Today the auditorium is a treasure and it can be a strong economic development tool for Augusta's future! The Cony flatiron is included in the Capital Riverfront Improvement District and should be entitled to funding through this organization.

Vision & Purpose of the FOFB

I established the Friends of the Flatiron Building on May 14, 2005, after learning of the potential economic development of six acres of the 8.6 acres of the Cony site adjacent to the East side rotary and its possible impact on the Cony flatiron building. As a former Augusta City Councilor I thought that the future of the flatiron building deserved an extensive and comprehensive community discussion regarding its future use.

TAX exempt status

The FOFB is a charitable institution which has been organized and incorporated under the non profit Corporation Act of the State of Maine and operates exclusively for charitable, educational, cultural and literary purposes. The Friends of the Flatiron Building Inc. has a 501c-3 tax status.

FOFB Vision Statement

To have the Cony flatiron building become a premiere performing arts center with multi purpose uses in education, historic preservation culture, music, art, and commercial and office space.

[We reached our vision statement after a transparent, inclusive and open process. This process included a workshop which we identified & addressed major issues on June 15, 2006].

Workshop Issues & concerns

- Use for the flatiron and parking scenarios
- Stakeholders-Public & Private
- Resources-reference funding report
- Competing Needs-we identified Old Fort Western, the Colonel Theater, Mill Park, the Arsenal development, the Gaslight Theater, UMA- Jewet Hall, the State Cultural Center, Johnson Hall, the Arboretum and the State Museum.
- Funding- the Maine's Community Development (CDBG programs), the Chamber of Commerce, the Realtors Association, the Augusta Board of Trade, the Main Street Program, CRID, Maine Historic Preservation, Maine Arts & Humanities, and the Alford foundation, etc.

*The membership of the FOFB has many individuals who support our organization through their education, expertise, financial contributions and competencies including a successful grant writer.

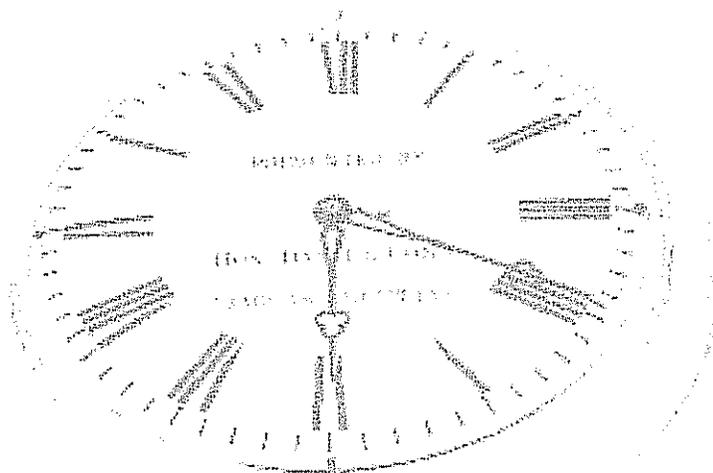
Since this workshop we have explored foundations like the Libra Foundation and fundraising through specific business support and the potential funding of the National Historic Preservation Foundation. The FOFB realizes the economic challenges facing the city and that is why we added the business and office space component to our vision statement so that the building can be self sustaining.

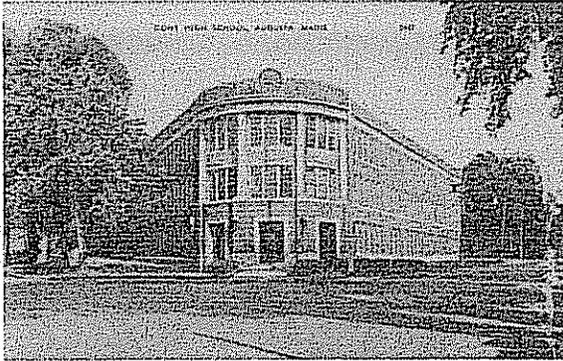
We have looked at the three sceneries provided by your consultants Barba & Wheelock Historic Preservationist, and other information and have decided that our formal position for reuse of the flatiron building at this time is our vision statement.

We thank the City Flatiron Ad Hoc Committee for its hard work since its establishment on July 10, 2006, and look forward to a more in-depth conversation and dialogue with the Augusta City Council as it makes its policy decision for the flatiron's future.

Mary

Mary D. Mayo-Wescott
President & CEO
Friends of the Flatiron Building Inc.





Friends of the Flatiron Building Information sheet:

Helping advocate our mission and vision for the future of the flatiron building.

What is the creative Economy?

'It is the sum of all the contributions made to our economic life by technology, art, music, culture, education and historic preservation! These components enrich our lives and encourage our imagination.'

____Mary Mayo-Wescott

Maine's Creative Economy Handbook has identified 10 building blocks for a creative economy:

- **Strategies**
- **Creative People**
- **Centers of Education**
- **Cultural and National Amenities**
- **Business Engagement**
- **Infrastructure**
- **Networks**
- **Leadership**
- **Money**
- **Time**

Friends of the Flatiron Building
Vision Workshop June 15, 2006

Attending: Mary Mayo-Wescott, Paul Lessard, Anthony Douin, Patricia Marvin John Lasso, Terrence McCabe, Kimberly Davis, Robert Baudo, and Nancy Hill representing the Ad hoc Steering Committee, Executive Board and Advisory Board. Special Guests included Jay Adams, Cecil Munson and Patrick Kaloustian.

Mary Mayo-Wescott defined the task of those assembled and divided participants into groups at five tables each with a defined topic/task. These were 1) Uses for the Flatiron building and parking scenarios; 2) Stakeholders Public and Private; 3) Resources public/private participation; 4) Competing Needs; 5) Funding. At the end of the deliberations reports were given by representatives of the task groups.

Uses included: With a hired Director rental of retail space for retail shops, small boutiques, small offices, Performing Arts Auditorium with seating for about 500 and rental of same to groups/organizations, dance studio, conference and meeting facilities and space available to the various governmental organizations needing additional space in the Capital City. Parking would need to be formulated to match the needs of above uses.

Stakeholders/Interested Parties Public and Private: senior citizens programs, UMA programs, political parties, Nature Club, Cony High extra office space, Kennebec County College, meeting places for groups, Monmouth theater, Cony Alumni, various businesses.

Resources: Reference funding report

Competing Needs (Collaboration and Co-Promotion): Fort Western, Colonial Theater, Mill Park, Arsenal Development, Gaslight Theater, UMA Jewett Hall, State Cultural Center, Johnson Hall, Arboretum, State Museum

Funding: Maine Community Development, Chamber of Commerce, Realtors Association, Augusta Board of Trade, Main Street Program, CRID, Public/Private funding, Community Development Block Grants, Maine Historic Preservation, Maine Arts and Humanities, State Chamber of Commerce, Innovative grant applications, Veterans Administration, National Trust for Historic Preservation, Foundations such as the Alford , Boulos Corp.

Vision Workshop continued:

Consensus was reached about the appropriate wording for a Vision Statement and since an appropriate number of members were present for a quorum, it was moved by Mr. Baudo and seconded by Mr. McCabe that the Friends of the Flatiron go into a special business meeting of the Friends of the Flatiron Building to conduct items of business. The vote was unanimous.

In the special business meeting, Mr. Lessard moved the wording for the Vision statement *"A PREMIER PERFORMING ARTS CENTER WITH MULTI PURPOSE USES IN EDUCATION, HISTORIC PRESERVATION, CULTURE, MUSIC, ART, COMMERCIAL AND OFFICE SPACE"* This was seconded by Mr. Lasso. The vote was unanimous. While in the special business meeting, Mr. Lasso moved to invite Mr. Kaloustian to become a member of the Friends of the Flatiron Building Ad Hoc Steering Committee and Executive board. This was seconded by Mr. McCabe. The vote was unanimous and Mr. Kaloustian accepted. The special business meeting then concluded.

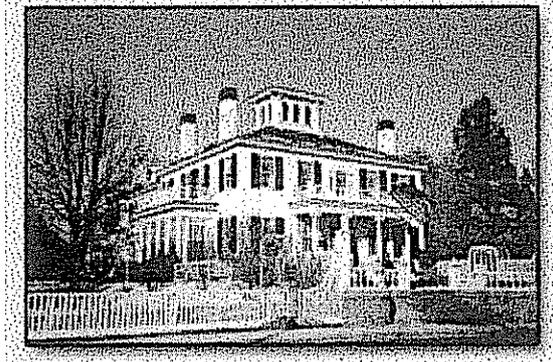
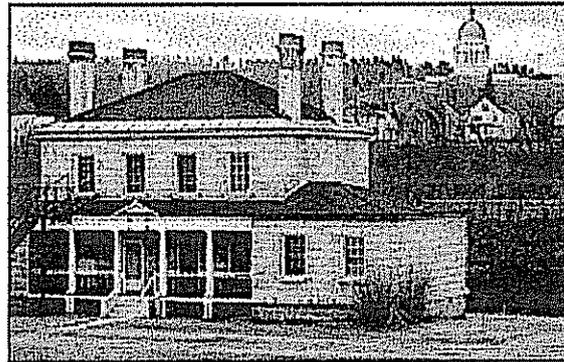
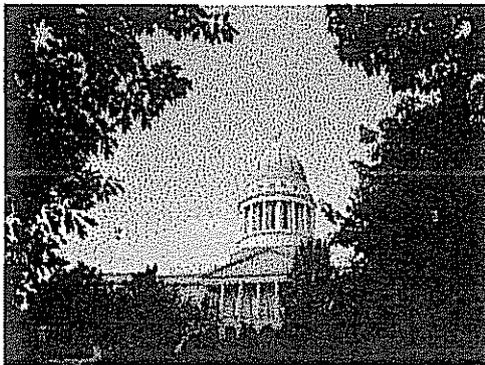
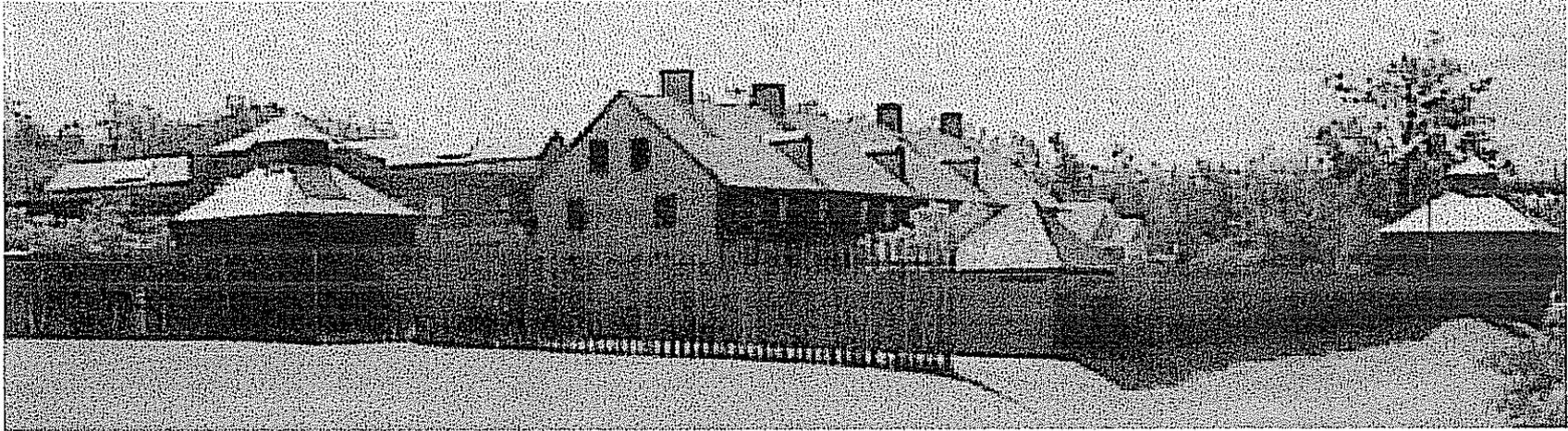
Mr. Lessard presented a power point review of the education materials he developed to assist in promoting an understanding of the issues involved in preserving the Cony Flatiron. This included highlights of the remarkable life and accomplishments of the benefactor, Judge Daniel Cony and some of the current challenges such as parking requirements for the various uses which may be considered. Viewers were very impressed with this concise but highly informative review of the facts and issues, so encouraged use of the presentation to any public or private groups.

**Respectfully submitted by Nancy B. Hill
06/24/06**

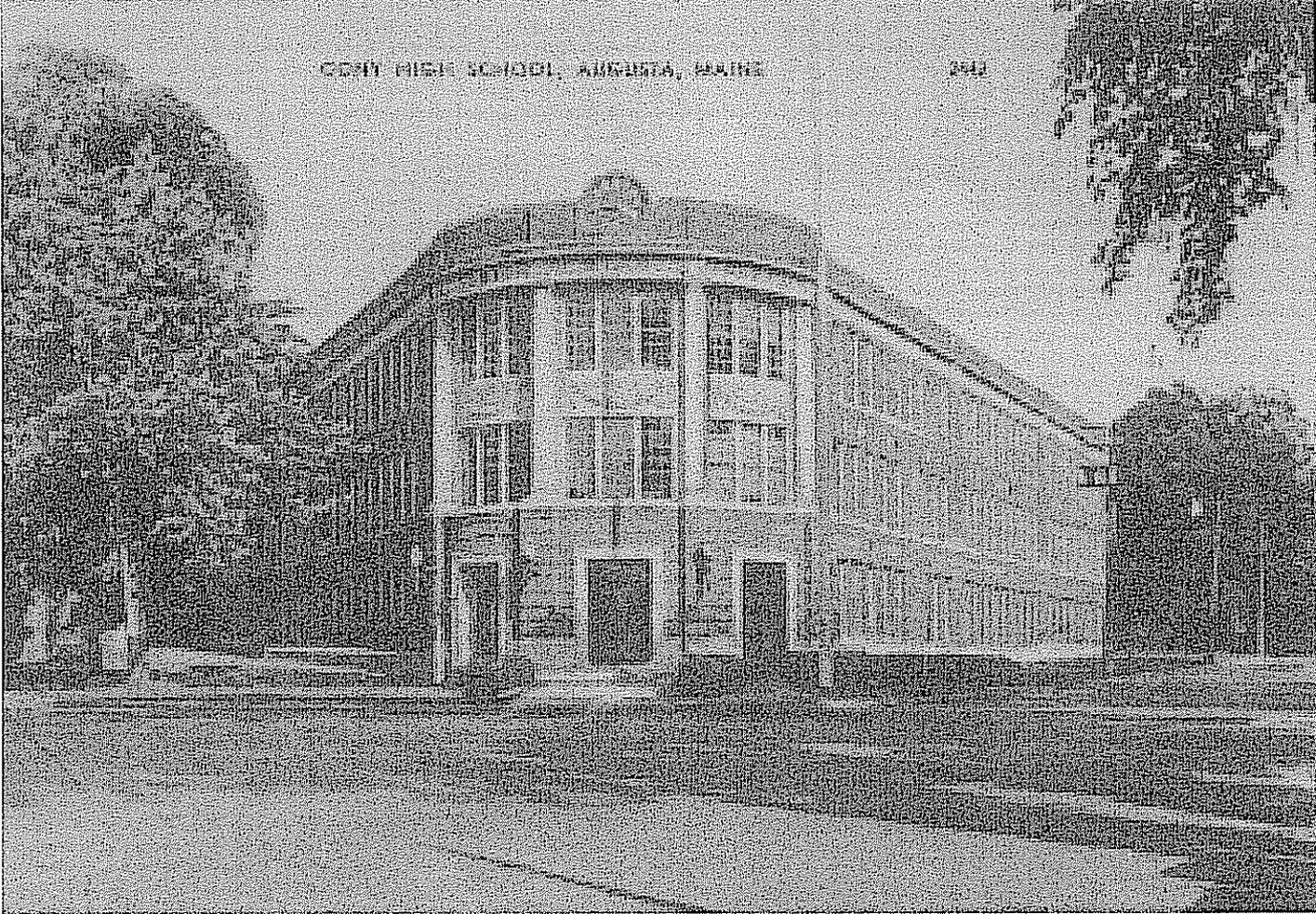
FRIENDS OF
THE FLATIRON BUILDING

*To Save and Preserve
the Cony Flatiron Building &
To Find the Highest and Best Use
For this Historic Building*

Other Historic Augusta Buildings



Preserved from the destruction of Fire Remembrance National Shrine



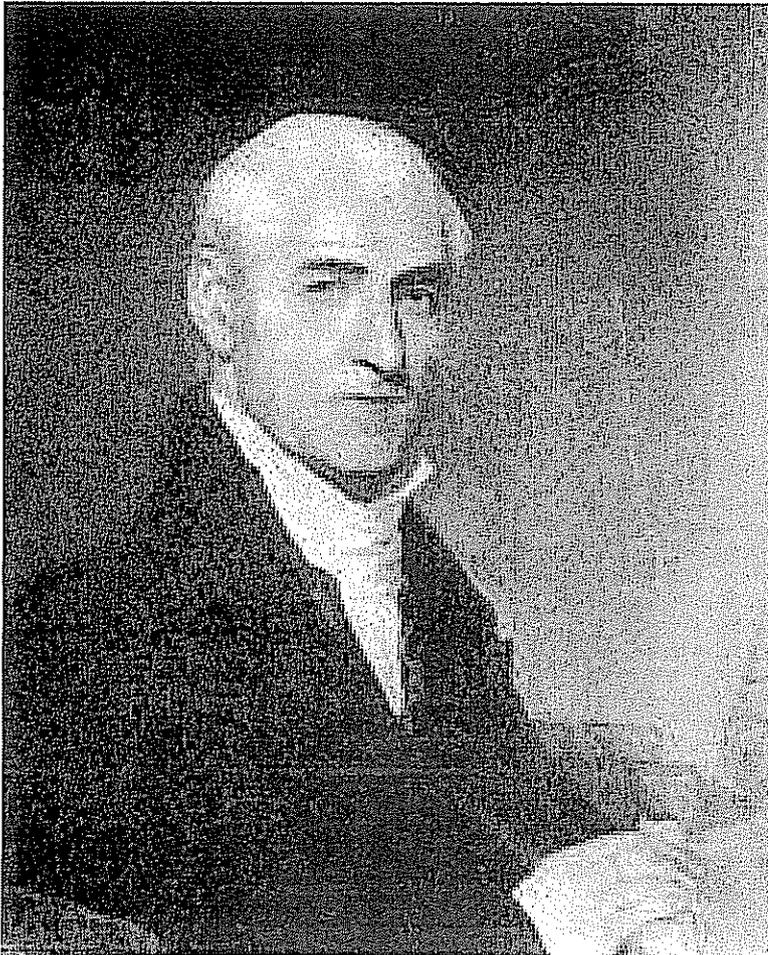
Coney Flat Iron Building
Erected 1926 to 1930
NATIONAL REGISTER OF HISTORIC BUILDINGS 1988



The Coney Flatiron Building Today

Dr. Daniel Cony

1752-1842



- **Revolutionary War Veteran**
- **Medical Doctor**
- **Judge of Common Pleas**
- **Judge of Probate**
- **Overseer of Bowdoin College**
- **Representative and Senator to Massachusetts General Council**
- **Member of Massachusetts Executive Council**
- **Elector for President Washington's second term**
- **Founded Cony Female Academy in 1815**
- **Delegate to Maine Constitutional Convention**
- **Father-in-law of Maine Supreme Court Chief Justice Nathan Weston, and Judge Reuel Williams**
- **Grandfather of Maine Governors Joseph Williams and Samuel Cony**
- **Great-grandfather of U.S. Supreme Court Chief Justice Melvin W. Fuller**

Parking Is Needed to Redevelop the Building

The Hannaford plan provides for
100 fixed spaces + 50 shared spaces
= 150 TOTAL SPACES

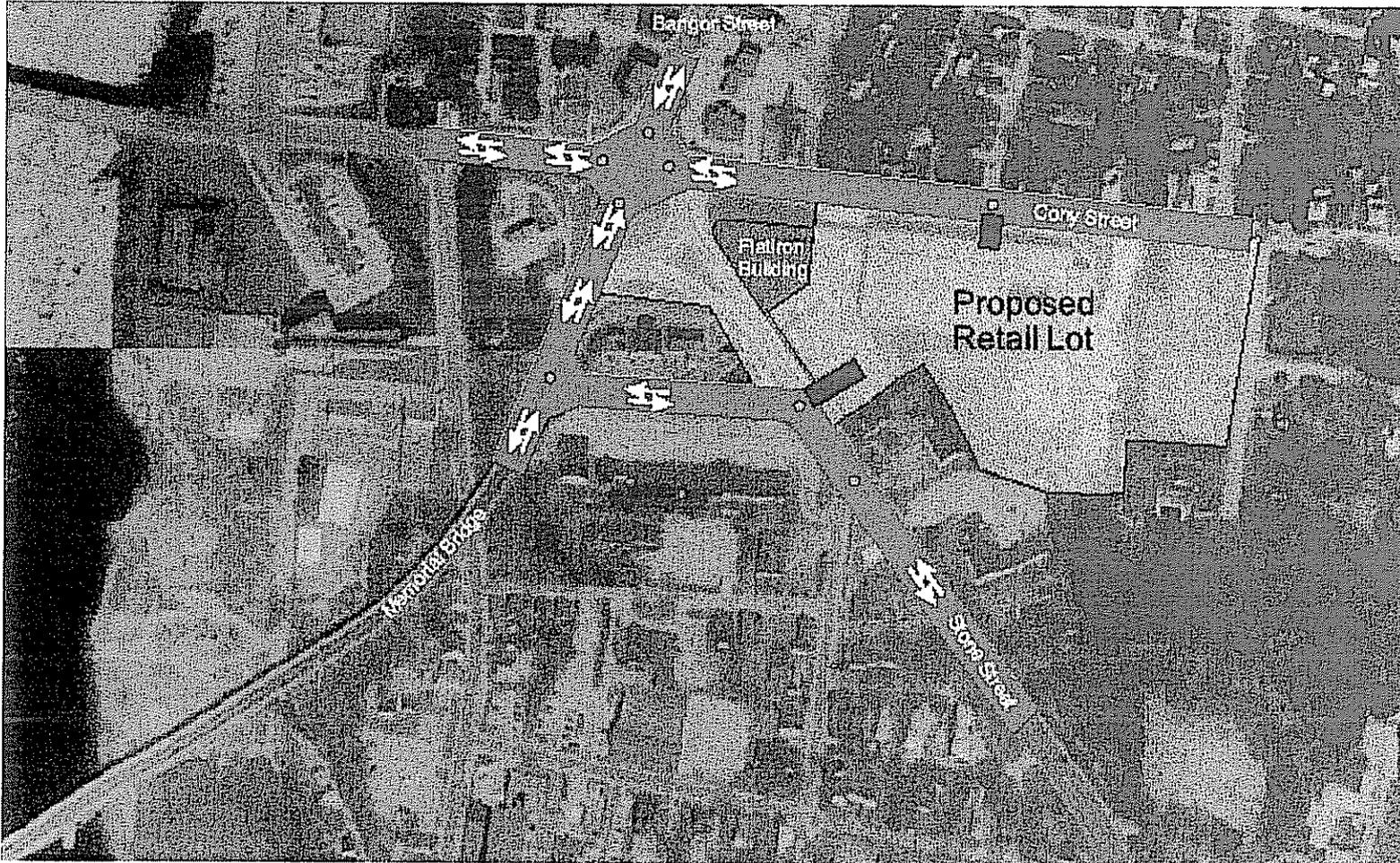
The Gross Flatiron Building floor area (GFA)
is approximately 50,000 Sq. Ft.

Augusta Land Use Parking Requirements

REQUIRED OFF-STREET PARKING			
GFA	PARKING FORMULA		NUMBER OF SPACES
I. Single Use			
50,000 sq.ft.	If completely used as a Retail Facility	5 per 1,000 sq. ft. of GFA	250
II. Mixed Use			
10,000 sq. ft.	Alumni Hall - Theater 600 seats	1 per 3 seats = 200	381
10,000 sq. ft.	Restaurant	12 per 1,000 sq. ft. of GFA = 120	
10,000 sq. ft.	Museum	1 per employee = 1	
20,000 sq. ft.	Professional Services & Office uses	3 per 1,000 sq. ft. of GFA = 60	
III. Single Use			
	Multi-Family Dwelling (50 units)	2 per dwelling unit	100
IV. Single Use			
	Elderly Housing (50 units)	1 per dwelling unit	50
V. Mixed Use			
10,000 sq. ft.	Alumni Hall - Theater 800 seats	1 per 3 seats = 266	626
10,000 sq. ft.	Restaurant	12 per 1,000 sq. ft. of GFA = 120	
10,000 sq. ft.	Tavern/Dancing	14 per 1,000 sq. ft. of GFA = 140	
20,000 sq. ft.	Retail	5 per 1,000 sq. ft. of GFA = 100	

AN ALTERNATE TRAFFIC SOLUTION FOR IMPROVING THE VICINITY OF
THE CONY FLATIRON BUILDING

Submitted to the Augusta Planning Board on November 8, 2005 by the Friends of the Flatiron Building

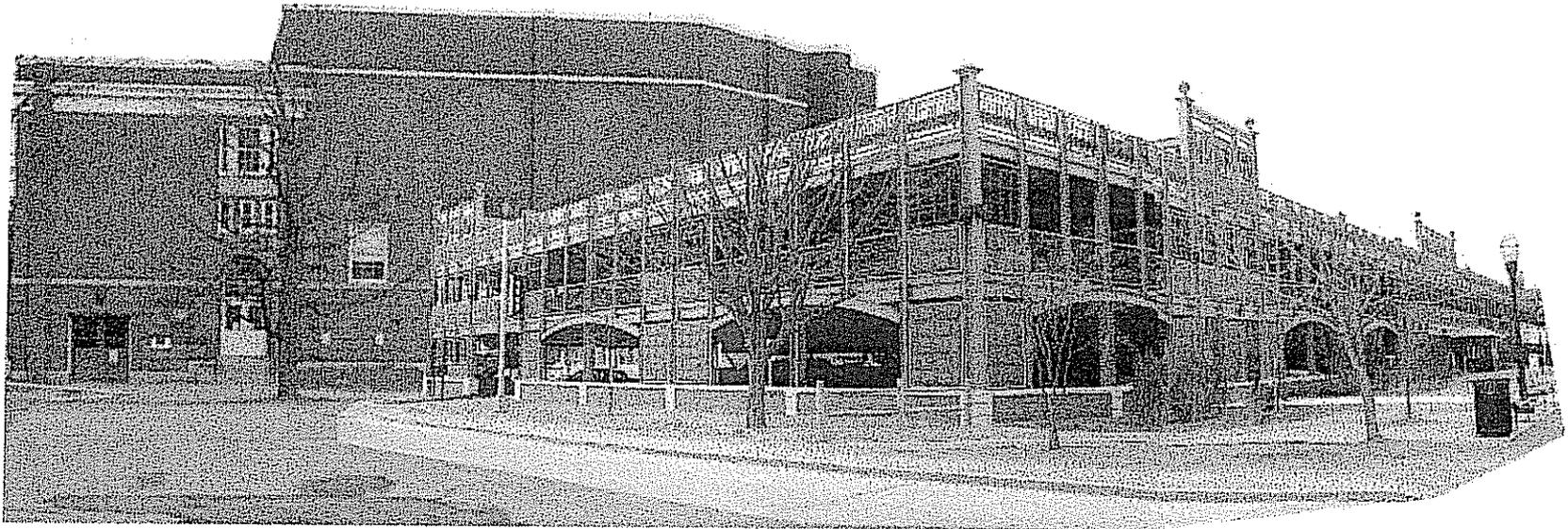


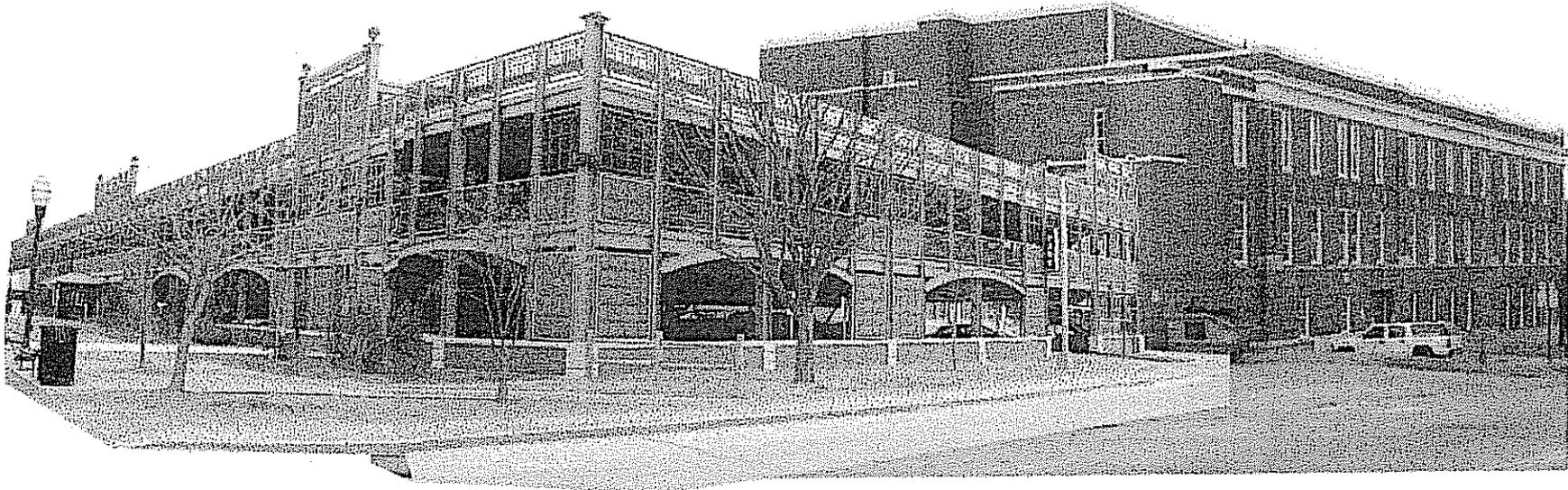
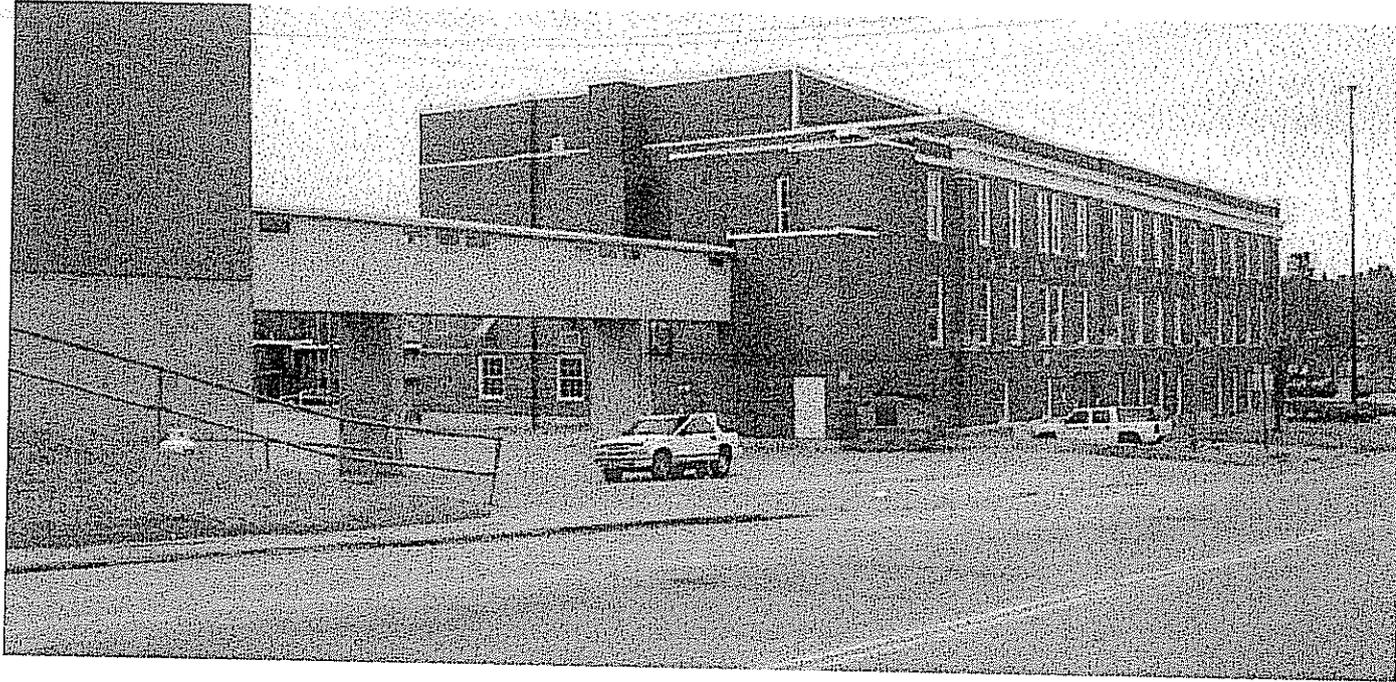
KEY

-  Flatiron Building
-  Green Space

-  Retail Lot
-  Street

-  Entrance to Retail Lot
-  Traffic Signal





The Flatiron Building

Augusta, Maine

Review of the Existing
CONY High School Auditorium

Eric Stark

Assistant Professor of Architecture

University of Maine at Augusta

Submitted January 28, 2008

The Flatiron Building, Augusta, Maine
Review of the Existing CONY High School Auditorium
Submitted January 28, 2008

Statement of Qualifications

Thank you for the opportunity to help in a small way in the determination of the future use of this important civic landmark in the City of Augusta. This iconic building, as an historic monument, as a icon of the city, and due to the environment aspects of reuse, demands to be brought back to life in some fashion. This task is never an easy one. For the structure in question is not only historic, but has a history. That history necessarily involves the inhabitants that have grown and lived with the building in question. Therefore the questions are not only practical, but emotional. However, while it is fine, in fact important, for the emotional to place demands on the practical, it should not do so to the detriment of the ultimate project.

As to myself, I currently teach the advanced studios in architectural design at the University of Maine at Augusta, the only pre-professional program in architecture in the State of Maine. I also have a small professional practice in the City of Portland, undertaking residential and small commercial projects. I have been working in the area of architecture and architectural design for the past 10 years. In that time I have worked on some theatrical and auditorium projects as part of a larger design team, both in terms of planning and design. Prior to my career in building design, I actually worked in the theater world, as my undergraduate work was in theatrical set design and construction, with a minor in Shakespearian Literature. I spent five years working in theaters both the West and East Coasts. This practical experience gives me a good understanding of how a theater actually works, and what might be possible in the worst of cases.

While I feel that my opinion has something to offer, I am not a structural engineer, a code consultant, nor an acoustical engineer. I have done my best to generally review some of these topics, but I would recommend that the committee on the reuse of the Flatiron Building direct specific questions on these topics to the appropriate professional. If I can be of further help, or better explain the attached, please do not hesitate to contact me.

Respectfully Submitted,

Eric Stark
Assistant Professor of Architecture
University of Maine at Augusta

A successful theater does not simply have good sight lines and acoustics; it is a space in which performance comes alive. An actor can step onto a stage and immediately sense whether the auditorium has the potential to spring to life....The stage and backstage are a machine with which to prepare and present the performance; the lobbies are places of social congregation; but the auditorium, the heart of the theater, is a place of communication designed to enhance the vital interaction that creates the theatergoing experience. (2, p19)

Size/Space Considerations – The Stage

The existing theater of the Flatiron Building has multiple space problems in terms of creating a viable, professional theater space. Due to its odd shape, essentially that of a triangle, it is difficult to see a working theater fitting into its current form. This would be true for this form even if it was new construction. As it is an existing building, even more difficulties arise due to existing conditions and limitations. Of course, how one defines a “professional theater” will have a great effect on what might take place on this stage, or some reconfiguration of this stage. As someone who has worked in professional theater behind the scenes, and traveled with professional theater shows, I know first hand that all theaters have some limitations. The Flatiron Building however has many spatial issues, and as a whole one has to seriously wonder if they are surmountable.

The following numbers are typical dimensions, and may be used as a guideline.

Category –	Typical Dimension	Existing Building	Difference
Proscenium Theater	Required	Dimension	
Proscenium width – drama theater, United States	40-45 ft	31 ft 6 in	± 8 to 13 feet short
Proscenium width – drama theater, Europe	30-36 ft	31 ft 6 in	Within range
Proscenium Height, typical	24-32 ft	16 ft 8 in	± 7 to 15 feet short

Proscenium Height for opera or musical theater	30-45 ft	16 ft 8 in	± 13 to 28 feet short
Ideal width of stage	Two to three times the width of the proscenium (2:1 to 3:1 ratio)	Existing width @ widest is 51 ft 6 in. (1.6: 1 ratio), narrowing to 32 ft 6 in (1.03:1 ratio)	± 33% to 200% short
Minimum width of stage	20 ft offstage on both sides (30 ft desirable)	Varies from 10 ft to 0 ft due to angles of stage walls.	± 0 to 30 feet short either side
Ideal stage depth	Equal to proscenium width, minimum of 35 ft for drama	23 ft (most forward part of stage apron to existing dressing rooms) 30 ft (most forward part of stage apron to back wall)	± 5 to 12 feet short
Fly tower	Three times the height of the proscenium (2.5x minimum)	None	
All numbers from Hardy, Hugh. <u>Building Type Basics for Performing Arts Facilities</u>			

These numbers show the existing theater spaces lacking in almost every category to be thought of as a “professional” theater stage. Of course, revising the use of the space to smaller scale productions, uniquely designed theater productions, or other types of performances (single person, small music concerts, etc.) may allow the space to be somehow used in a theatrical manner. However, this “ tailoring of the production” to fit the venue, may not lead to a financially viable endeavor.

The size of the proscenium itself is less than ideal, and is a consideration. My feeling is that most shows could be tailored to fit the restrained width of the proscenium. The issue more serious is the proscenium's height; specifically in terms of lighting. Lighting typically wants to be at a 45 degree angle to the stage floor. This would mean that the height of the proscenium, in this case just under 17 feet, determines how deep the lighting from the auditorium can shine onto the stage floor. As the stage floor is currently 23' deep, and could be deepened to a total of 30 feet deep, the lighting from the house would only reach to mid-point of the stage. Of course lighting can and will be located above the stage itself, and the 45 degree angle is only a guideline.

The support spaces (behind, to the side, and above the stage) are the greatest shortcomings of the existing theater layout as there are none. (See Fig. 1) The complete lack of fly space, backstage, and wing space, make even the simplest of stage actions difficult. The fly space, which is would be located above the actual stage, would be very difficult to add. There are structural issues, as well as height issues. However, fly space is used mostly to store sets, and only occasionally used during a show, so I don't see it as a fatal flaw. There does seem to be enough room for some basic lighting above stage, which would be a necessity.

The lack of backstage space is a real problem. Even with the removal of the current dressing rooms at the rear, the stage would be 5 feet short of the typical minimum desired for dramatic performances. Considering the main stair's currently location, not much more can be achieved. The displaced dressing rooms might be relocated to classroom spaces of the third floor. The additional backstage space will be of help, but the stage will always be lacking in this regard.

The lack of wing space is the one area where potential exists for expansion, but not without serious reconstruction and reconfiguration of the building's third floor and roof. Extending the wing space to stage left and right would entail a reorganization of the hallways and classrooms spaces as they currently are. At a minimum, this change is necessary in order to approach what we might call a professional theater. (See Fig. 2) This additional wing space would allow for entrances and exits by actors, the storage and access to sets and props during a production, and potential lighting locations. More on the ramifications of these potential changes under the discussion of structural issues.

FLATIRON BUILDING
 AUGUSTA, MAINE

EXISTING CONDITIONS
 NOT TO SCALE

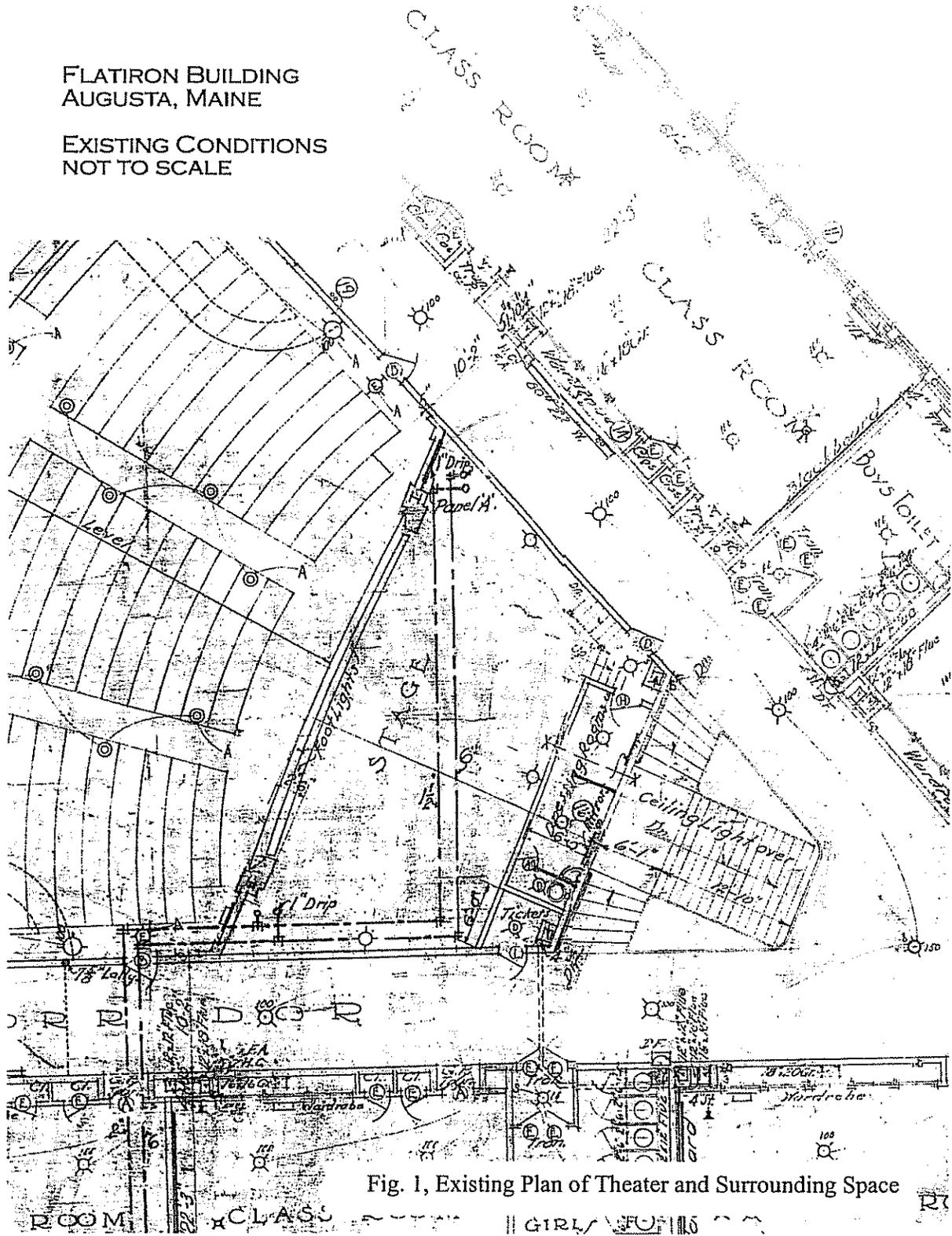


Fig. 1, Existing Plan of Theater and Surrounding Space

FLATIRON BUILDING
AUGUSTA, MAINE

POTENTIAL EXPANSION

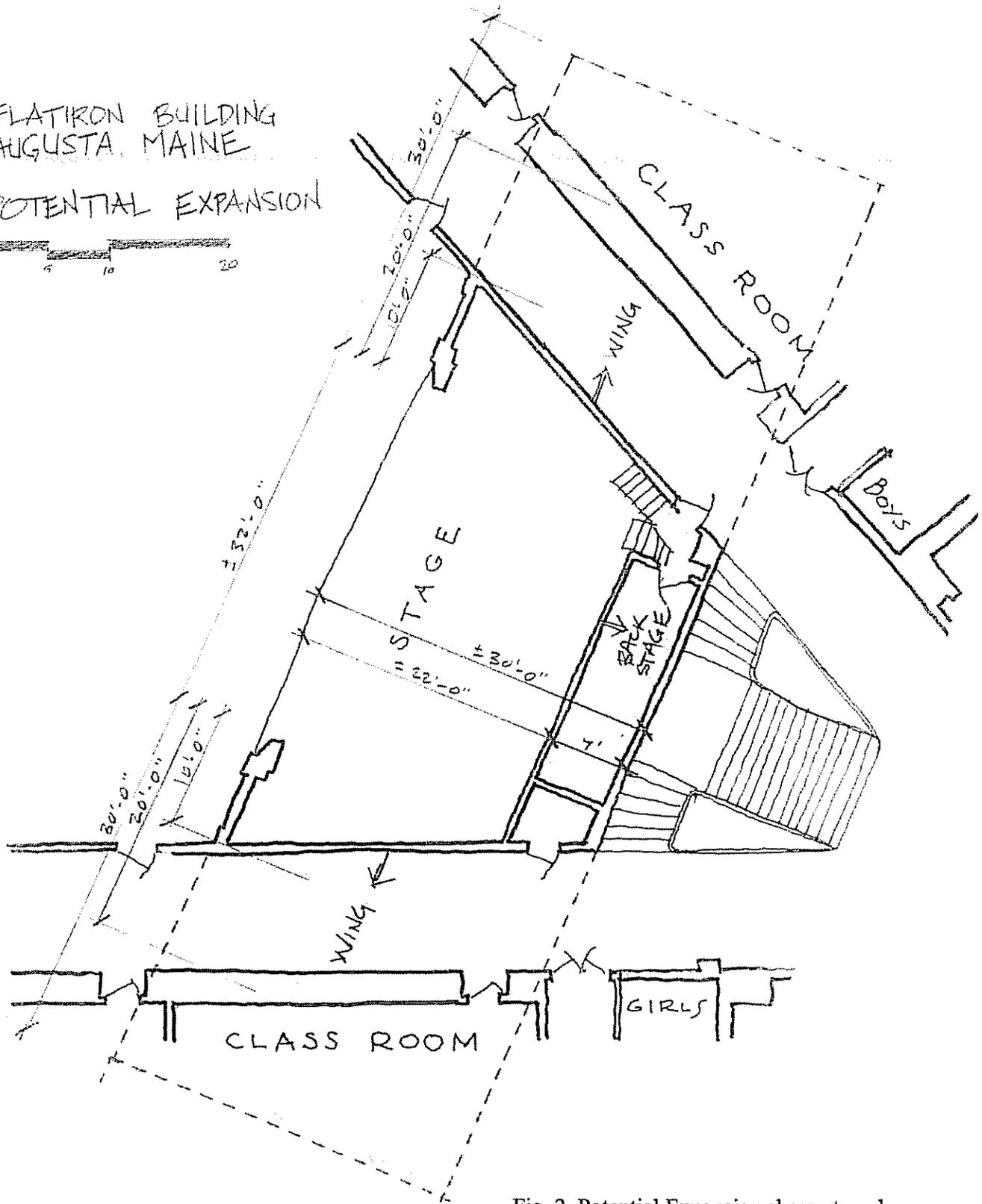
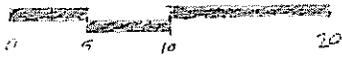


Fig. 2, Potential Expansion shown toned

Size/Space Considerations – The Auditorium

The auditorium or house (where the audience sits) poses fewer problems as it exists. The angled form of the auditorium lends itself well to the viewing of productions, as well as to improved acoustics. Side walls should never be parallel but splay outward at least 1:10. (4, p6-14) The existing auditorium splays at a ratio of 4:10, making it potentially good acoustically. The ceiling of an auditorium with good acoustics should also not be parallel to its floor. I believe the current condition is a parallel one, or close to it, but this could be remedied in renovation with some sort of ceiling panel system.

Ideally, the floor of the auditorium will have some slope to improve view to the stage, which is a complicated calculation dependant on the ratio of seating area to distance from stage. I believe there is a small slope currently built into the existing floor. That said, it is something that can be typically improved when new seating is installed. However, the existing auditorium slope is limited by the existing balcony, whose current height above the main floor is only 8 feet 3 inches. This may limit the slope on the main floor to less than ideal. At the time of my site visit, the access to the balcony was closed off due to safety concerns, so I was unable to make any sort of review of that space. This may mean that the balcony requires extensive renovation for structural or code concerns. How, and if, the balcony can be used as auditorium space will have an effect on the main floor seating, and vice versa.

Sir Laurence Olivier determined in experiments conducted for the design of the Royal National Theater of Great Britain, that the human eye cannot discern the details of facial features if the spectator is seated beyond 65 feet from the stage. (2, p36) The current auditorium is over 75 feet deep from the edge of the stage. This allows for many considerations as to the layout of the seating. The back of the auditorium being deeper than required by 10 feet could be used as storage and/or a production booth, both essential to a working theater. The main floor of the auditorium is approximately 7300 square feet (including space currently cut-off for storage use). This should allow for enough seats for a legitimate drama venue, although more specific calculations including necessary egress/aisle ways would have to be undertaken. In any event, the seating

aspect of the auditorium, and its general acoustical form, seem to be a fine starting point for reconsideration and renovation.

Category – Auditorium	Typical Required	Existing Building
Average drama theater in educational setting	300-750 seats	No seats currently, but with existing square footage, and potential of balcony use, these numbers seem attainable.
Small commercial theater, repertory theater, recital hall	750-1500 seats	
Legitimate drama	250 seat minimum 550 seat average 1000 seat maximum	
Side Wall splay for acoustics	1:10	4:10
Slope in floor and ceiling	Varies, but some is required for optimal acoustics and sight lines	unknown
Maximum distance from stage	65 ft	75 ft

Code Considerations

Building Type Classification – Assembly Group A-1, Theater. Due to the space’s previous use as a theater or theatrical space, and the fact that the entire Flatiron building has existed as a type of assembly building (a school can share multiple code requirements with a theater), the code issues may not be onerous to the revamping of this project.

The International Existing Building Code (IEBC) has been developed to consolidate international codes involving upgrades of existing buildings. The IEBC specifically addresses code requirements for repair, alteration, additions, and change of occupancy. Of course, “Work involving more than 50 percent of the building’s aggregate area (IEBC 305.1) or changes to the occupancy classification of an existing

building impose a significant upgrade to various life-safety features, such as exhaust systems, elevators, enclosures of mechanical equipment rooms, stairways, automatic sprinkler systems, and fire alarm systems. In addition, upgrades to all means of egress (number of exits, egress doorways, doors, dead-end corridor, lighting, exit signs, handrails, and guards) are required.” (2, p84)

Should the necessary construction affect a percentage greater than 50 percent, the extent of upgrading the existing space could be dramatic. This would be based on a more holistic review of the entire Flatiron Building as a project. As a historic building certain exemptions or considerations may apply. From my site visit, clearly some upgrading has occurred over the years. How these would measure up to the current code is uncertain. It would be best to meet with local code officials to best understand these ramifications of upgrading, specifically as they relate to an historic building.

Egress calculations would also have to be done. They would be based on the quantity of seats in the space, and the existing fire rating of existing stair wells. As there are 3 existing stair wells on various sides of the theater, egress should not be an issue for audience members with proper upgrades and considerations.

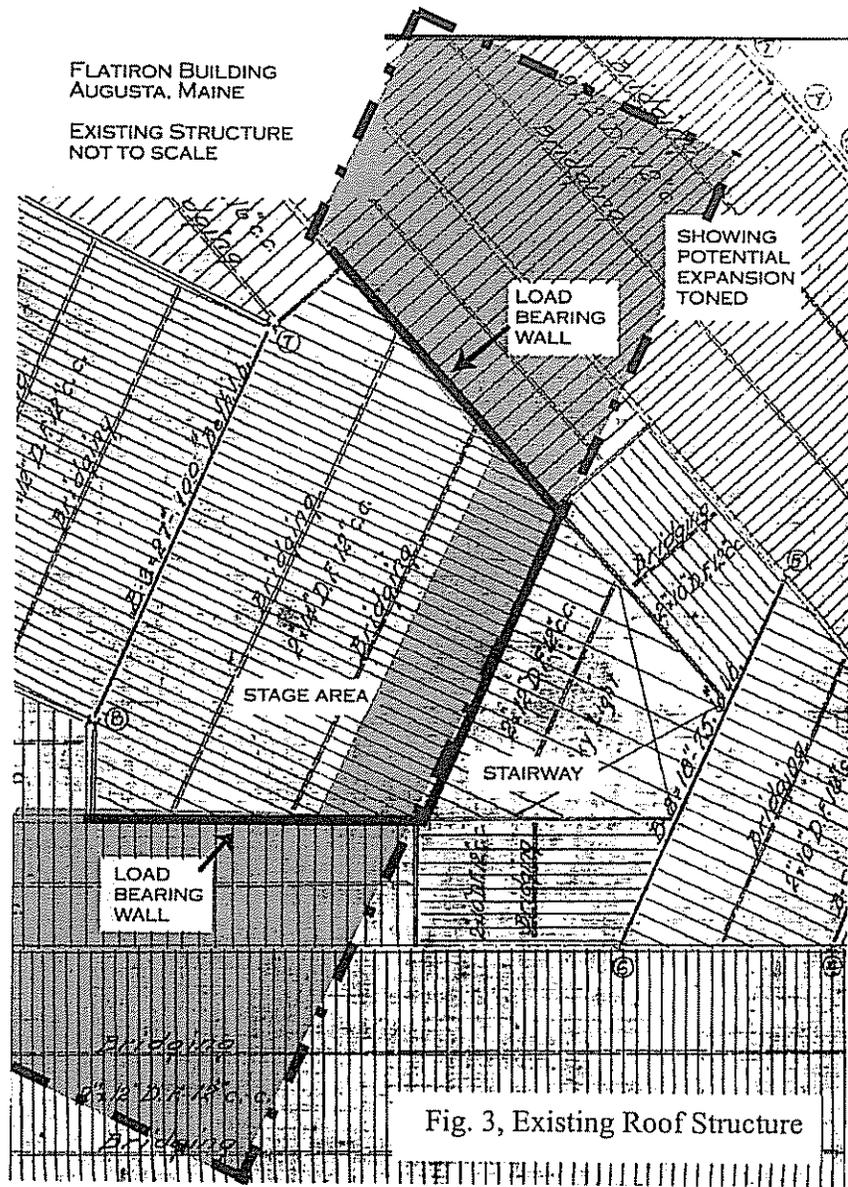
Structural Considerations

If we are to come to a initial conclusion that the stage presents the greatest difficulties in terms of making the Flatiron Building a working professional theater, we need to understand it structurally. In so doing, we can begin to see what, if anything, might be possible in terms of renovating or radically changing the existing space to a workable solution.

As mentioned earlier, the stage as it exists presents one possibility for expansion that seems viable: the addition of wing (or side) space. The fly space (above) would entail adding upon the roof, and would increase the loads on existing structure greatly. Backstage improvement is limited due to the location of the existing main stair behind the rear wall of the theater; reorganizing and/or moving this stair would seem prohibitive. The most one could gain would be an additional 6-7 feet by the removal of the current dressing rooms. Of course anything is possible, but renovating in order to create either of

these necessary theatrical support spaces would be very expensive, and may be structurally infeasible.

The side walls do offer potential, but not without serious structural consideration and re-engineering. Looking at the structural drawings given, we see that that side walls of the theater spaces are indeed load bearing. This means that they are, in simplest terms, holding up the roof, both above the stage and above the hallways to either side. In order to expand the stage space to either or



both sides, one would have to calculate and carry the loads of this new, larger roof in other ways. The roof at the theater is higher than that of the rest of the third floor, thus the large volume of space that makes of the auditorium. Expanding the wing space to the sides would mean raising the roof currently above the hallways and classrooms, not just the addition of new walls. (See Fig. 3)

Essentially the roof members at the stage (existing and new) would need to rest upon a new larger beam located along the back wall of the stage. (See Fig. 3, dash-dot lines indicate new lines of major structure.) This beam in turn would need to have

additional columns along it and at either end to support it, and those columns would most likely require some consideration on lower floors as these redistributed loads are carried to the ground. The restructuring must be considered at the building scale, not just on the third floor. A structural engineer would need to be consulted.

Conclusion

The reuse of any existing building is a complex issue. It is tied up in the practical aspects of design, construction, and a never-ending updating of code requirements. In addition, historic and beloved buildings pull at our heart strings, demanding a rebirth that is worthy of all they have given us in the past.

It is looking at this historic past, what this building has given to the community, that I find my conclusion to its reuse. It is not in the specific program of theatrical production that the future lies. Rather, it should be in the excitement of the production, of the art, in the very act of creation that rebirth may be found.

I would humbly suggest that the Flatiron Building with its existing limitations will be difficult to make into a viable professional theater space. A huge part of what makes a theater work happens backstage, and even with major renovations, the building would have limited support spaces, making certain shows or stage actions unfeasible. In addition, the theater's location on the third floor of the building presents issues. The community aspect of the theatrical experience typically, but not always, demands a more immediate relationship with the street and thereby the community itself. This dislocation will prove a challenge requiring attention.

I would suggest that the topic of the theater space, as space for artistic community experiences, be viewed in the context of the entire Flatiron building and its overall reuse. In this manner, artistic creativity and vitality might prove a viable rebirth of this iconic structure.

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A River Runs Through It

The Heart of Downtown (Memorial Circle to Cony Circle to Bridge/ State Street)

Making downtown a destination

Successful downtowns have: (1) "destinations" that people want to visit; (2) transportation connections between those destinations; (3) offices that bring people during the day; (4) housing that provides safety and customers for night life; and (5) a "brand". If these five are in place, retail and restaurants follow naturally. Each is discussed below.

(1) Downtown has many "minor" destinations: the Children's Museum, Old Fort Western, Lithgow Library, and some in development (Arsenal, Edwards Mill site, old Cony High). However, none are well-linked, either visually or on foot. Major destinations around downtown include the Capitol Building, the State Museum, and the YMCA, but these also are not easily connected to the downtown by line of sight or by sidewalks.

Downtown needs more destinations, and needs to connect them better. Currently the Maine State Museum and the Maine Military Museum are looking to expand their outreach. The University of Maine at Augusta is looking for space for student housing and classrooms. Cultural groups are seeking performance spaces. The City should work with organizations to attract and connect cultural experiences to the downtown. Any of these activities would generate additional foot traffic and customers for nearby restaurants and stores.

(2) Downtown should seek to strengthen its transportation connections. Better sidewalks and clearer signs are needed to link key sites such as the Flatiron Building (old Cony High), City Hall, Water Street, Lithgow Library, the Arsenal, and the Capitol.

Students from the University of Maine at Augusta need a biking and walking connection from the campus to downtown. The newly-acquired Bond Brook parcel provides an



opportunity to connect both with a beautiful and safe off-road trail.

Seniors need sidewalks that are smooth, ramps at curbs, and places to cross streets where traffic is slowed down. They also need efficient and accessible buses and/or trolleys to help them move freely about the City.

For automobiles, the traffic pattern downtown is confusing. The parking garage is underused. Over time, parking needs to move away from the riverfront to sites such as the parking garage up the hill, and traffic flow needs to be simplified to and from parking areas. This will help to attract people to downtown and to promote second and third-floor residential and office expansion along Water Street.

(3) Augusta has been successful in recent years in attracting large office users downtown. Now it can turn its attention to supporting small businesses. We recommend that Augusta consider creating a small business incubator downtown, one that would bring together partners from the University of Maine Augusta and local banks and development corporations to help creative individuals to further their business ideas.

COMMUNITY DEVELOPMENT

Community development can mean many things, but in the context of city planning it often refers to revitalization of old neighborhoods and commercial districts. This involves the activities of rehabilitating and reusing old buildings, updating streets and sidewalks, assisting small locally-owned businesses, building housing and parks and stores on vacant lots, improving public safety, and expanding educational opportunities for youth and adults.

The Community Development Block Grant (CDBG) program is an important tool in helping cities fund community development efforts. This program provides grants for building rehabilitation, business assistance, and infrastructure assistance in neighborhoods where the majority of residents are defined as "low and moderate income" (i.e., below 80% of the median area income).

Section A below discusses critical community development issues in Augusta as identified by the Community Development Subcommittee. Section B provides neighborhood information that will be helpful to grant writers in establishing Augusta's eligibility for state and federal community development dollars.

PART A: KEY COMMUNITY DEVELOPMENT ISSUES IN AUGUSTA

Revitalizing Existing Neighborhoods

Some neighborhoods in Augusta are in decline. The reasons for decline vary from place to place, but include:

- ⇒ Old multi-story housing stock, without elevators, that is no longer very attractive or marketable;
- ⇒ Lack of repairs and maintenance - a problem exacerbated in some cases by absentee landlords;
- ⇒ Encroachment on the neighborhood by busy streets and/or commercial development;

- ⇒ Poor street layout, making walking and sometimes driving difficult;
- ⇒ Social changes that make a given neighborhood predominantly low-income.

The City needs to work with neighborhoods to create buffers, improve lighting, maximize public transportation use, clean up the streets, and so forth.

Developing Downtown & the Riverfront

Critical to the success of this effort will be:

- ⇒ The creation of upstairs housing in commercial buildings on Water Street. Downtown housing creates customers for local shops and stores and restaurants, and contributes to making the downtown safe at night;
- ⇒ Cleaning up and marketing the Statler Tissue site to potential developers;
- ⇒ Promoting the redevelopment of the Flatiron Building (old Cony High School);
- ⇒ Finding ways, such as historic ordinances, to preserve the best of Augusta's old buildings and neighborhoods.

Creating a Sense of Place and Marketing the Augusta Story

Communities that are successful have a strong "sense of place." When you visit, you know where you are, and you know that no other place is quite like it. This requires:

- ⇒ Marketing that highlights in the public mind what a community is about - for example, establish an identifying theme for the city such as "Augusta on the Kennebec," and then build pride in the community by marketing the slogan;
- ⇒ Creating visual cues throughout the city,, such as gateways, signs, light fixtures, and sidewalks;

Rotary Options

Two of many rotary options are illustrated.

Western Rotary (Memorial Circle)

This is one version of a rotary, east of State Street, that is larger than a conventional rotary; it acts with the efficiency of the conventional but is not perceived of as a rotary by users. This should make it safer and less intimidating to use. The drawing illustrates these important concepts:

- It makes it easier to get downtown; Water Street will be visible to rotary users;
- It presents opportunities for development (commercial and retail) in prime locations;
- It improves Gage Street access; and
- It could work with any one of the Option I bridge crossings.

To the west is another rotary (making a “bow tie”) comprised of State Street, Grove Street, and Capital Street. This scheme makes State Street one-way and narrower (an advantage) but increases traffic on Capitol Street (a disadvantage). The efficiency of the Western Avenue/State Street intersection needs to be assessed by traffic experts; it would most likely require a traffic light. [An alternative would be to have a “roundabout” at this intersection and keep the east side of the “bow tie,” but not the west side.]

Eastern Rotary (Cony Circle)

The illustrations depict a “before and after” situation. Under this concept Bridge Crossing Option I is assumed and Cony Circle is replaced and made into a large “green” with a triangular, one-way “rotary.” The pros and cons of this option are:

Pro

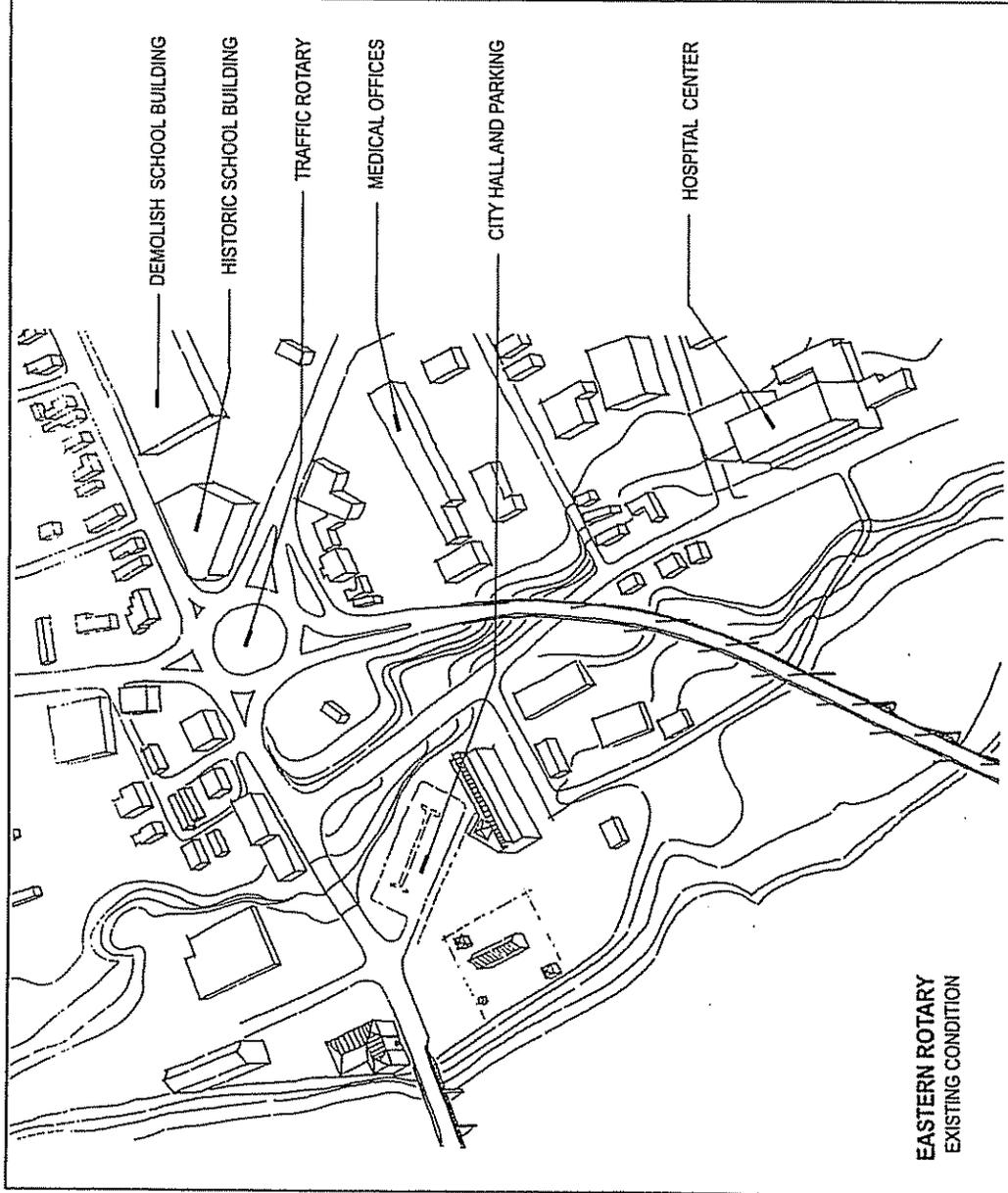
- It eliminates the rotary;
- It creates a welcoming, memorable, green gateway and park in front of the historic Cony flatiron building;
- It makes pedestrian crossings safer and easier;
- It opens up prestigious development parcels.

Con

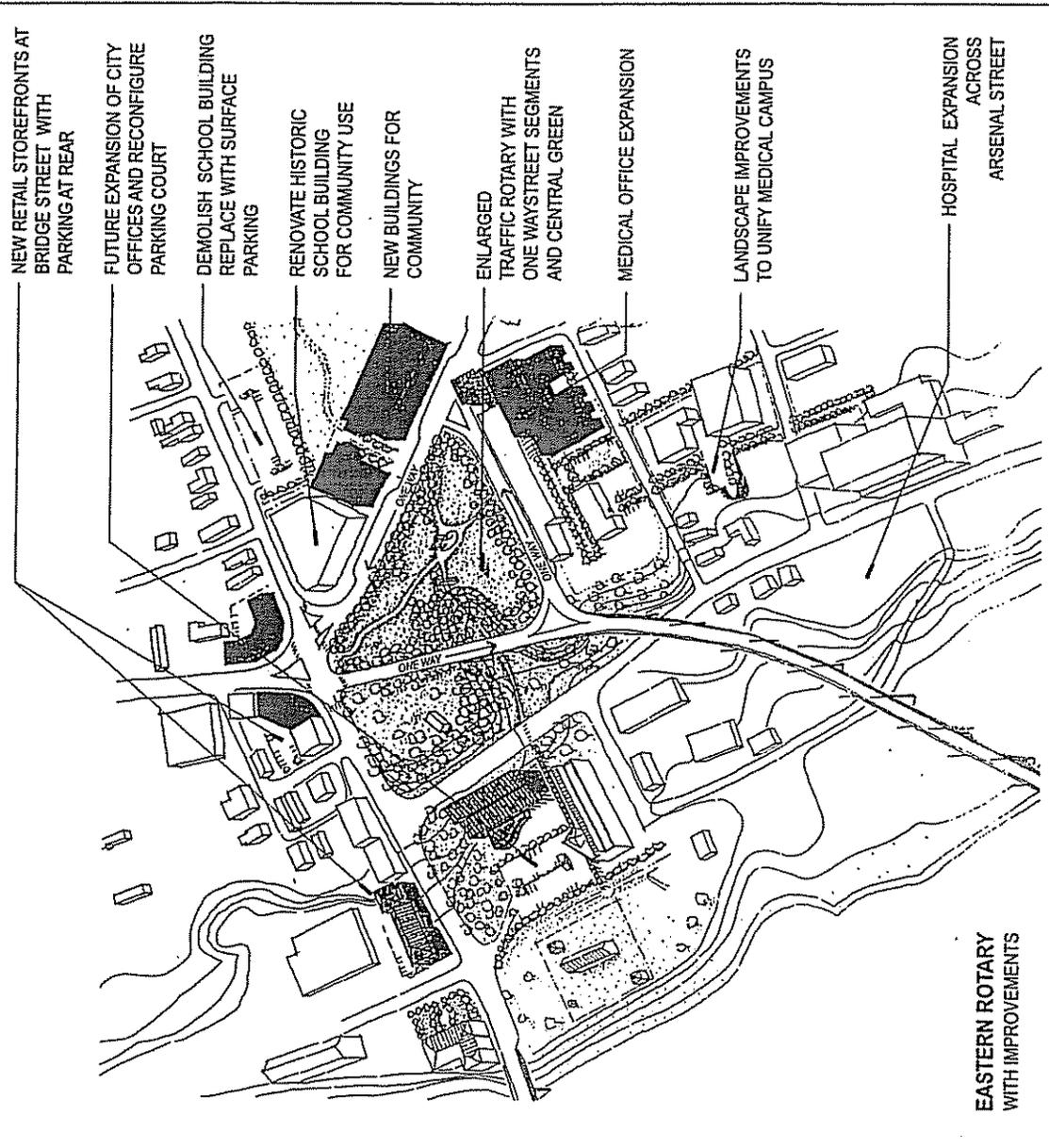
- It still puts a lot of traffic through the Bangor/Stone/Cony intersection, which may necessitate a traffic light (closing Cony Street to the east would help, but not solve, this problem);
- It requires substantial property acquisition to realize.

The other, non-traffic, features of this proposal are:

- It makes a good pedestrian trail connection between the Cony site and the Greenway at Fort Western (*note the underpass*).
- The potential new building sites help define the edges of the green (2- and 3-story buildings face the green and Cony Street); the issue of parking for some of these structures is not resolved.
- The potential for hospital expansion onto a site overlooking the river, the bridge, and Arsenal Street; (*this site might be viewed as being more valuable if the bridge were removed*).



EASTERN ROTARY
EXISTING CONDITION



EASTERN ROTARY
WITH IMPROVEMENTS

CAPITAL RIVERFRONT IMPROVEMENT DISTRICT MASTER PLAN

ROTARY OPTIONS : EASTERN ROTARY (CONY CIRCLE)

PLEASE NOTE: Legislative Information *cannot* perform research, provide legal advice, or interpret Maine law. For legal assistance, please contact a qualified attorney.

An Act To Amend the Credit for Rehabilitation of Historic Properties

Be it enacted by the People of the State of Maine as follows:

Sec. 1. 36 MRSA §5219-R, sub-§1, as enacted by PL 2005, c. 519, Pt. H, §1, is repealed and the following enacted in its place:

1. Credit allowed. A taxpayer who claims a credit under Section 47 of the Code with respect to expenditures incurred after December 31, 1999 for a certified historic structure located in the State is allowed a credit for the taxable year against the tax imposed under this Part equal to 25% of such expenditures. A taxpayer who incurs not less than \$50,000 and up to \$250,000 in qualified rehabilitation expenditures in the rehabilitation of a certified historic structure located in the State may claim a credit equal to 25% of such expenditures, whether or not the taxpayer claims a credit under Section 47 of the Code. The credit is fully refundable. A credit received under this section is subject to the same recapture provisions as apply to a credit received under Section 47 of the Code. The State Historic Preservation Officer is authorized to establish a schedule of processing fees, the proceeds of which must be used solely for the support of the administration of the historic rehabilitation tax credit program.

SUMMARY

This bill changes the amount of historic rehabilitation tax credit a taxpayer may take if the taxpayer received a credit under the United States Internal Revenue Code from an amount equal to the credit the taxpayer received under the Code to an amount equal to 25% of the expenditures incurred after December 31, 1999 for a certified historic structure. This bill also allows a historic rehabilitation tax credit for a taxpayer who did not receive a credit under the United States Internal Revenue Code of 25% of expenditures if the taxpayer expended from \$50,000 to \$250,000 on a certified historic structure. This bill makes the credit fully refundable and authorizes the State Historic Preservation Officer to establish a schedule of fees for the historic rehabilitation tax credit program, the proceeds of which will go to administering the program.

LD 262 AN ACT TO AMEND THE CREDIT FOR REHABILITATION OF HISTORIC PROPERTIES

Representative Ted Koffman (D-Bar Harbor) has introduced legislation that will amend Maine's underutilized Historic Rehabilitation Tax Credit. Recognizing that Maine's "Quality of Place" is equally affected by the cumulative impact of large and small scale historic rehabilitation projects, the amendment language has been crafted specifically to support both types of projects.

Over view of LD 262:

- the credit is equal to 25% of certified rehabilitation expenses
- the \$100,000 per taxpayer per year cap has been removed
- the credit is fully refundable
- the credit refund is intended to be fully transferable
- buildings must be certified historic structures in Maine that are income producing
- the rehabilitation project must meet the *Secretary of the Interior's Standards for Rehabilitation*
- the rehabilitation project must meet the requirements of Section 47 of the IRS code unless qualified rehabilitation expenditures are limited to no less than \$50,000 and up to \$250,000
- certified rehabilitation projects with qualified rehabilitation expenditures between \$50,000 and \$250,000 do not have to meet all of the requirements of Section 47 of the IRS code

What is a tax credit?

A tax credit is a dollar-for-dollar reduction in taxes owed. The Historic Rehabilitation Tax Credit is based on historic building rehabilitation costs, equaling 25% of qualified rehabilitation expenditures.

What buildings are eligible?

Income producing historic buildings in Maine that are individually listed in the National Register of Historic Places, or have been certified as contributing to a National Register or Certified Local Historic District.

Who do I contact to find out about the National Register listing status of my building?

The Maine Historic Preservation Commission at 207-287-2132.

Who can apply?

Owners holding the fee simple interest in or qualified lessees of an historic building.

What expenditures qualify?

Expenditures for rehabilitation work on an historic building including architectural or engineering fees and cost of preparing National Register nominations. Qualified expenditures do not include acquisition costs, expenditures to expand or enlarge a building or expenditure to furnish a building. Qualified expenses will mirror the federal tax credit program.

What is the intent of the small projects provision?

The intent of the small projects provision is to remove the 100% of adjusted basis investment threshold set by Section 47 of the IRS code for projects with an investment between \$50,000 and \$250,000.

What is the application process?

Owners or qualified lessees must submit a Historic Preservation Certification Application to the Maine Historic Preservation Commission for review. The project will be approved if: (1) the building is a certified historic building, and (2) the rehabilitation meets the *Secretary of the Interior's Standards for Rehabilitation*. An application fee will be charged for administrative purposes.

When will the amended credit be available?

January 1, 2008 if LD 262 is passed. Application forms will be available six months after the legislation is passed.

For more information contact Amy Cole Ives, Rehabilitation Tax Incentives Coordinator at amy.cole-ives@maine.gov.

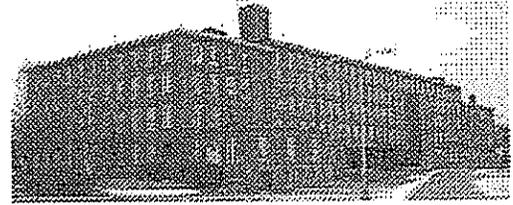


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Get the facts - Summary of LD 262



Small projects provision helps revitalize downtowns



Waterville's Hathaway Creative Center (historic Lockwood Mills)

Support Historic Preservation!

Click [here](#) to write to your state rep and senator to thank them for their support of historic tax credits

Click [here](#) to tell a friend about this important initiative

General Overview: Why Rehabilitate an Historic Building

Read the text of the bill here: [LD 262, An Act To Amend the Credit for Rehabilitation of Historic Properties](#)

Read amendments to the bill here: [H-595](#), [H-853](#)

One page print out: [How LD 262 revises Maine's Historic Rehabilitation Tax Credit](#)

Read the ["The Economic Benefits of An Expanded Tax Credit in Maine,"](#) a study in support of LD 262.

Read the [2008 Update of "The Economic Benefits of An Expanded Tax Credit in Maine"](#)

Read Planning Decisions' ["Economic Benefits of Investing in Maine's Historic Buildings"](#)

Read ["A Company Testimonial on the Impact of State Historic Tax Credit Programs"](#) prepared by Eagle Point Companies regarding multifamily housing development.

Recently Published Editorials Supporting LD 262

[What Governor Baldacci has to say about historic tax credits in Maine](#)

[Click here](#) to read Statements of Testimony on LD 262, heard by the Taxation Committee in 2007.

Click [here](#) to learn more about Certified Rehabilitation Projects in Maine that have benefited from historic tax credits.

Click [here](#) for a map of all the communities in Maine with National Register properties and districts

Nancy Merrick
Please Return

DRAFT

• CONY HIGH SCHOOL ALUMNI HALL •

Augusta, Maine

PROPOSED
RESTORATION PROGRAM
&
OPINION OF PROBABLE
CONSTRUCTION COST

Based on codes, and functional review.

Prepared For

CONY HIGH SCHOOL
ALUMNI ASSOCIATION

By

SYLVANUS DOUGHTY
Architect & Facilities Planner
P.O.Box 406, Hallowell, ME 04347
September 1998

• CONY HIGH SCHOOL ALUMNI HALL •

September 1998

CODES & REGULATIONS

The Flat Iron Building is a public education building containing a place of assembly presently used for educational purposes other than assemblies. Development of the building for multiple use (school and outside organizations) will require a review of codes in effect at the time of design for both educational occupancy and place of assembly occupancy. The requirements for assembly occupancies are more stringent and will probably take precedence, insofar as they involve the Hall and sections of the building giving exit access for the Hall.

The proposed development of Alumni Hall in the Cony High School Flat Iron Building would be regulated by the following administrators and codes:

- State Fire Marshal's Office, Maine Dept. of Public Safety
National Fire Protection Association, NFPA 101 Life Safety Code and related codes - current editions as adopted; principal code reissued every three years.
- Code Enforcement Division, City of Augusta
Building Officials & Code Administrators, BOCA National Building Code and related codes - current editions as adopted; principal code reissued every three years.
- Federal Department of Justice / State Fire Marshal's Office
Americans with Disabilities Act Title II, Uniform Federal Accessibility Standards; current state laws; for local government buildings.

The proposal for use of Alumni Hall has been reviewed with the State Fire Marshal's Office Plan Review Section. They have agreed that plans may be considered under the Existing Assembly Occupancy part of NFPA 101. This will allow use of the existing stairs with relatively minor changes. The building has NOT been reviewed with Augusta Code Enforcement relative to existing educational occupancy and fire rating of exit access enclosures. The following Restoration Program is based on codes now in effect, and includes the anticipated adoption of the 1997 edition of NFPA 101 Life Safety Code in December 1998.

More of the larger construction requirements for the use of Alumni Hall relate to life safety, building, and accessibility codes, and relatively fewer relate to usability of the Hall itself. The major code elements are: 1. Exit enclosures fire rating, 2. Accessibility, 3. Additional exit stair, 4. Stage fire safety, 5. Rated fire door separations, and 6. Portions of Mechanical & Electrical. The major functional elements are: 1. Seating, and 2. Portions of Mechanical & Electrical.

• CONY HIGH SCHOOL ALUMNI HALL •

September 1998

**PROPOSED
RESTORATION PROGRAM**

1. ACCESSIBILITY

\$ 182,000

Balcony	New 3 stop elevator to balcony.
Stage	Access with lift to stage level.
Toilets	Reconstruct to provide toilet and lavatory.

The main auditorium floor, balcony and stage require direct access for the disabled. Stage access could be handled by a platform lift at the side of the stage. Due to the ADA Title II type of occupancy involved, the balcony must be accessed by an elevator. Unfortunately, the existing elevator only reaches the third floor and is not adjacent to the balcony. Either a new elevator would be built next to the balcony with stops at the main floor, balcony and ground levels, or possibly the existing shaft enclosure would be extended with a new piston and hydraulics. A new corridor would be needed to link the elevator and balcony.

Two existing toilet rooms at the main floor level would be renovated to provide accessible toilets, partitions, lavatories, grab bars and accessories. New door hardware and renovations to existing doors for accessibility are listed elsewhere.

2. EXIT STAIRS

\$ 164,000

Left balcony	New stairway from 3rd level.
Right balcony	" " " " "
New staintower	Stairway to ground to allow full capacity seating.
Enclose stairs.	Separate front stairway for allowable exit.
Handrails / steps	Revise as required.

The present life safety code will allow the full size of the auditorium to be used. The already written 1997 NFPA 101, and soon to be adopted (December 1998) life safety code appears to limit seats to 1,000 for this type of construction. Although the exterior is masonry and the main carrying frame is steel, the walls and ceilings are framed in wood and the hall is on the third floor (by code) of the building.

According to the life safety code, available exit stairs, with modifications, are sufficient for an occupant load of 720. In order to obtain a capacity of 1,000, it would be necessary to construct a new stair tower at the rear of the auditorium connecting the main floor and balcony to the ground.

2. Continued

Because parts of the existing main stairs are slightly curved, these may have to be replaced with straight sections, but a waiver might be able to applied for. Handrails in all existing stairways may have to be modified to meet present codes.

3. RATED WALLS

\$ 262,000

Hall	Overlay with new gypsum board.
Stage	" " " " "
Corridors	" " " " "
Balcony rail	Repair plaster.
Ceiling	Overlay with new gypsum board.
Beams	" " " " "
Stage	" " " " "
Corridors	" " " " "

The building looks as though it has plaster walls, the original drawings indicate plaster, and recent renovations to the building provided rated door systems. However, on investigation, the walls and ceilings actually appear to be made of fiber board with a plaster veneer. This will not provide the required one hour fire rating for the hall exit system. Few rated systems allow the use of fiber board, and this only would be current treated material appropriately backstamped.

All walls and ceilings in the exit corridors and in the auditorium, and on the ceiling below the auditorium and exit corridors will require an overlay of gypsum board. Trim would have to be removed in order to apply the gypsum board, and new or existing trim reapplied. In the space between ceilings and roof, vertical fire barriers may need to be built above corridor walls to subdivide the attic space.

4. RATED DOORS

\$ 49,000

Hall	Revision of door hardware.
Balcony	New exit doors.
Stage	" " "
New staitower	" " "

The existing front exit stair system would require new fire rated doors to isolate the area immediatly adjacent to the stairs from the remainder of the building corridors. This will provide a protected exit access to the exterior front doors.

New exit doors are required from the stage, from the balcony to extensions of the existing staitowers, and to a new staitower, to provide fire separations. Some revisions to some existing doors for accessibility and exiting may need to be made. All new doors will require new kits of accessible and fire rated hardware.

5. SEATING

\$ 212,000

Hall front	Moveable and fixed cushioned seating.
Hall rear	Fixed cushioned seating.
Balcony	" " "

The cost of seating is a multiplier of a unit cost, in this case just over \$200, for any number of standard fixed and moveable seats. This allowance is for no more than 1,050 which includes the maximum of 1,000 seats plus replacement extras.

It is assumed that a certain section near the stage would be loose cabaret seating with small tables, and that backs and seats would be upholstered. This would require an acoustic study to determine the effect of this seating along with the installation of carpeting.

6. MISCELLANEOUS

\$ 93,000

Main	Restore, overlay, or carpet.
Balcony	" " " "
Stage	Restore wood floor.
Proscenium	Replicate and restore trim.
Stage front	Remove mechanical, add stairs, and restore trim.
Curtains	New curtains and tracks.
Parapet	Fire parapet above stage roof.
Skylight	Repair supports, trim, glass and glazing.
Insulation	Install insulation over hall and on upper walls.

Various components are required to be added, rebuilt or restored. A major decision will be needed concerning the type of flooring. If seating were all fixed and in the same locations as the removed seats, then the existing wood floor might be repaired. As an alternative, carpet might be substituted, but this would require an acoustic study to determine its effect along with that of upholstered seats. Replacement of the wood floor would cost more than the budgeted amount.

The stage, stage loft, proscenium and façade are treated as one area. The wood stage floor and light wells will require some repair and refinishing. The stage front will require removal of miscellaneous heating equipment, repair of trim, refurbishment, and possible new stage stair access. The plaster and finish on the proscenium arch will require restoration work. Allowance is made for one fire retardant main curtain installation. The walls surrounding part of the stage loft require a new fire separation parapet extending above the roof.

The large skylight over the hall will need to be refurbished to assure that all components are structurally sound and weatherproof. To reduce cooling and heating loads, insulation should be installed over the hall ceiling and on upper walls facing the remaining attic space, coordinated with fire partitions.

7. WOODWORK

\$ 68,000

Preparation	Removal or demolition
General	Replicate and restore miscellaneous trim.
Balcony	Replicate and restore railing and trim.
Doors	Restore hall door frame trim.

Because of the extensive area of walls and ceilings needed to be covered with gypsum drywall, there is also an extensive amount of trim which needs to be removed. This includes wall panel trim, baseboard, chair rail, and ceiling moulding. If the existing paint throughout the work area has enough lead content, then all trim may have to be replaced with replications. An allowance for painting and other finishes is included in each work section of this report.

The balcony railing should be repaired and refinished after structural investigations have been completed. Several doors were replaced in recent remodelling work and the elaborate door frame trim was removed. The building drawings show the original style, and surviving doorways in the balcony have detail which can be used as a guide for restoration.

8. STRUCTURAL

\$ 38,000

Hall roof	Snow shed.
Balcony	Check hanger connections.
Stairs	New stairway shaft.
Elevator	New elevator shaft.
Parapet	Support for new stage parapet.

The review of structural component drawings for the building does not appear to reveal any serious deficiencies with the exception of roof snow drift live loading. Drifting can occur on the low roof adjacent to the auditorium high roof. This excess loading can be compensated for by building a diagonal shed structure at the intersection of the low roof and the upper auditorium wall. This will require the relocation of some existing roof equipment and repair of the existing roof.

Since many of the critical connections in the building are hidden, these would have to be investigated should the project move forward. Especially required would be a review of the hangers and hanger connections for the balcony, as well as all of the connections in the deep section main roof trusses, miscellaneous beam connections, and all bearing points.

The new elevator shaft and roof, stairway shaft and roof, and stage loft parapet will require some miscellaneous new steel supports.

9. MECHANICAL

\$ 169,000

HVAC	30 Tons AC, heating coils, and ventilating air.
Stage vents	Fire emergency smoke evacuation.
Fire suppression	Sprinkler system check for adequacy.

It is assumed that air temperature and air quality for the hall would be controlled by an air supply system. This new duct system would provide ventilating air throughout the year, air conditioning in the warm season, and heating during the winter. Outside fresh ventilating air would mix with recirculating air as required in balanced, cooling or heating modes.

Roof mounted air handling equipment and ground mounted compressor equipment would provide up to 30 tons of air conditioning capacity based on an occupancy of 1,100 persons, with the extra to allow for theatrical personnel. Terminal heating coils in the ducts would provide most of the heating load. This would operate mostly prior to admission of audiences. Rear wall baseboard would be provided to temper exterior wall losses.

The stage loft requires two power driven fan smoke evacuators actuated as part of the fire response system in the building. The sprinkler system will require a review of each head location in the project work area to determine if adequate capacity and quantities exist.

10. ELECTRICAL

\$ 138,000

Hall	New lighting, receptacles and wiring in conduit.
Exits	Revision of exit and emergency lighting.
Stage	Stage lighting system, wiring in conduit, panels.

All wiring needs to be upgraded and wiring conduit installed where there is none. New lighting fixtures are required to give required illumination throughout the hall exit access, and exterior exits. The exit and emergency lighting system in the hall, exit access corridors and stairways, and at exterior exits must be upgraded or installed to meet code requirements.

New wire feeds in conduit from the existing electrical panel room in Cony High School must be run to the stage area to supply general and theatrical power demand. All new wiring in conduit and stage lighting fixtures need to be installed within the stage area, and in ancilliary locations, to provide a base for theatrical production lighting and electrical requirements.

• CONY HIGH SCHOOL ALUMNI HALL •

September 1998

**OPINION OF PROBABLE
CONSTRUCTION COST**

1.	Accessibility	182,000	
2.	Exit Stairs	164,000	
3.	Rated Walls & Ceilings	262,000	
4.	Rated Doors	49,000	
5.	Seating	212,000	
6.	Miscellaneous	93,000	
7.	Woodwork	68,000	
8.	Structural	38,000	
9.	Mechanical	169,000	
10.	Electrical	138,000	
11.	Subtotal	<u>\$ 1,375,000</u>	
12.	Overhead @ 10%	151,300	
13.	Profit @ 10%	149,000	
14.	Subtotal	<u>\$ 1,675,300</u>	> Construction \$ 1.68 million
15.	Contingency @ 5%	83,800	
16.	Subtotal	<u>\$ 1,759,000</u>	
17.	Soft costs @ 8%	140,800	
18.	Total	<u>\$ 1,899,800</u>	> Project \$ 1.9 million

This opinion of cost is based on a review of codes and regulations, existing building plans, and the requests of the Alumni Association as of this date. It includes overheads normally associated with a project of this size and scope.

NO plans for implementation of the Proposed Restoration Program have been prepared, nor dates of implementation established. Review of the above numbers and any conclusions drawn therefrom should be undertaken with these variables in mind.

END OF REPORT

• CONY HIGH SCHOOL ALUMNI HALL •

September 1998

**OPINION OF PROBABLE
CONSTRUCTION COST**

1.	Accessibility	182,000	
2.	Exit Stairs	164,000	
3.	Rated Walls & Ceilings	262,000	
4.	Rated Doors	49,000	
5.	Seating	212,000	
6.	Miscellaneous	93,000	
7.	Woodwork	68,000	
8.	Structural	38,000	
9.	Mechanical	169,000	
10.	Electrical	138,000	
11.	Subtotal	<u>\$ 1,375,000</u>	
12.	Overhead @ 10%	137,500	
13.	Profit @ 10%	151,300	
14.	Subtotal	<u>\$ 1,663,800</u>	Construction
15.	Contingency @ 5%	83,200	> \$ 1.67 million
16.	Subtotal	<u>\$ 1,747,000</u>	
17.	Soft costs @ 8%	139,800	
18.	Total	<u>\$ 1,886,800</u>	Project > \$ 1.9 million

This opinion of cost is based on a review of codes and regulations, existing building plans, and the requests of the Alumni Association as of this date. It includes overheads normally associated with a project of this size and scope.

NO plans for implementation of the Proposed Restoration Program have been prepared, nor dates of implementation established. Review of the above numbers and any conclusions drawn therefrom should be undertaken with these variables in mind.

END OF REPORT