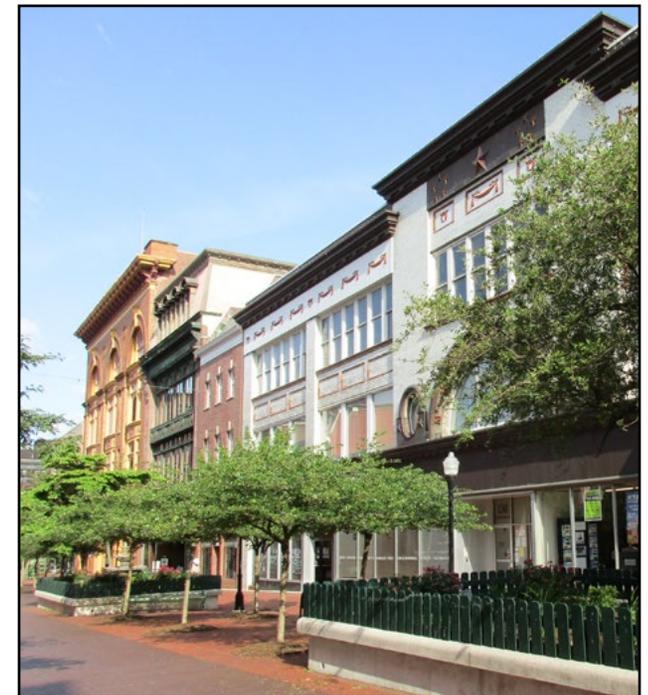
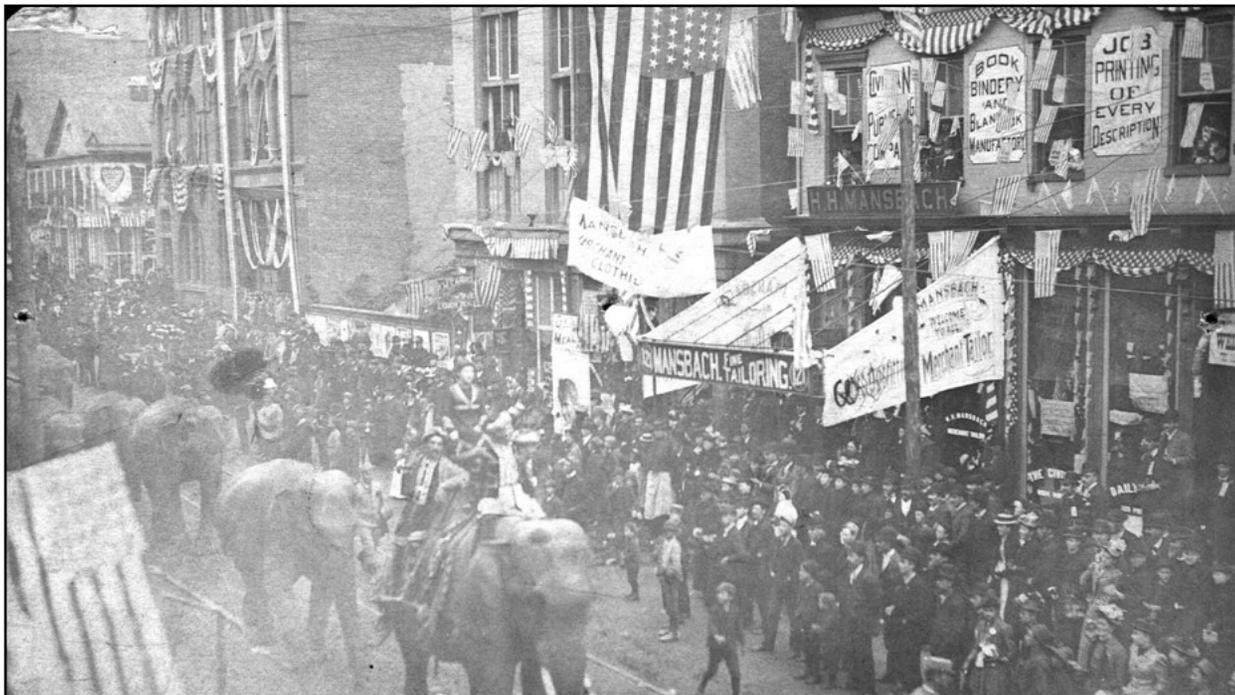
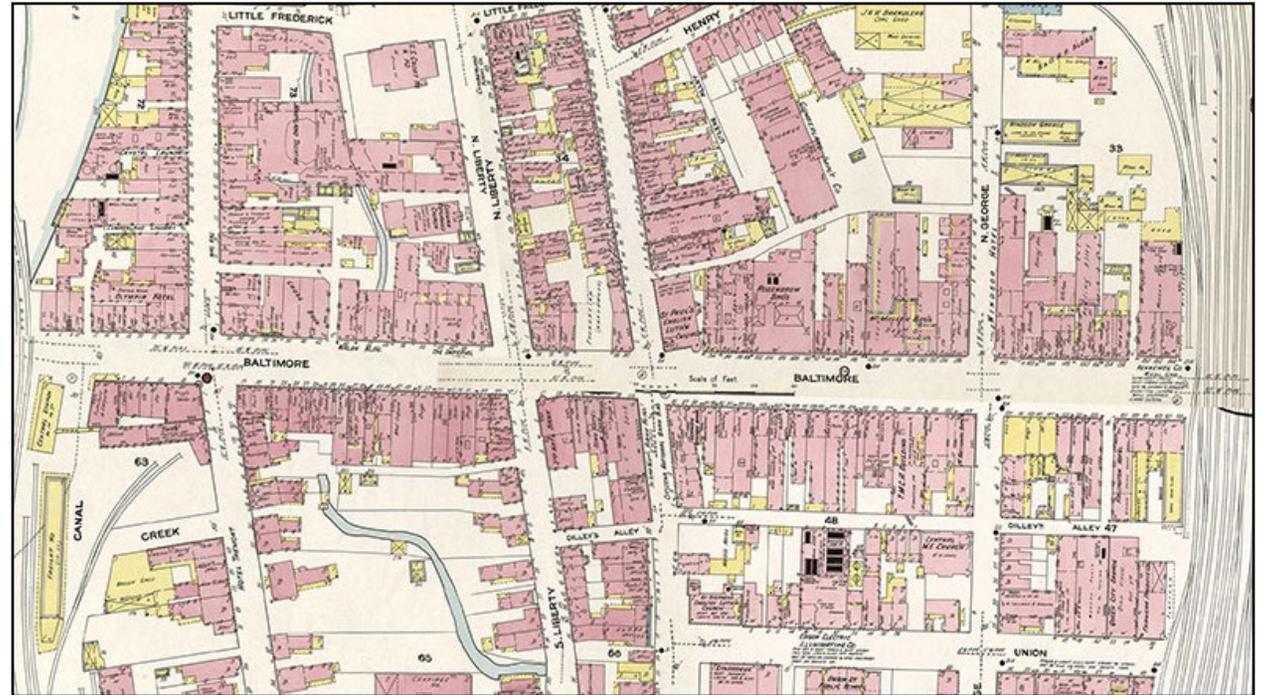


Preservation District Design Guidelines for Cumberland, Maryland



Acknowledgments

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TABLE OF CONTENTS

Acknowledgments	i
Table of Contents	ii
Notices	iv

Chapter 1: Introduction

Cumberland’s Historic Preservation Tradition	1
The Historic Preservation Ordinance	2
The Historic Preservation Commission	3
The Preservation District Design Guidelines	4
Canal Place Preservation District (Map)	6
Defining Historic Preservation	7
Benefits of Historic Preservation	9

Chapter 2: Procedures

Preservation Project Planning	12
Procedural Steps for Obtaining a COA	16



Chapter 3: Cumberland’s Built Landscape: A Historic Context 20

Chapter 4: Property Types and Styles

Introduction	32
Commercial Architecture	33
Commercial Architectural Styles	34
Commercial Building Types	38
Residential Architecture	41
Residential Architectural Styles	42
Residential Building Types	52
Institutional, Civic and Religious Architecture	58
Industrial Architecture	62

Chapter 5: Design Guidelines

Introduction	63
General Design Guidelines	65
Design Guidelines for Exterior Walls	70
Design Guidelines for Painting Historic Buildings	74
Design Guidelines for Roofs	77
Design Guidelines for Windows	82
Design Guidelines for Doors	86
Design Guidelines for Porches	89
Specific Design Guidelines for Commercial Buildings.	92
Specific Design Guidelines for New Construction	98
Design Guidelines for Signs	101
Design Guidelines for Awnings	105
Design Guidelines for Utilities	107
Design Guidelines for Renewable Energy Systems	110
Design Guidelines for Site Design	113

Chapter 6: Demolition and Economic Hardship

Demolition	116
Demolition by Neglect	118
Economic Hardship	119

Appendix A: General Maintenance Guidelines

Appendix B: 20th Century Building Materials

Appendix C: Glossary

NOTICES

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As a Certified Local Government, the Cumberland Historic Preservation Commission receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity, National Park Service, 1849 C Street, N.W. Washington, D.C. 20240-0001.

CHAPTER 1

INTRODUCTION



Cumberland's Historic Preservation Tradition

Public and private efforts toward recognizing and conserving the historic character of Cumberland began at least as early as 1972 when the Washington Street Historic District was nominated to the National Register of Historic Places. This was a reaction to the demolition of many historic buildings downtown during the federally-supported Urban Renewal era of the 1960s and 1970s. Perhaps the sharpest loss experienced during this time was the demolition of the Queen City Railroad Station in 1972. Seeking to ensure the protection of Washington Street's historic properties against similar outcomes, the City passed its first preservation ordinance in 1974.

In 1976, a city-wide historic resources survey and conservation plan, completed by Land and Community Associates of Charlottesville, VA, recommended a comprehensive set of policies and actions to help the City's overall community revitalization strategy. At about the same time, as part of an effort to stabilize the downtown's retail market, Baltimore Street was closed to traffic and transformed into an outdoor pedestrian mall. In 1983, as part of the ongoing efforts to help revitalize the City's central retail and business district, most of downtown Cumberland was designated a historic district on the National Register of Historic Places. While listing on the National Register did not (and does not) offer protection against demolition or alteration, National Register status did make all of the historic properties in the district eligible for substantial federal tax credits for rehabilitation.

Cumberland's most recent preservation initiative came in 1993 with the Maryland legislature's establishment of the Canal Place Preservation and Development Authority. The Authority was created to support the National Park Service in the preservation and enhancement of the C&O Canal National Park Corridor, specifically at its Cumberland terminus in and around the Western Maryland Railroad Station known as Canal Place. One of the state legislature's primary directives to the Authority was the creation of a comprehensive action plan based upon preservation-based initiatives. This plan maps out a strategy to help Cumberland reposition itself regionally in the competitive heritage tourism market. This Design Guidelines handbook is part of that effort. Its intention is to contribute to the ongoing efforts, dating back to the early 1970s, to provide direction and guidance for the citizens of Cumberland in protecting and enhancing the rich architectural and cultural heritage of their city.



North Centre Street residential and commercial buildings.

“The preservation of sites, structures and districts of historical, archaeological or architectural significance together with their appurtenances and environmental settings is a public purpose in the City.”

-- Zoning Ordinance, Section 11.02 Purpose

REFERENCE

The Historic Preservation Ordinance is codified in Section 11 of the Zoning Ordinance for the City of Cumberland, MD. It can be found online at: <http://www.cumberlandmd.gov/DocumentCenter/Home/View/189>

SUGGESTION

See the corresponding map (Chapter 1 - Page 6) and consult with the Historic Planner/Preservation Coordinator at the Cumberland Department of Community Development to determine whether your property is subject to this ordinance.

The Historic Preservation Ordinance

The Historic Area Regulations, known as the historic preservation ordinance, is a section of the local zoning ordinance that provides the City of Cumberland the legal framework within which it can designate and regulate historic sites, structures, and districts in order to preserve the unique character of the City.

The purpose of the City’s historic preservation ordinance is to:

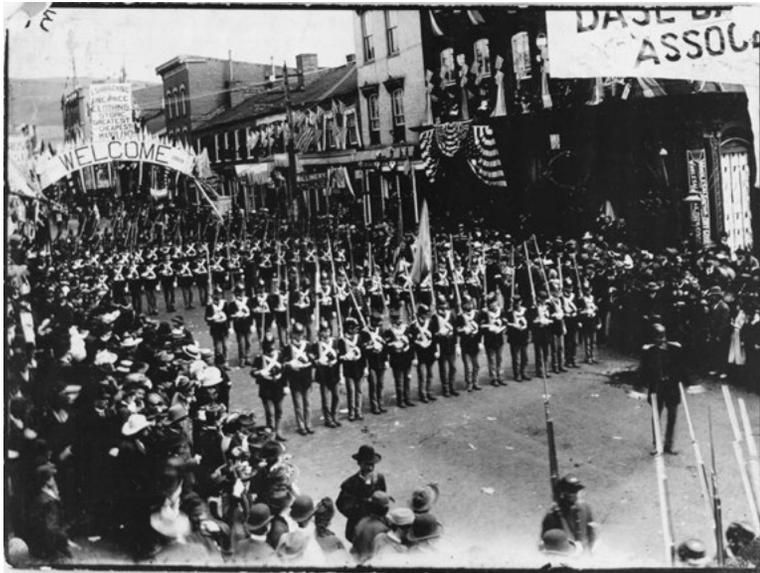
- » Promote the preservation and appreciation of the sites, structures, and districts which reflect elements of cultural, social, economic, political, archaeological or architectural history;
- » Strengthen the local economy;
- » Stabilize and improve property values in and around such historic areas; and
- » Foster civic beauty.

The historic preservation ordinance created the Historic Preservation Commission (HPC), which is the governing body that regulates changes to historic areas. The City of Cumberland recognized the Canal Place Preservation District as an important conveyor of the City’s rich architectural heritage. As such, it has been judged as a place worth conserving and part of the City’s public legacy. Heritage is conveyed equally by both the richly stylized houses on Washington Street built for the City’s affluent, and also by the commercial downtown and the modest vernacular houses built for its working families. Preservation and maintenance sensitive to the historic styles and methods of construction ensures the preservation of Cumberland’s special character and the enhancement of property values.

The historic preservation ordinance applies to locally zoned historic areas and locally designated landmarks. This currently includes the Canal Place Preservation District and a select number of individual landmarks outside these boundaries.

REFERENCE

The Historic Preservation Commission Bylaws and Rules of Procedure can be found online at: <http://www.ci.cumberland.md.us/DocumentCenter/View/357>



REFERENCE

The City of Cumberland purchased the photographic collection from Herman and Stacia Miller in 1982, for “preservation and future historic planning uses of the city.” The collection of over 2,000 images is searchable online, here: <http://www.ci.cumberland.md.us/303/Photo-Collection>

The Historic Preservation Commission

The HPC is composed of a group of seven volunteer members appointed by the Mayor and confirmed by the City Council, who are tasked with upholding the historic preservation ordinance. Among the HPC’s primary powers and duties is to review Certificate of Appropriateness (COA) applications, which are required prior to receiving an Historic Area Work Permit for work within the City’s Preservation District.

*The Historic Preservation Commission is charged with considering the effect that a proposed project would have upon the **exterior architectural features** of a property as seen from a **public street or right-of-way**, as well as upon the general historic and architectural character of the district.*

Permits are issued for those projects that the HPC determined has met the intent of the historic preservation ordinance, as outlined in the guidelines contained within this handbook. See Chapter 2 for a detailed explanation of the application and review process.

The HPC is supported by the Preservation Coordinator in the Department of Community Development. Together, they provide technical guidance to property owners with questions regarding design and maintenance issues, as well as direction to those seeking assistance for rehabilitation projects. The HPC seeks to balance the City’s public objective of community preservation with the financial ability of a property owner or applicant. Contact the Department of Community Development to learn about the resources available.

The City maintains a collection of technical reference sources that may assist property owners in gaining further understanding of recommended preservation techniques and approaches. In addition, the HPC and the Preservation Coordinator can direct people to collections of historic photographs of buildings and city streetscapes which may aid property owners researching or trying to locate older views of their building.

“The Commission shall adopt rehabilitation and new construction design guidelines for designated landmarks, sites, structures, and districts which are consistent with the Secretary of the Interior’s Standards for Rehabilitation. Guidelines may include design characteristics intended to meet the needs of particular types of sites, structures, and districts, and may identify categories of changes that are so minimal in nature that they do not affect historic, archeological, or architectural significance and require no review by the Commission. These guidelines shall be utilized by the Commission in its review of applications.”

--Zoning Ordinance, Section 11.05 Powers and Duties



View towards Downtown Cumberland from Washington Street.

The Preservation District Design Guidelines

The purpose of this handbook is to establish specific criteria by which Cumberland’s HPC and code enforcement officer can administer the provisions of the City’s historic preservation ordinance. The guidelines contained in this handbook place the burden of responsibility on the applicant, rather than on the City of Cumberland or its HPC. The intent of these guidelines is not to inhibit individual initiative, but rather to define the arena in which individuals can operate without diminishing the collective historic character of the preservation district.

It should be understood that the handbook’s guidelines are based conceptually upon the *Secretary of the Interior’s Standards for the Treatment of Historic Buildings*. These principles should be thought of as guideposts for determining the various approaches to preservation, rehabilitation, restoration, and reconstruction. This handbook amplifies the intent of the *Secretary’s Standards* with guidelines that specifically address local conditions. In no case is it the intent of this handbook to contradict the *Secretary’s Standards*.

WHO USES THIS DOCUMENT?

The HPC, the Preservation Coordinator and other City staff will consistently reference this handbook to help make decisions on COA applications as well as to advise property owners on appropriate courses of action.

Applicants who study the handbook and consult with the City’s Preservation Coordinator prior to finalizing their project plans and COA application may be more assured that their proposals will comply with the objectives of the City’s preservation ordinance.

WHEN DOES THIS DOCUMENT APPLY?

This document applies to all properties located within a Historic Area, as designated by the City of Cumberland. As of 2015, this includes the properties within the Canal Place Preservation District, the boundaries of which are



First Presbyterian Church on the site of Fort Cumberland.

TIP

The document is intended to be interactive, with links to send you to applicable guidelines within the document and to external reference materials. Please contact the Preservation Coordinator should you find a broken or missing link.

APPENDICES

- » Appendix A includes general maintenance guidance for historic masonry, wood, and metal materials.
- » Appendix B contains an overview of common 20th-century building materials.
- » Appendix C is a glossary of standard architectural terms.

shown on the accompanying map (Chapter 1 - Page 6). The work regulated by the historic preservation ordinance include new construction, reconstruction, alteration, restoration, rehabilitation, additions, and demolition of a building or structure. Elevations visible from any public right-of-way will be subject to these guidelines - even if the right-of-way is farther from the building than the adjacent street. Because Cumberland is situated in a valley and buildings in the District are visible from greater distances, the HPC will consider how projects could impact viewsheds of the District. It is important to contact the Preservation Coordinator ahead of time to confirm whether your proposed work is subject to review. See Chapter 2 for procedural information.

HOW DO I USE THIS DOCUMENT

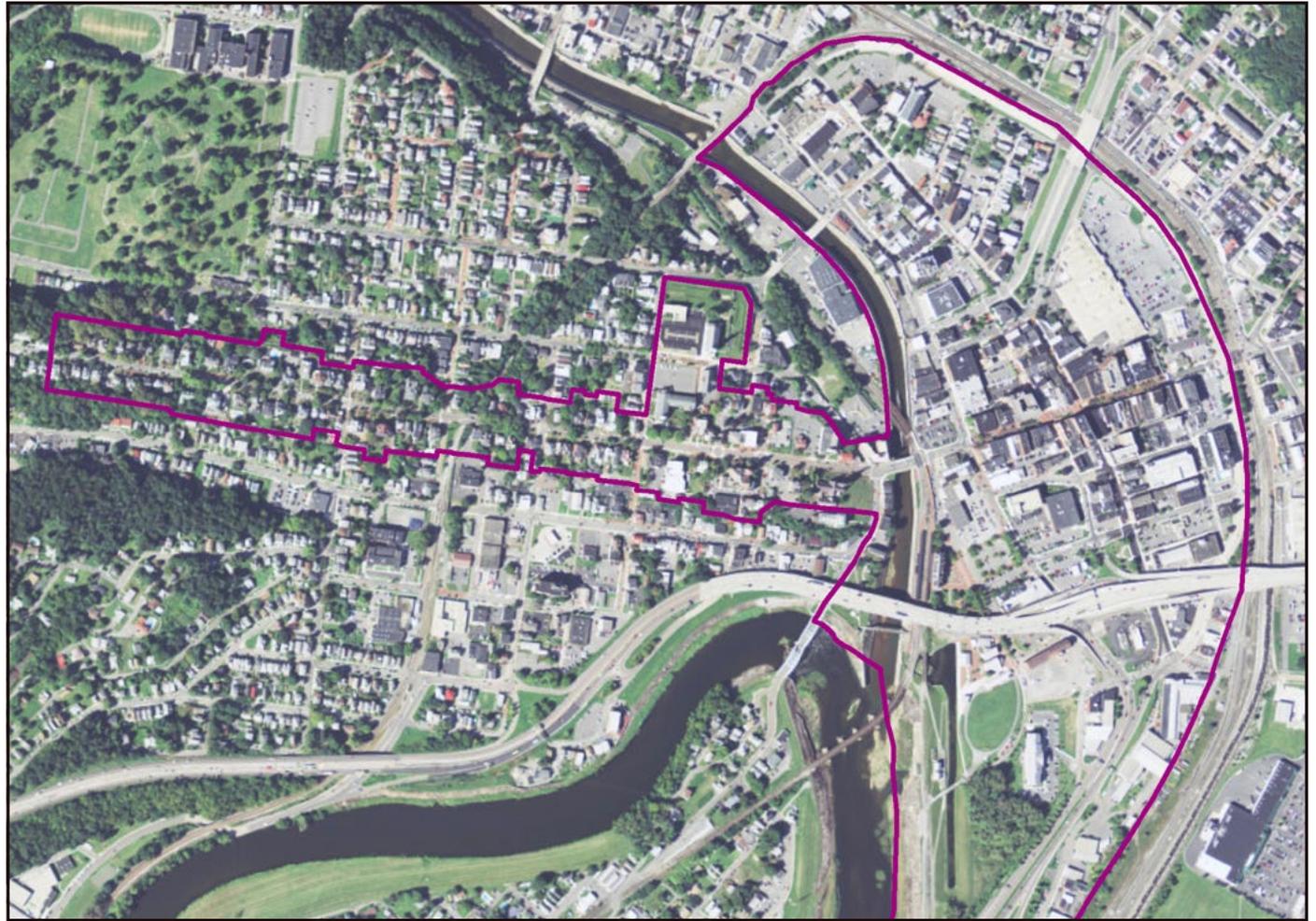
This document should serve as a guide for all proposed work on properties protected under the Historic Preservation Ordinance.

- » Chapter 2 describes the steps and documentation required to apply for a Certificate of Appropriateness.
- » Chapter 3 is an updated historic context for Cumberland, which should be used to provide a basic understanding of the significance of a building within the broader history of the City.
- » Chapter 4 provides a basic explanation of the architectural styles and building types found primarily in Cumberland's Canal Place Preservation District. Use this guide to understand which details on your building are considered to be character defining and thus important to preserve.
- » Chapter 5 contains all design guidelines for planning and executing a successful project within the District. They include general guidelines that should be followed on all projects within the protected Historic Area, guidelines for specific historic building features, as well as guidelines for alterations, additions, new construction, and demolition.
- » Chapter 6 provides instruction for demolition and economic hardship applications.

CANAL PLACE PRESERVATION DISTRICT



Overview of the entire Canal Place Preservation District Boundary.



Detail view of the Washington Street Historic District and Central Business District areas.

Defining Historic Preservation

Historic preservation is often mistakenly interpreted as a painstaking and expensive process to restore a building to its original condition. *This is rarely the reality.* Rather, historic preservation, as a philosophy and professional field, embraces a whole range of acceptable approaches all intended to preserve and extend the useful life of a historic property. The suitability of each approach depends on the condition, use, age, significance, and financial disposition of the property in question.

Specific guidance and additional information about the four approaches to the treatment of historic properties (preservation, rehabilitation, restoration, and reconstruction), is available online through the National Park Service at: <http://www.nps.gov/tps/standards/four-treatments.htm>

The four main approaches, as defined and described by the *National Park Service*, are as follows.

“Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.” This approach places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building’s continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

“Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.” This approach emphasizes the retention and repair of historic materials, but more latitude is provided for modern upgrades and alternate uses.



Pershing Street, downtown Cumberland.

“Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.” This option may be taken by an individual or institution who voluntarily chooses to restore their property as authentically as possible to a certain period of time.

It is not the intent of the Commission to require property owners to restore their property to its original appearance or one from a specific period of time.

“Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.” These guidelines establish limited opportunities for this approach.

Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character. In reality, the most common historic preservation approach is rehabilitation: the process of upgrading the inner workings of a building to meet contemporary needs while also preserving its essential historic character. Unlike preservation or restoration, the rehabilitation approach is flexible enough to accommodate additions and alterations to historic properties. It is this approach, adopted by the City of Cumberland and elaborated upon by the guidelines of this handbook, which forms the basis for regulatory oversight in the preservation districts of Cumberland.



George Washington’s Headquarters on Greene Street, a reconstruction.

Benefits of Historic Preservation

In a city where the vast majority of its building stock dates from the late 1800s to early 1900s, the presence of history is as tangible as the building next door. While that building likely is not considered an individual historic landmark, the work of a master craftsman, or the setting of a famous historic event, it does contribute to the character of the block and to the overall sense of place within Cumberland. The anonymous, vernacular, “buildings next door” form something greater than the sum of their parts. It is this overall character of a historic district that provides communities and places with something much more significant than just a historic designation: it also carries social, economic, and environmental benefits.

SOCIAL AND ECONOMIC

“In economics, it is the differentiated product that commands a high premium. If in the long run we want to attract capital, to attract investment in our communities, we must differentiate them from anywhere else.”

--Donovan Rypkema, PlaceEconomics

In Cumberland, where cultural heritage tourism is a large part of the current economy, preservation plays a large role in offering a variety of activities and attracting visitors. Cultural heritage travelers spend approximately one-third more money per trip and take slightly more trips per year than the average U.S. traveler.

Studies in numerous communities across the country have consistently shown that revitalized historic neighborhoods improve the municipal tax base and act as magnets to businesses looking for a healthy community climate in which to establish or relocate a business.

Historic properties are established resources within the existing infrastructure, often built with workmanship and materials superior to modern construction. They have a longer lifespan and as such, the cost of rehabilitating these existing



Late 20th-century investment at Canal Place.

buildings often compares very favorably with new construction in undeveloped areas. Rehabilitation projects provide more local jobs since a greater percentage of the overall project cost is for labor. This in turn fuels the local economy more than new construction, much of which is outsourced through prefabrication.

A list of economic benefits from the National Trust for Historic Preservation can be found at: [http://my.preservationnation.org/site/DocServer/Economic Benefits of HP April 2011.pdf?docID=9023](http://my.preservationnation.org/site/DocServer/Economic_Benefits_of_HP_April_2011.pdf?docID=9023)

ENVIRONMENTAL

The “greenest” building is the one that already exists!

Historic preservation encourages the use and reuse of existing buildings and infrastructure, to the greatest extent possible. Approximately 25% of the waste being added to our nation’s landfills is from demolition and construction activities. Think of it this way: demolishing a typical two-story “Main Street” commercial building negates all environmental benefits of recycling 1,344,000 aluminum cans. This is because historic buildings contain *embodied energy*, the energy associated with extracting, processing, manufacturing, transporting, and assembling building materials. All buildings contain embodied energy but historic buildings in particular often contain more, as they are constructed with more material, more workmanship, and over more time than their contemporary counterparts. Demolishing such a resource is throwing to waste a significant amount of energy that had been in productive use for decades. (source: [http://my.preservationnation.org/site/DocServer/Economic Benefits of HP April 2011.pdf?docID=9023](http://my.preservationnation.org/site/DocServer/Economic_Benefits_of_HP_April_2011.pdf?docID=9023))

In addition to the buildings themselves, rehabilitation also takes advantage of existing public resources by reusing the infrastructure in which the City has already invested. It directs development to existing areas, where roads, sewers, parks, and schools have already been constructed. It saves money for both the government and taxpayers alike.



View northeast across the Market Street Bridge towards downtown.

ENERGY EFFICIENCY

Many existing buildings have inherent energy efficient features original to the design of the building. Most buildings in Cumberland were constructed prior to the invention of modern-day conveniences like heating and cooling systems and relied on traditional construction techniques and older building technologies for comfort.

For example, glass traditionally comprised less than 20% of a building elevation, which minimized the potential for heat loss. New construction often has a higher glass-to-wall ratio and, thus, a greater potential for heat loss even with modern glazing. Interior or exterior shutters help curb heat intake while storm windows can reduce heat loss; both preserve the historic windows and help to maintain a high degree of historic character. Thick masonry, including the brick so prevalent throughout Cumberland, has inherent thermal characteristics that regulate the temperature within the building; naturally keeping it cooler in the summer and warmer in the winter.

A preservation brief published by the National Park Service: *Improving Energy Efficiency in Historic Buildings*, provides a thorough overview to these issues. This is available online at: <http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>.

FINANCIAL INCENTIVES

When regular maintenance and occasional upgrading is not sufficient to make the historic building usable, the City of Cumberland, the State of Maryland, and the Federal government have created a significant number of financial incentives to help property owners with the rehabilitation or restoration of their historic buildings. While certain preconditions are required, these programs can significantly help offset the cost of rehabilitation and substantial repair. Contact the Department of Community Development for information.



Baltimore Street.

CHAPTER 2 PROCEDURES



Preservation Project Planning

The more that survives—through maintenance and repair—the more money you can save in the long run the better it is for property values and the district as a whole.

Regular maintenance is key to preserving the original design and details of your historic property.

The Historic Preservation Commission and the Department of Community Development are dedicated to helping property owners maintain and improve their buildings throughout the City of Cumberland. A wealth of technical information is available from the Preservation Coordinator, including maintenance tips, a historic photograph collection, and potential financial assistance. The City and the HPC encourage property owners to contact the Department early and often in your project planning to ensure a successful project is carried out in the most efficient and effective manner.

The buildings in the Canal Place Preservation District exhibit a wide range of architectural styles, building types, and levels of integrity - and preservation projects should take these factors into consideration as a starting point. It is important that property owners consider how a particular project - everything from a minor door replacement to a major storefront rehabilitation - fits into the overall character of the building as well as the District as a whole.

DETERMINE THE STYLE OR CHARACTER OF THE PROPERTY

First, try to gauge the general style or character of the property. Try locating any historic photographs that show its older appearance, especially if the original design has been altered. Determine from these views which building features, such as roof and cornice shape, building

height, wall openings (fenestration) and stylistic details, help define its overall style or character. Consult the Preservation Coordinator for advice if no historic views can be found. Refer to Chapter 4 for brief overviews of the most common architectural styles and building types found in Cumberland.

DETERMINE THE LEVEL OF INTEGRITY

There are seven aspects of integrity which contribute to determining the overall significance of a historic property: location, feeling, association, setting, materials, workmanship, and design. The HPC may consider any and all aspects of integrity when determining the appropriate outcome of a project. Definitions of the seven aspects of integrity can be found online through the National Park Service: http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm

Knowing the level of integrity of the building will help determine the appropriate historic preservation approach for the property. Remember: it is not the sole intent of the HPC to have property owners restore buildings to their original design. Each building and neighborhood varies and it is important to plan projects that either maintain or improve the integrity of the building as a whole.

As a property owner, try to assess the amount of **historic fabric** (i.e., historic features) that remains intact. In general, the more historic features that survive the better.

High Integrity: If the original design and historic materials remain largely intact, then preservation of that appearance is the recommended approach—and the one most likely to earn approval from the HPC. Rehabilitation is also appropriate when some original features must be updated or replaced but the property as a whole retains a large portion of its original design, materials, and workmanship.

Moderate Integrity: If the building has been only partially altered, some of its historic features will remain in place. This level of integrity is especially apparent in commercial properties where the upper floors remain untouched while the ground floors have undergone several renovations. The building's overall character is still discernible, although somewhat degraded or altered.

Several options are available for buildings retaining moderate integrity. If your budget allows and if sufficient documentation (usually historic photographs) exists, the best option is rehabilitation or restoration. A second option could be to restore some historic elements with, perhaps, the introduction of new features that are compatible with the historic design. The introduction of new features, such as a storefront, can be tricky especially without the aid of an experienced architect. Thus, the Preservation Coordinator should be consulted as early in the process as possible.

Low Integrity: If your building has been radically altered and all of its historic design has been lost, you have three options: (1) maintain the building “as is”; (2) consider reconstructing the original facade (if sufficient documentation exists); (3) or create a new design that is compatible with the historic buildings in your immediate vicinity.

DETERMINE THE BEST HISTORIC PRESERVATION APPROACH

After having assessed the design integrity and physical condition of your building, you may have begun to develop a preservation strategy. Check this initial thinking with the four-step process recommended below.

Remember: these are based on the assumption that regular maintenance and repair is the best conservator of any building—old or new.

#1. **Identify:** As noted above, first identify and understand those features of your building that are historic and integral to its historic character.

#2. **Protect and Maintain:** The most effective way of preserving a building, old or new, is through appropriate ongoing maintenance. With regular maintenance, the need for more drastic measures, such as replacement, is often reduced.

#3. **Repair:** Character-defining building elements and architectural features should be preserved through repair and rehabilitation rather than replacement or removal.

#4. **Replace:** Only when a feature is too deteriorated to repair, should it be replaced “in kind.” Use the same materials, scale, and detailing whenever feasible.

NOTE

If any new construction is part of your project, you must demonstrate to the HPC that the scale, massing, proportions, site placement, and materials comply with these guidelines and are compatible with the contributing historic buildings on or adjacent to your property. The HPC supports and encourages new investment that is sensitive to the character of the surrounding neighborhood.

PRESERVATION DISTRICT DESIGN GUIDELINES

Procedures

HIGH INTEGRITY The historic form and nearly all historic materials, features, or historic alterations remain intact and well preserved.



MODERATE INTEGRITY The historic form and several historic features and materials remain intact, but modifications and replacements have occurred.



LOW INTEGRITY The historic form may be the only recognizable historic feature as most materials and features have been altered or replaced.



<p>STEP 1</p> <p>Is my property located within the Preservation District?</p> <p><i>YES - move to Step 2</i> <i>NO - no COA needed</i></p>	
<p>STEP 2</p> <p>Does my project involve replacement, major repairs, new construction, or demolition?</p> <p><i>You need a certificate of appropriateness move to Step 3</i></p>	<p>Does my project involve interior renovations, general maintenance, or minor landscaping?</p> <p><i>You do not need a certificate of appropriateness</i></p>
<p>STEP 3</p> <p>Does my project involve major alterations?</p> <p>Does my project deviate from any of the design guidelines?</p> <p><i>Your COA must be approved by Commission review</i></p>	<p>Is my project considered minor?</p> <p>Does my project adhere to all of the design guidelines?</p> <p><i>Your COA may be approved through administrative review</i></p>

DETERMINE WHETHER A COA IS NEEDED

General maintenance activities on your historic property do not need to be approved by the HPC. This would include any work where the historic material remains intact and preserved - for example, reattaching downspouts, roof repair, minor landscaping, etc. Interior work is not regulated by the HPC.

Any exterior maintenance work requiring replacement or alteration, where the historic material or character of the historic district would potentially be impacted, and any new construction or demolition requires an application for a Certificate of Approval (COA). The Preservation Coordinator at the Department of Community Development will review your application and determine whether the work can be approved on an administrative level or if it needs to be reviewed by the Historic Preservation Commission.

» *Administrative Review* is generally limited to repairs and minor in-kind replacements, where the overall physical integrity of a historic feature will not be impacted. The application must meet all applicable guidelines in this document. Examples include:

- » Masonry repointing
- » Exterior painting on surfaces which are currently painted
- » Copy changes on existing signs

» *Historic Preservation Commission Review* is required for all other COA applications. This includes repairs and minor replacements that do not meet the guidelines in this document and cannot be cleared under administrative review.

» *Consent Agenda* is a form of HPC review, applicable when a project cannot be approved at the administrative level but meets all applicable guidelines and, in the opinion of the Preservation Coordinator, would be approved by the HPC without additional discussion.

IMPORTANT

If the property is subject to a Maryland Historical Trust (MHT) easement, or if the project involves state or federal preservation tax credits, be sure to contact MHT staff prior to applying for a COA. Contact information can be found at: <http://www.mht.maryland.gov/callwho3.shmtl>.

TIMELINE

A completed COA application (as determined by the Historic Planner/ Preservation Coordinator) is due to the Department of Community Development no later than seven (7) days prior to the next scheduled Historic Preservation Commission Meeting.

The Historic Preservation Commission meets on the second Wednesday of each month at 4:00 p.m. on the second floor in the Council Chambers in City Hall.

Its meetings are open to all members of the public. A representative of the COA application must attend the meeting if the property is on the agenda.



Washington Street Historic District.

Procedural Steps for Obtaining a COA

The design review process in the City of Cumberland requires the following steps to obtain a COA for any activity within the Canal Place Preservation District governed by the City Zoning Ordinance. This COA must be acquired before any work can occur on the subject property.

STEPS:

1. Apply for all other relevant building permits, include an Occupancy Permit, prior to filing for a COA. The decisions rendered by the HPC do not supersede any requirements set forth by the Zoning Ordinance or the fire, health, and safety regulations. Coordinate with the Preservation Coordinator if you believe there to be conflicting guidelines.

2. Complete a COA application (available at the Department of Community Development in City Hall). Consult with the Preservation Coordinator to ensure all necessary components are prepared. Required documentation includes:
 - a. Written Scope of Work – include all proposed improvements.
 - b. Photographs of the Site and Structure – include photographs of the entire elevation and indicate where on the elevation the proposed work is located. Include detailed photographs where necessary to illustrate existing or proposed conditions.
 - c. Facade Elevations
 - d. Samples of Proposed Materials
 - e. Scaled Drawings and/or Plans. These should be accurately drawn to scale and show sufficient detail of the entire building or structure in elevation (and plan, where applicable). This should include all features, including windows, cornices, walls, foundations, roofs, signs, lighting, awnings, and any other pertinent architectural features.

NOTE

The Preservation Coordinator, the HPC, and the Zoning Officer are authorized to require such additional information as may be deemed necessary or appropriate for the proper administration and enforcement of this Ordinance.



North Centre Street.

- f. Digital Renderings, When Available
- g. Color Scheme/Paint Chips
- h. Manufacturers Cut-Sheets or Product Specifications

Additional Potential Requirements for Commercial Properties

- » Section drawings and construction details, as requested by the HPC or Preservation Coordinator.
- » Written methodology for cleaning and installation, which show the work conforms to the Secretary of the Interior's Standards for the Treatment of Historic Buildings.
- » An existing conditions drawing may be requested, specifically for projects involving the rehabilitation of a storefront or commercial facade. This should include elements of prior facades which may exist behind present-day additions. In many cases, removal of selected pieces of the present facade will provide information about the degree and condition of the extant historic structure.

Additional supplemental information is required for applications involving the full or partial demolition of resources contributing to the Canal Place Preservation District. Refer to Chapter 6 for more information.

3. Submit one original hard copy and one digital copy of all supplemental documentation along with the complete COA application to the Preservation Coordinator in the Department of Community Development at City Hall.

The Preservation Coordinator, in consultation with the Community Development Manager, may determine that an application meets all requirements of the preservation ordinance and guidelines presented herein. In such cases, a COA may be issued at the administrative level which does not require the review of the HPC. Attendance at an HPC meeting would not be needed in this instance.

4. Once the application is determined by the staff to be complete, the application will be scheduled for a decision at the HPC's next regularly scheduled meeting. Completed applications must be submitted at least seven (7) days prior to a regularly scheduled HPC meeting in order to receive a decision at that meeting.

5. Applicants will be notified of the meeting date and are required to attend the meeting to discuss their project. Applicants whose projects are on the agenda (including the consent agenda) are required to attend the meeting to discuss their project. When your property is next on the agenda, be prepared to briefly describe the proposed work and to answer questions asked by the HPC or the Preservation Coordinator as the project is reviewed. Bring with you any additional information requested or any resources you believe help support your application for the COA (paint scheme, samples of proposed replacement materials, etc).

The HPC may approve your application as submitted; they may approve your application contingent on a subsequent staff review related to request for additional information; or they may deny your application and request that your plan be revised and your application be resubmitted. If the HPC determines that there is insufficient information to make a vote, they may table the application until the next meeting and ask the applicant to provide additional information. A majority vote is required to approve or table applications.

6. Approved COA applications, which require a majority vote by the Commission, are forwarded to the Department of Community Development for issuance of a Historic Area Work Permit, a copy of which is forwarded to the applicant. The applicant will receive a written copy of all HPC decisions.



Baltimore Street pedestrian mall.

7. The Permit must be issued and received by the applicant before any work can take place at the subject property. The property owner must do work in accordance with the approved application.

Property owners must notify the Preservation Coordinator of any changes to an approved COA application - including changes in material. If the modifications are minor (as determined by the Preservation Coordinator) and meet all of the design guidelines, approval may be granted through administrative review. Any major changes to an application will require review by the HPC.



South Centre Street.

ENFORCEMENT

The administration and enforcement provisions of the Cumberland Zoning Ordinance must also be adhered to for any work within the District. Note that a Certificate of Appropriateness must be approved by the Historic Preservation Commission before work within the District can commence. These COAs are issued by the Department of Community Development following Historic Preservation Commission review or, in specific cases, following administrative approval by the Commission staff. A fine of up to \$500.00 per day for the first offense will be levied for work undertaken in the absence of a COA. Up to \$1,000.00 per day will be levied for second offenses.

APPEALS

Any person or persons, firm, or corporation aggrieved by a decision of the Historic Preservation Commission has a right of appeal to the Circuit Court of Allegany County. Appeal requests must occur within thirty (30) days from the date on which the Commission decision was made.

CHAPTER 3

HISTORIC CONTEXT



Cumberland's Built Landscape: A Historic Context

Introduction

The Canal Place Preservation District is a mix of commercial, institutional, residential, and industrial buildings as well as historic transportation resources, including the Chesapeake & Ohio (C&O) Canal National Historical Park extending southward and the former Baltimore & Ohio (B&O) and Western Maryland railroads circling downtown. The buildings in the Preservation District primarily include those in the Washington Street Historic District and those in and surrounding the Downtown Cumberland Historic District—both National Register-listed Historic Districts which are significant for their architectural merits and their contribution to the history and development of the City of Cumberland. In addition to the two historic districts, there are numerous residential and industrial buildings also protected by the Preservation District.



Central Business District on Baltimore Street.

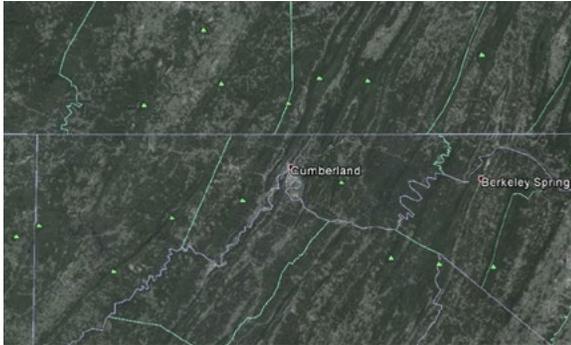
This Historic Context Update, compiled in 2015, is intended to be used as a planning document for the Canal Place Preservation District in Cumberland, Allegany County, Maryland. It covers all extant resources within the District. The context summarizes broad patterns of industrial, commercial, institutional, and residential development in Cumberland and evaluates the ways in which transportation, industry, immigration, policy, and other broad trends have shaped the City, particularly during the twentieth century. Unless otherwise noted, all photographs are property of the City of Cumberland.

PERIOD OF SIGNIFICANCE

The National Park Service defines a period of significance as “the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing. A period of significance usually begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction.” For the Canal Place Preservation District, the period of significance begins with 1839, the construction date of the earliest building. The HPC considers the end year to be 50 years prior to present day. In other words, any building 50 years of age or older is considered to be constructed during the period of significance. This 50-year cut-off is the standard age requirement set by the National Park Service. As time passes, more buildings will be considered as having been constructed during the period of significance.



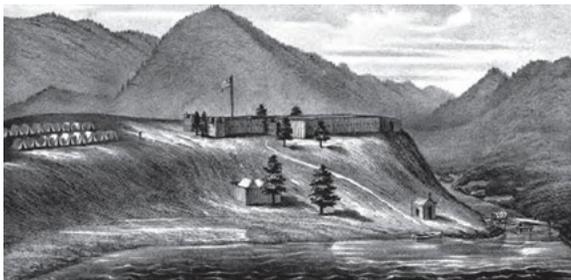
Former Western Maryland Railroad.



Cumberland, Allegany County, MD (Source: Google Earth 2015).



Canal Place Preservation District, Cumberland, MD (Source: Google Earth 2015).



Fort Cumberland 1755 (Source: William Lowdermilk, "History of Cumberland, Maryland" 1878).

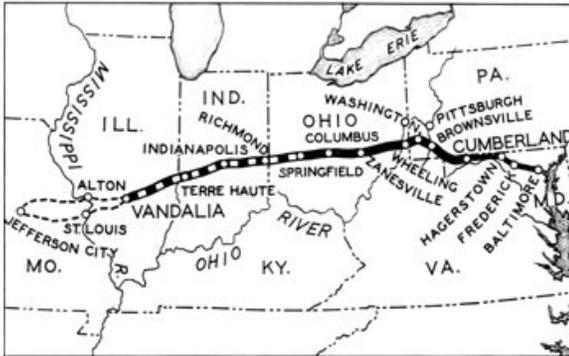
This date range is important for understanding whether a building contributes to the Canal Place Preservation District. Generally, those buildings constructed within the period of significance (i.e. those older than 50 years) will be considered as contributing resources to the District, unless otherwise determined by the HPC (the HPC reserves the right to evaluate the contributing and non-contributing status of each property as necessary).

Cumberland History

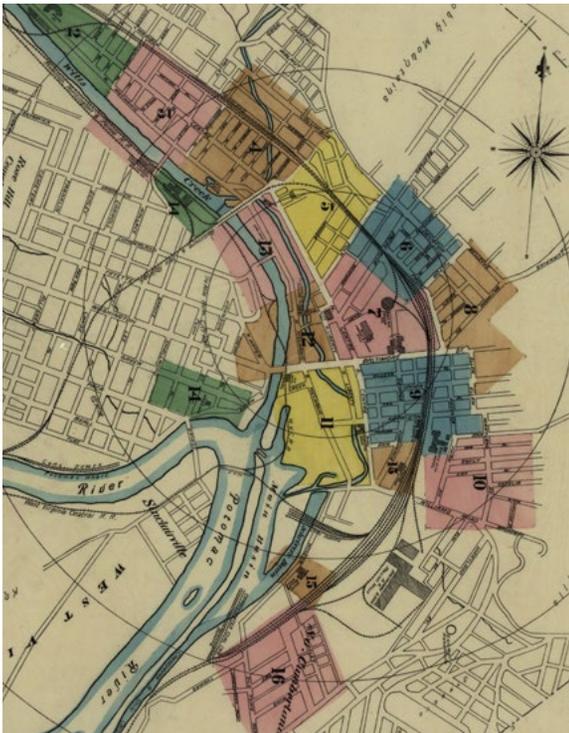
Cumberland is located in western Maryland and serves as the county seat of Allegany County. It is located along the Potomac River, which separates Maryland from West Virginia. Considered a gateway city, Cumberland provided a pivotal connection between the eastern region and the Appalachian Mountains to the west.

The development and evolution of Cumberland is attributable to several major factors. Since its earliest settlement, transportation has had a significant and far-reaching effect on how and why the City developed. As the City evolved from a Colonial fort to an industrial center, nearly every mode of transportation began, terminated, or traveled through Cumberland; each molding the landscape to accommodate development. They influenced the industries that flourished, which buildings were constructed, where the City expanded, and who populated its streets. Immigrants who moved to Cumberland for work on these transportation networks or in the growing industries influenced architectural styles and development patterns. The Cumberland area was initially settled by Germans, Swiss-Germans, and Scot-Irish from Pennsylvania, though English merchants ultimately established Fort Cumberland during the early French-British hostilities of the mid-eighteenth century.¹ Like many industrial cities, Cumberland changed significantly during the twentieth century. The prosperity brought by the industrial boom in the late nineteenth century waned as the country headed into the Great Depression and changing land use and planning practices would greatly impact the built environment of Cumberland during the mid- and late twentieth century.

1840 THE NATIONAL PIKE



The Federal Government built the National Road (National Pike) from Cumberland, MD to Vandalia, IL and gave it to the States in the 1830s (Source: FHWA, 2015).



Note the numerous transportation resources in Cumberland, 1887 (Source: Sanborn Map Company 1887).

EIGHTEENTH- AND NINETEENTH-CENTURY CUMBERLAND

Cumberland's origins date to 1754 when the British built Fort Cumberland in response to French hostilities in the Ohio River Valley. Strategically located at the fork of the Potomac River and Wills Creek, near what is today the intersection of Washington, Greene and Baltimore streets, the Fort served as a key military outpost during the French and Indian War (1756-1763). Named for Britain's Duke of Cumberland, the fort served as a departure point for several British military operations, including General Edward Braddock's unsuccessful attempt to capture the French Fort Duquesne (now Pittsburgh). A one-room cabin, apparently used by George Washington while a young colonel in the colonial militia, is now located in Riverside Park adjacent to the fort's original site.²

British troops abandoned Fort Cumberland after 1765, but a small settlement, which had grown up around the garrison, remained to become the nucleus of Cumberland. The City incorporated in 1787 and expanded to include the current downtown district in 1798. During the 18th century, that settlement was primarily confined to the west side of Will's Creek, with most houses located along Greene Street, and a few on Washington Street.³

Transportation played a vital role in the development of Cumberland since its founding. Located at the confluence of the Potomac River and Wills Creek, surrounded by rougher terrain and a mountainous area, Cumberland became a portal city through which traffic and goods passed via river, road, rail, and canal. The few early roads which were cut into the landscape connected sparse development. In 1811, construction began on the National Road, the first federally funded public works project. Its purpose was to open the Ohio territories, which were acquired with the Louisiana Purchase in 1804. Cumberland served as its original eastern terminus. It first extended westward to Wheeling, in what was then Virginia, by 1818. The state of Maryland eventually connected it eastward to Baltimore via a network of toll roads and private turnpikes.⁴ This connection between Cumberland (the Queen City), and Baltimore (the state's urban center) created a flow of goods as well as architects and artists who worked in both locations. For instance, architect Wright Butler designed buildings in both Cumberland and Baltimore and artists Herman and Gertrude DuBrau embellished Cumberland's Masonic Lodge and City Hall as well as Baltimore's Lyric Theater. Cumberland's row houses along Greene Street are an expression of the urban modernity of Baltimore.

PRESERVATION DISTRICT DESIGN GUIDELINES

Historic Context



7-9 Washington Street, built 1839.



244 North Centre Street, built ca. 1840 (left); and 15 South Liberty Street, built ca. 1840 (right).



Western Maryland Railroad Station, built 1913.

In the early nineteenth century, development began to spread across Will's Creek along what is Mechanic Street today. Mechanic Street became a focus for the mechanics and artisans of the community whose businesses served the highway travelers. Although a disastrous fire destroyed much of North Mechanic Street in 1833 (near present-day Baltimore Street), the fire occurred at a time when growth and prosperity were coming to Cumberland. As evidence, 13 new stores quickly replaced six of the burnt-out businesses. Other signs of prosperity included the existence of five churches by 1835 and the paving of Washington Street in 1838.⁵ As congregations grew and evolved, small buildings from the early nineteenth century were expanded and replaced.⁶

Though increasing development was occurring as a result of the connections made via the National Road, the first major growth spurt was the result of the B&O Railroad, which began in Baltimore in 1828 and reached Cumberland in 1842. In the Preservation District, thirteen buildings remain from this time period, 1839-1845, including seven Greek Revival buildings on Washington and Prospect Streets and several vernacular dwellings and commercial buildings on Liberty, Bedford, North Mechanic, North Centre, and Baltimore Streets.

“The railroad and the local coal industry quickly established a symbiotic relationship, whereby the railroad transported the coal to large eastern urban markets, as well as emerging iron and steel centers like Pittsburgh, while coal provided fuel and a reliable customer for the railroad.”⁷ Arriving eight years after the B&O Railroad was the C&O Canal. Though construction began on the same day as the B&O Railroad, the canal began in Washington and did not reach Cumberland until 1850. By the time of its arrival, the railroad had already captured much of the freight market anticipated by the C&O's promoters; however, it still contributed “to the city's reputation as the region's transportation hub.”⁸

A number of other railroads began to recognize the growing opportunities for wealth in transportation and industry in Cumberland. Late-nineteenth- and early twentieth-century Sanborn maps show three major lines and numerous spurs traveling through Cumberland, several of which were owned and operated by numerous companies who merged throughout their existence. Its vast rail network and the canal allowed Cumberland to flourish as the gateway between the western industrial cities of Pittsburgh, the western frontier and the industry on the eastern seaboard. Landmark industrial buildings from this era of growth include Footer's Dye Works (built 1906) and the Western Maryland Railroad Station (built 1913).

PRESERVATION DISTRICT DESIGN GUIDELINES

Historic Context



Baltimore Street, Cumberland, MD, Photo Taken 1858 (Maryland National Road Association 2015).



Footer's Dye Works, 1906. Last remaining building from the complex.



Early twentieth-century dwellings in the Washington Street Historic District.

Into the first twenty years of the twentieth century, Cumberland was the second largest manufacturing center in the state and the largest in western Maryland.⁹ The abundance of natural resources available in the surrounding area during the nineteenth century, including bituminous coal, iron ore, sandstone, limestone, and timber fed the growing industrial center. During this boom, Cumberland contained a great diversity of industries, including steel and steel rolling mills, cotton mills, glass works and breweries—all of which were fueled by the raw materials brought into the City by the extensive rail network.¹⁰ Coal, especially, drove the industry in this area. “Some of the richest beds of soft, bituminous coal in the country lay within the hills and mountains of this region.” Fueling regional and state mills, plants, and steamships, coal became one of Maryland’s primary exports with sales to the US Navy as well as buyers from London, Brazil, Egypt and more.¹¹

An analysis of the trends of product values in Maryland from 1860 through 1900 revealed a growing economy based on manufacturing and factory-produced goods rather than one based on the agricultural and mining economy. Leading industries shifted from flour and meal, to refined sugar, to men’s clothing, with other major industries like forged and rolled iron, canned fruits and vegetables, fertilizers, and machine shop products gaining popularity as the turn of the century approached.¹² As the coal industry declined, the growth of the manufacturing industry in Cumberland was critical in stabilizing employment into the twentieth century.¹³ Very few of the buildings constructed for this manufacturing era remain.

TWENTIETH-CENTURY CUMBERLAND

Cumberland continued to grow and thrive into the first two decades of the twentieth century. Population boomed 118% between 1887 and 1910, from approximately 11,000 to 24,000 residents. Growth continued, but slowed in the following twenty years, as shown in the chart below.¹⁴

Year	Cumberland Population	% Change
1887	11,000	<i>no data</i>
1910	24,000	+118%
1921	33,000	+37%
1930	37,510	+13.6%

PRESERVATION DISTRICT DESIGN GUIDELINES

Historic Context



Maryland National Guard Armory, built 1925.



Algonquin Hotel, built 1926.



Surviving buildings from the former Queeno Company complex, built ca. 1900.

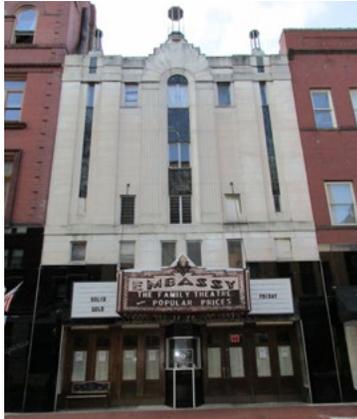
“Occupying a strategically key position as a regional transportation hub between eastern seaboard ports, the coal mining regions of western Pennsylvania, Maryland and Virginia, and the emerging markets of the western frontier, Cumberland began to experience its greatest period of sustained growth and prosperity, from the mid-nineteenth century through the first 20 years of the twentieth century.”¹⁵ Approximately 260 buildings of the nearly 400 resources in the Preservation District were constructed during this period, 1850 to 1920. This includes most of the religious and civic buildings, and a substantial portion of the residential and commercial buildings. Prominent examples include the Allegany County Courthouse, 1894; Bell Tower Building, 1874; Public Safety Building, 1904; and most of the homes in the Washington Street Historic District. The City’s prominent architects were building during this time, including Bruce Price, George Bowman, John S. Seibert, George Sansbury, Wright Butler, and Holmboe & Lafferty.¹⁶

A major employer during the last quarter of the nineteenth century was the B&O steel rolling mill while Footer’s Dye Works, the Celanese Corporation, and the Kelly-Springfield Tire Company dominated during the early twentieth century. The latter, which built a large plant in 1920 in the southeast section of Cumberland, sparked the City’s last major building boom.¹⁷ The Dingle/Haystack residential neighborhood northwest of the Kelly Springfield Tire Company developed as a result of this industrial boom. The Allegany High School, located north of the Washington Street Historic District, was constructed in 1926, likely in response to the 37% population boom experienced during the 1910s. Surviving 1920s buildings within the Preservation District consist of scattered residential and commercial development on Washington Street and Downtown, as well as several large landmarks, including the Maryland National Guard Armory in 1925 and the Algonquin Hotel in 1926.

The Great Depression in the 1930s began to shift the City’s economy and development. Many industries, especially the coal, glass, beer, tin plate, and textiles, were greatly impacted. Area residents at the time relied primarily on employment by the Celanese Corporation (12,000 employees during the Depression), the Kelly-Springfield Tire Company (1,500 employees), the railroad industry, and the West Virginia Pulp and Paper Company.¹⁸ The Civilian Conservation Corps (CCC) and the Works Progress Administration (WPA) of Roosevelt’s New Deal program, also employed several thousand Allegany County men during this time. Much of their work occurred outside the downtown area and included projects such as Constitution Park, the

PRESERVATION DISTRICT DESIGN GUIDELINES

Historic Context



Embassy Theater,
built 1931.



Telephone Building, built 1947.



Chessie Federal Credit Union, built ca. 1950.

Cumberland Airport, and Winchester and Cash Valley Roads. Downtown, the WPA projects were less prominent and included jobs like general infrastructure improvements, removing surplus streetcar tracks, and clearing debris from Wills Creek.¹⁹

All but one glass factory had closed by 1936; the sole survivor, the Cumberland Glass Company, had formed in 1932 out in LaVale (it later moved to Mt. Savage in 1956 and ultimately closed in 1961). Footer's Dye and Cleaning Works, a staple industry for City residents, closed in 1937. The beer industry, which had taken a hit in the 1920s during prohibition, experienced a small resurgence during the Great Depression with the passage of the 21st amendment. The Queeno Company (also known as the Queen City Brewery and then German Brewing Company) and the Cumberland Brewing Company both survived prohibition selling ice and soda drinks. Both operated along Wills Creek until 1969, when the Cumberland Brewing Company closed its doors. The bottling plant and warehouse still stand but the brewery was razed in 1980.²⁰

Movie theaters during the Great Depression provided welcome respite from the day-to-day struggle. There were five theaters in downtown Cumberland alone by 1930, with another, the Embassy, opening in 1931 despite the risk of starting a new business during the Depression.²¹ Several new buildings in downtown were constructed during the Depression, including the Shinnamon-Lazarus Building (now Allegany County Museum) in 1929, the building at 156-158 North Centre Street in 1930, and the U.S. Post Office in 1932.

As in many other industrial cities, Cumberland experienced a wave of manufacturing work during World War II. The Kelly-Springfield Tire Company and the Celanese Corporation were the two largest industries at the time and both benefited from the increased demand for manufacturing. Railroads briefly benefited as well, transporting war supplies and soldiers through the region. Gas rationing also made rail travel more desirable for civilians, and passenger rail service was once again the preferred mode of regional travel.²² Even with the rationing, businesses downtown benefited from newly employed residents eager to spend some of the income they had lost during the Great Depression. Baltimore Street housed the City's larger department stores, like Sears & Roebuck and Montgomery Ward, which had opened in the mid-1930s and 1941 respectively; while Centre, Mechanic, and Liberty streets contained smaller specialty shops.²³

For a brief period after World War II, downtown Cumberland continued to thrive. As the commercial core of the region, it was where most residents continued to shop even as they moved further from town. A 1950 Nirenstein map and 1956 Sanborn map reflect the former

PRESERVATION DISTRICT DESIGN GUIDELINES
Historic Context



Garage and automobile sales room at 215 S. George Street, built 1921.



102 Wineow Street, built 1945.



6 Pershing Street (left) and Twigg Building at 50 Pershing Street (right), built ca. 1950.

density of commercial development downtown, showing a variety of stores and services and very little vacant space. The Chessie Federal Credit Union was built on Cumberland Street ca. 1950 and small-scale, scattered development occurred on Centre, Mechanic, and Pershing Streets, all primarily characterized as one-story buildings. Downtown Cumberland buildings primarily reflect investment from the 1930s and 1950s, as seen in the storefronts updated during that time, and the lower-density construction which began in the 1950s and continued through the mid- and late-20th century.

Despite the industrial boost from World War II, the continual “decline of the railroad and manufacturing industries through the later decades of the 20th century accelerated the deterioration of Cumberland’s economy and a disappearing population.”²⁴ This left more people unemployed at the same time housing and development policies like the G.I. Bill and the Federal-Aid Highway Act were encouraging suburban development. Additionally, the rising popularity of the automobile and subsequent transportation improvements like Interstate 68 increased access between suburban development and employment centers. The chart below shows the population change in Cumberland and the greater metropolitan area during this time.²⁵

Census Year	Cumberland Population	% Change	Allegany Co. Population	% Change
1940	39,480	+4.6%	38,970	+9.95%
1950	37,680	-4.57%	89,560	+2.98%
1960	33,420	-11.32%	84,170	-6.02%
1970	29,720	-11.05%	24,050	-0.14%
1980	25,930	-12.75%	80,550	-4.16%

As the table illustrates, population growth in Cumberland, which had boomed during the first three decades of the twentieth century, gradually slowed during the 1930s (only a 4.6% increase). In the 1940s, Cumberland experienced its first population decline as urban residents began moving out of the City to suburban areas like LaVale. Allegany County’s population grew during this decade, but as industries throughout the area continued to close into the 1950s and beyond, populations continued to decline in both the City and surrounding area. The opening of Pittsburgh Plate Glass in the mid-1950s, though it provided a brief economic boost and over 1,200 jobs to area residents by the end of the 1950s, eventually closed by the 1980s.



John F. Kennedy
Apartments at 135
North Mechanic Street,
built 1967.



Bedford Road Bridge.



Cumberland Thruway (I-68) overpass at Canal Place.

As industries closed their doors in the post-war era and the suburbanization movement gained momentum during the mid-twentieth century, the city's landscape changed. Growing automobile usage brought large interstate highways, low-density strip-mall development, and surface parking. Architectural styles shifted to large window displays and toned-down, subtle detailing. Service stations, automobile repair facilities, parking garages, and new and used car dealerships—all of which begin to appear on maps as early as 1921—began to proliferate on the edges of downtown Cumberland in the 1949 and 1956 Sanborn maps. Drive-in theaters and new technology like the television also transformed how people consumed entertainment. The movie theaters so popular downtown during the 1930s and 1940s became obsolete and closed.

Urban Renewal experimentation during the 1960s and 1970s was largely a response to the outward migration of urban populations post-World War II and the subsequent disinvestment and economic hardship faced by many city governments. Federal funding, like the type provided in the Housing Acts of 1949 and 1954, offered assistance to improve or remove blighted areas and encourage reinvestment through strategic local planning. Combined with the funding provided through the Federal-Aid Highway Acts, which allowed states to plan new and improved transportation infrastructure, cities like Cumberland began in the 1960s to change the built landscape in major ways.

Cumberland approached urban renewal strategies on a broad planning level, incorporating recommendations into comprehensive plans and policies intended to spur economic revitalization. Like most urban renewal programs, “Specific Areas for Renewal Action,” as it was titled in a 1962 “Urban Renewal Recommendations Report” for Cumberland, were based on a survey of building conditions and often disproportionately targeted neighborhoods of African American populations. Broadly, the authors performed an exterior conditions reconnaissance survey in which they rated buildings from good to fair to poor, based on structural conditions and economic viability. The surveyors found that most buildings at that time reflected “fair condition and represent borderline cases which can go in either direction” and that a comprehensive program was needed to correct these issues and guide the City.²⁶ Generally, the authors argued that blight in Cumberland was due to the idea that many buildings are old, obsolete, and incompatible for reuse; that lots are too small for modern development; that the population decline resulted in low demand for property sale; and that traffic congestion reduces the desirability for reinvestment.²⁷

For the West Side Neighborhood, which included what is now the Washington Street Historic District, most blight was identified in the southern half, near the Potomac River. The Central

PRESERVATION DISTRICT DESIGN GUIDELINES

Historic Context



Storefronts on the southern end of the Cumberland Shopping Center, built 1975.



Baltimore Street pedestrian mall, converted 1976.



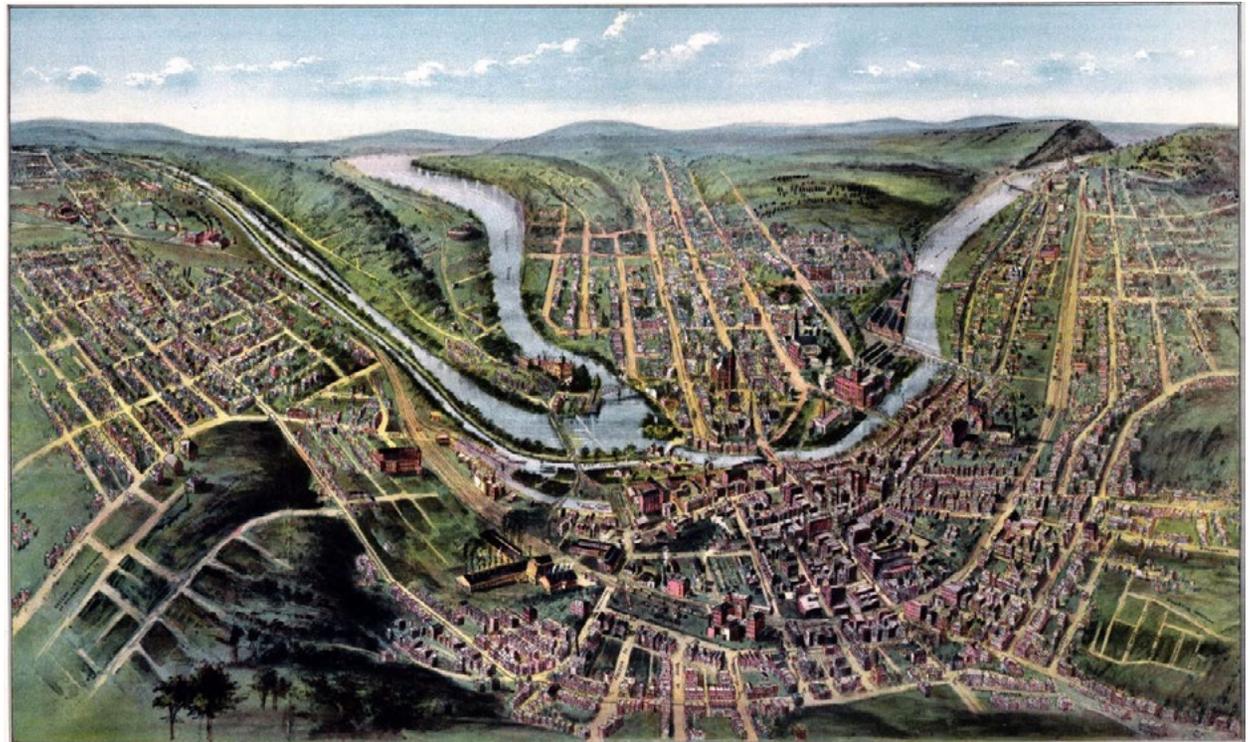
Public Safety Building, built 1985.

Business District, which the plan described as the area between Wills Creek and the B&O railroad, contained the highest percentage of deteriorated structures of all the neighborhoods. The report explained that the majority of the deterioration was located on the edge of the neighborhood and that the majority of the buildings in “good condition” were located within two blocks of Baltimore Street. For both neighborhoods, the plan promoted the proposed Cumberland Thruway, which would eliminate some of the blight along the southern edges of both neighborhoods, improve accessibility downtown, and “provide residents with better access to the eastern, southern and western portions of the city.”²⁸

Beyond promoting the proposed thruway, the plan took two approaches to urban renewal. Rehabilitation and conservation was intended to improve “individual properties and living conditions so as to justify the [spending] for the construction or reconstruction of public facilities and improvements” and prevent the spread of blight. The second approach were the urban renewal areas, which involved “slum clearance and redevelopment” and could involve land acquisition, site clearance, public improvement, and land disposition.²⁹ The 1962 plan laid out four specific areas for urban renewal action which included the southern half of the West Side neighborhood and the Central Business District. Lowest in priority, the plan for the West Side was an “Urban Renewal Area for primarily clearance,” with the proposed thruway in mind.³⁰ Needs in the Central Business District were substantial and the report recommended preparing a “General Neighborhood Renewal Plan for the CBD,” which would allow the city to apply for additional funding to carry out a more comprehensive, long-term plan. It would address the impact of the proposed Cumberland Thruway, detail street improvements, examine all business and residential relocation effects, and analyze the marketability of the newly acquired and cleared land.³¹

Over the course of the following decades, Cumberland completed several urban renewal projects, which significantly altered the landscape of downtown Cumberland. Many blighted properties were cleared to make way for improved infrastructure like the Cumberland Thruway (I-68), Queen City Drive, and the Bedford Road Bridge. New public amenities like urban plazas and increased parking also resulted from acquisition and demolition. Specific projects during this era included the John F. Kennedy Apartments in 1967, the Cumberland Shopping Center (or Cumberland Plaza) in 1975, the conversion of Baltimore Street to a pedestrian mall in 1976, and the Public Safety Building in 1985. The projects were intended to stabilize population and economic decline and entice downtown economic development to compete with growing suburban commercial development.

Despite the loss of many buildings during the mid-twentieth century, Downtown Cumberland has become one of the area's success stories, surviving "devastating floods and fires during the late nineteenth and early twentieth centuries and nearly fifty years of economic decline and urban renewal efforts in the latter half of the twentieth century."³² Between the 1990s and mid-2000s, Downtown Cumberland experienced slow but steady revitalization. Vacancy rates on Baltimore Street dropped from 60% in 1988 to 30% in 2002 and 15% in 2008. New businesses opened which provided new jobs and increased public and private investment. Population downtown increased from just under 2,400 in 1990 to approximately 2,250 in 2000, following nationwide urbanization trends.³³ The Canal Place Preservation District was designated in 1998 and the increased focus on heritage tourism has been a major benefit to the City of Cumberland.



"Cumberland Bird's Eye View," Fowler and Kelly, 1906.

Endnotes

- 1 Early History from the Kathy McKenny, “Preservation District Design and Preservation Guidelines for Cumberland, Maryland” (report, City of Cumberland, 2005), 7.
- 2 Ibid., 7.
- 3 Ibid., 7.
- 4 Paula S. Reed & Associates, “Footer’s Dye Works,” (Maryland Inventory of Historic Properties Form, Maryland Historical Trust, 2006), 8-1.
- 5 Kathy McKenny, “Preservation District Design and Preservation Guidelines for Cumberland, Maryland,” 7.
- 6 All of the church buildings that existed by the mid-twentieth century were either replacements of these earlier buildings or the congregations did not develop until later. Church Women United of Greater Cumberland Area, “Bicentennial Histories of Old Area Churches,” (Pamphlet, 1976).
- 7 Kathy McKenny, “Preservation District Design and Preservation Guidelines for Cumberland, Maryland,” 7.
- 8 Ibid., 8.
- 9 Kathy McKenny, “Preservation District Design and Preservation Guidelines for Cumberland, Maryland,” 8.
- 10 David Umling, “2013 Comprehensive Plan: Neighborhood Element” (report, City of Cumberland, 2013), 2.
- 11 “Cumberland History,” National Park Service, accessed April 20, 2015, <http://www.nps.gov/nr/travel/cumberland/history.htm>.
- 12 Paula S. Reed & Assoc. “Footer’s Dye Works,” 8-2.
- 13 “Community Economic Inventory” (Report, City of Cumberland, 1966), History Section.
- 14 Population tabulations from Sanborn Map Company, Cumberland, Maryland, (New York: Sanborn Map Company, 1877, 1910, 1921, 1941), index maps; 1930 historical census information from the “Cumberland, Maryland Comprehensive Development Plan” (Report, City of Cumberland, 1963), 9.
- 15 Kathy McKenny, “Preservation District Design and Preservation Guidelines for Cumberland, Maryland,” 8.
- 16 “Allegany County Early Architects” (Pamphlet, Preservation Society of Allegany County, 1983).
- 17 Paula S. Reed & Assoc. “Footer’s Dye Works,” 8-3; and Dan Whetzel, “Allegheny Museum Features The Kelly-Springfield Tire Company,” Mountain Discoveries, Spring-Summer 2002, <http://www.mountaindiscoveries.com/images/ss2012/allmuseum.pdf>.
- 18 Allegany High School, Surviving the Great Depression (publication of the Allegany High School Social Studies Department, 2001), 18, 42.
- 19 Ibid., 74-75.
- 20 Ibid., 18, 43-45.
- 21 Ibid., 34.
- 22 Allegany High School, Work & Wait. Allegany County: The Home Front Years 1941-1945 (publication of the Allegany High School Social Studies Department, 2003), 25.
- 23 Ibid., 27.
- 24 Paula S. Reed & Assoc. “Footer’s Dye Works,” 8-3.
- 25 Historical census information from the “2013 Comprehensive Plan: City-Wide Element” (Report, City of Cumberland, 2013), 9. Earliest year available in report was 1940. Allegany County 1940 % change calculated from 1930 census information provided in Allegany High School, Surviving the Great Depression, 18.
- 26 Blair and Stein Associates, “Urban Renewal Recommendations” (report, City of Cumberland, 1962), 9.
- 27 Ibid., 35-36.
- 28 Ibid., 21-22, 24-25.
- 29 Ibid., 28.
- 30 Ibid., 32.
- 31 Ibid., 30-31.
- 32 “2013 Comprehensive Plan: City-Wide Element” (Report, City of Cumberland, 2013), 17.
- 33 Ibid., 15-16.

CHAPTER 4

PROPERTY TYPES AND STYLES





Clockwise from top right: 71-73 Baltimore Street, 67-71 Prospect Square, 132 Bedford Street.

NOTE

Buildings are generally described in terms of *STYLE* and *TYPE*. Style refers to the architectural fashions made popular throughout the past. Type refers to the overall building shape or form, which are often used across a range of changing styles.

Introduction

The Canal Place Preservation District contains a diverse range of property types. Predominantly residential and commercial in use, the District also contains a number of civic, religious, and industrial buildings throughout. Stylistically they span all major eras, from the nineteenth-century romantic and Victorian styles to the twentieth-century eclecticism and revivals. High-style examples were constructed during the height of Cumberland’s industrial age and were intended to reflect the new wealth and growing prosperity of the City. As the City grew and style preferences changed, buildings evolved with the times. Storefronts were adapted and altered to showcase new styles and materials and new buildings were constructed to reflect the current preferences.

Cumberland, like many large communities, contains a significant building stock characterized as vernacular. Vernacular architecture can be defined as “the common building of a given place and time,”¹ or, “the architecture most people build and use, comprising buildings that are commonly encountered.”² Often lacking stylistic ornamentation, they are more easily defined by their function, floor plan, or overall building shape. The significance of this architectural stock is typically evaluated in a broader context, often when it is located within a district rather than on an individual building-by-building basis. As a stand-alone building, the very nature of the vernacular building—commonly found, absent of ornamentation—often precludes it from consideration to the National Register of Historic Places unless it meets other significance criteria such as an important role in an historical event or in its association with a prominent individual. Due to the absence of unique ornamentation, vernacular buildings are often overlooked and can be more susceptible to incompatible alterations. As with all buildings, it is important that the original character-defining features and subsequent alterations are evaluated in the context during which the buildings were constructed and when the alterations were made.

¹ Quote attributed to Eric Mercer, *English Vernacular Houses*, in Thomas Carter and Elizabeth Collins Cromley, *Invitation to Vernacular Architecture*, (Knoxville: University of Tennessee Press, 2005), 8.

² Carter and Cromley, *Invitation to Vernacular Architecture*, 8.

³ Paula S. Reed & Assoc. “Footer’s Dye Works,” 8-1.

Commercial Architecture

As the State's second-most prosperous city up until the early twentieth century, "the community's economic prosperity and growth in population during this period fostered the desire and financial means to construct buildings that conveyed the town's importance and sophistication."¹ Built primarily between 1890 and 1940, the commercial core included the City's major banks, department stores, shops, and services. Most buildings are between two and four stories tall, though several one-story and a few six-story buildings also remain. The majority of the commercial development is concentrated between Bedford, Mechanic, Harrison, and George Streets in the northeastern part of the Preservation District.

The Downtown Cumberland Historic District, which encompasses this commercial core, is a dense primarily late-nineteenth to early twentieth-century commercial district with buildings designed in a variety of styles and for a variety of purposes. The area reflects "the economic prominence of Cumberland at the turn of the [twentieth] century as a manufacturing, transportation and coal shipping center."²

By the 1920s, automobiles were abundant and low density development was preferable and more permanent. The geometric Art Deco style became popular during the late 1920s and many older storefronts were remodeled to reflect changing tastes.³ As the automobile gained popularity, commercial building forms also began to shift. They began to exhibit more open and expansive storefronts in order to showcase the contents within, which could be viewed while driving (rather than walking) by. During the suburbanization and Urban Renewal era, urban populations declined and the high-density development once needed in a rapidly growing city was no longer needed; multi-story, multi-use buildings gave way to low-rise, low-density forms.



Late 19th-century commercial buildings on Baltimore Street.



Ca. 1930 building at 215 S. George Street.

1 "Downtown Cumberland Historic District," National Park Service, accessed April 20, 2015, <http://www.nps.gov/nr/travel/cumberland/dwn.htm>.

2 Donna Ware and Geoffrey Henry, "Downtown Cumberland Historic District," (National Register of Historic Places Nomination Form, Maryland Historical Trust, 1983), 9.

3 Richard Longstreth, *The Buildings of Main Street*, (Rowman & Littlefield, 1987), 62-63.

Commercial Architectural Styles

In this country, most commercial buildings found in downtown areas, such as Cumberland's Baltimore Street, are multi-story, flat-roofed structures whose primary architectural surface is the front wall of the building. Traditionally, most American commercial architecture, no matter what time period it dates from, has followed a three-part compositional guideline of base, middle and cap in the design of the front wall (or facade). The base generally consists of the storefront or ground floor, the middle section contains the upper floors, and the cap generally includes the cornice line and roof, or those upper floors located above the primary cornice line. Downtown, the oldest serving commercial buildings date from just after the Civil War. A great fire in 1893 destroyed over half of Baltimore Street, leaving the street today with few buildings predating that year.

ITALIANATE 1860-1880

The commercial Italianate is generally distinguished by low or flat-pitched roof, widely overhanging roof eaves, bracketed cornice, and round or segmented arched windows with decorative hood moldings. Storefronts usually were characterized by wide areas of plate glass framed with rounded heads and divided by pilasters with decorated capitals and cornices. Cumberland's few buildings of this era are brick with wood trim, but many cities still contain examples with full cast-iron facades. Two good local examples are 63-69 and 101-05 Baltimore Streets.



The upper floors of this commercial building at 101-105 Baltimore Street (1890) retain their historic Italianate design, though the storefronts have been altered over time.



Italianate upper floors at 36-39 Baltimore Street.

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



Romanesque commercial buildings at 71 Baltimore Street (above, ca. 1893) and 120-126 Baltimore Street (right, ca. 1898).

ROMANESQUE 1880-1900

In Cumberland this polychromatic style is mostly found in brick with terra cotta trim, although a common variant popular in the 1880s was the Richardsonian Romanesque which was often executed in brownstone and granite. Generally characterized by rounded window and door arches, more “high style” institutional and residential variants often display asymmetrical massing, while local commercial examples are all mostly symmetrical. Two good local examples are the B.G.S. & G. Companies building (formerly Gross Brothers Department Store, ca. 1895) at 42-46 Baltimore and the First Federal Savings Bank (former Rosenbaum Brothers Department Store, ca. 1898) at 120-26 Baltimore Street.



Neo-classical bank building at 153 Baltimore Street, the former First National Bank (1912).

NEO-CLASSICAL 1900-1920

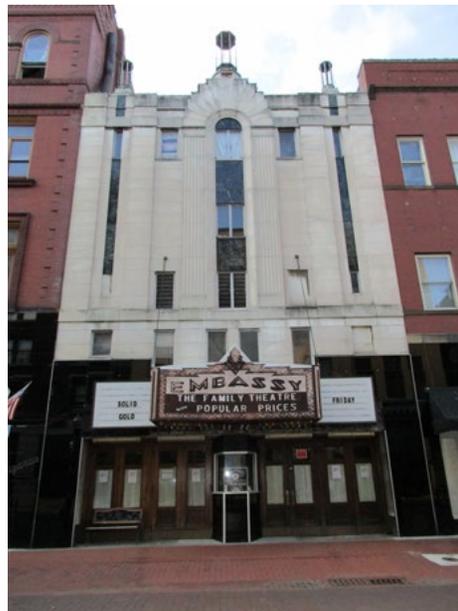
The prevailing taste for architecture in the early 20th century, especially for governmental and institutional buildings, was classical. All varieties, including commercial, were characterized by symmetrical facades of monumental proportions with smooth or polished stone finishes. Highly decorated moldings, usually found in the slightly older Beaux Arts style, are rare since this revival movement was primarily influenced by Greek classical architecture. Two good examples are the First People’s Credit Union (formerly the First National Bank, built in 1912) at 153 Baltimore and the WJJB Radio building (formerly the Dime Savings Bank, built 1911) at 78-80 Baltimore Street.



The eclectic Schwarzenbach and Son Building at 128 Baltimore Street (1902).

ECLECTIC HYBRIDS 1900-1930

Downtown Cumberland, like many historic commercial districts, contains its fair share of buildings that defy easy categorization by style. Buildings of this category most commonly date from the 1890-1900s, a period of American history when architecture was going through a transition from the often wildly ornamental Victorian to the increasingly stripped-down approach of the Modern era. Two good examples are the former J. Philip Roman building constructed in 1902 at 16 N. Liberty Street, and the Schwarzenbach and Son Building at 128 Baltimore Street.



Art Deco theater at 49-53 Baltimore Street, the Embassy Theatre (1931).

ART DECO 1925-1940

While downtown Cumberland does not contain a wealth of Art Deco, the former Embassy Theatre building is a typical, if somewhat understated, example of this style that became very popular in commercial districts between the world wars, especially for movie theaters in the 1930s. Art Deco is characterized by angular, vertically-oriented flat facades, often with stepped-back massing. Vertical window strips with decorated spandrels in base relief with hard-edged, zig-zag motifs often contribute to the vertical feeling of the facades. A good local storefront example at 60 Baltimore Street is the Spear's Shop in the former Ft. Cumberland Hotel.



Art Deco storefront at 62 Baltimore Street.



International style commercial building at 10-14 North Centre Street (ca. 1945).

INTERNATIONAL 1930-1950

The International Style, though not highly represented in Cumberland, is reflected in several buildings in the downtown commercial district. The basic character-defining features of this style include a flat roof, asymmetrical facade, smooth wall surfaces, cantilevered projections, ribbon windows, and glass curtain walls. Typically, there is little applied ornamentation beyond the choice of cladding material; the design emphasis lies in the overall layout of the building mass rather than on the decorative detail. Two local examples include the Chessie Bank at 141 Baltimore Street and 10-14 North Centre Street.



Chessie Bank (ca. 1950).

Commercial Building Types

The building types described below are described in detail in *The Buildings of Main Street*, by Richard Longstreth (published 1987). Though buildings in Cumberland reflect several of the types included here, many do not belong to a single category but rather pull details and variations from a variety of types. This is common throughout commercial centers nationwide, as style preferences and construction techniques evolved. Furthermore, as older buildings were updated and adapted for new purposes, portions of the building - like the storefront - may have been upgraded while the upper stories remained the same.

TWO-PART COMMERCIAL BLOCK 1850-1950

The vast majority of the commercial buildings in Cumberland are two-part commercial blocks. It is “the most common type of composition for small and moderate sized commercial buildings” in the United States (Longstreth). Typically two to four stories tall, this type of building is clearly divided into two zones, with the more public function (i.e. retail, restaurant, hotel lobby) on the ground floor and the more private functions (i.e. residences, offices, meeting rooms) contained in the upper stories. During the last three decades of the nineteenth century, the influences of the Victorian style are reflected in the increased amount of ornamentation and materials used on the facades of the buildings. During the early twentieth century, the building type exhibited less ornate ornamentation and focused more on a sense of order and unity with fewer, if any, references to past periods.



Two-part commercial block building at 203-205 North Mechanic Street.



Row of two-part commercial block buildings on Pershing Street.



Two-part commercial block buildings at 60-62 North Centre Street.



Two-part commercial block building at 165 North Centre Street.

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



Later example of the enframed window wall at 138 North Mechanic Street.



Enframed window wall on the upper story of 115 Baltimore Street.

ENFRAMED WINDOW WALL 1900-1940

The enframed window wall is characterized by a large center section enframed with a wide and often continuous border. The width of the center section is typically twice as great as the width of a bay on a traditional one- or two-part commercial block. This type is commonly found on commercial buildings with large windows for displays; however, the center section could also be composed of different veneers that provide the same compositional pattern. Multi-story buildings constructed in this type often give the illusion that the center section is inserted into a more elaborate border. Early examples can be found at 61 and 128, Baltimore Street; later examples can be found at 152-154 North Mechanic Street or 16-18 Centre Street.

VERTICAL BLOCK

Stacked Vertical Block (1850-1880s) is similar to the two-part commercial block, but used primarily for buildings with five or more stories. It has at least three horizontal divisions, each treated in a different manner but none emphasized more than the other. Each story is essentially stacked atop each other with a repetitive look.

Two-Part Vertical Block (1880s-1930s) is similar to the two-part commercial block, except there is a greater emphasis on the verticality of the upper section in the vertical block. The lower section is one or two stories and serves as a base for the “shaft,” or upper section. The top story may be slightly different or separated by a belt course, but the division remains minor compared to the separation between the base and shaft. Compared to the stacked vertical block, the upper portion of the two-part vertical block is treated as a unified whole.

Three-Part Vertical Block (1880s-1930s) is analogous to the classical column with a base, shaft and capital. It was a dominant style among tall commercial buildings during the first two decades of the twentieth century.



Two-part vertical block, where the emphasis on the verticality is exhibited with the subtle raised brick columns separating the window bays. Building at 9 North Center Street.



Cumberland Shopping Center, Queen City Drive.



McDonalds at 32 Queen City Drive.

STRIP MALL

The strip mall building type is described as low-density commercial development most prominently found in suburban areas and constructed during the mid- to late twentieth century. Typically one story tall, the complex often consists of a row of commercial stores or restaurants which all share a common parking lot. Unlike a shopping mall, each store is accessed individually from the outside. The Cumberland Shopping Center on Queen City Drive is emblematic of this building type. Most buildings constructed in this type do not contribute to the Preservation District.



174-178 North Mechanic Street (left) and 180-182 North Mechanic Street (right).

DRIVE THRU

The main characteristic of a drive through building is that it is designed for automobile convenience. One story tall, they are surrounded by parking lots and are oriented towards and easily accessible from a main road or highway. These buildings are typically not contributing to the Preservation District. Local examples include the fast-food restaurants, gas stations, and several late 20th century banks.



Gas station at 322 South Queen City Drive (left), and bank at 166 Baltimore Street (right).



Residential Architecture

Cumberland’s residential building stock was largely constructed during the City’s major industrial expansion of the late nineteenth to early twentieth century. The “transportation systems and the industry they spawned provided significant employment opportunities and triggered an explosion of working class neighborhoods through the 19th century in Cumberland”³. Some residences were incorporated into multi-story commercial buildings in the downtown area, but most neighborhoods expanded outwards from the city center and around the industrial locales, close to places of employment.

Most dwellings along Washington Street, designed by prominent architects and commissioned by the City’s wealthy, can be clearly defined as model examples of particular styles of architecture. Many of the residential buildings in the Preservation District, however, are vernacular dwellings that were constructed for the middle- and working class residents and are equally significant in their contribution to the history of Cumberland. Vernacular in design and type, the residential neighborhoods were built primarily as a series of speculative worker housing, constructed by builders working for the developers or themselves.

The residential architecture found in the Preservation District ranges from the vernacular working-class dwellings situated northwest of Downtown Cumberland to the high-style residential examples on Washington Street, built for the City’s prominent social, political, commercial, and industrial leaders from the nineteenth and into the twentieth century.



Row of early 20th-century dwellings on Washington Street.



Row of late 19th- and early 20th-century dwellings on North Centre Street.

Residential Architectural Styles

FEDERAL 1830-1860

The Federal or Adamesque style first appeared nationally in the 1790s, but continued to be built in Cumberland well into the 19th century. Adaptable to both freestanding and rowhouse forms, the style was generally constructed with brick. Two good local examples are 30 Greene Street and 104 Washington Street.

Local Features:

- » Rectangular in form, one or two rooms deep with a medium-pitch, side-gable roof.
- » Front facade typically two to five windows across with windows and doors arranged symmetrically.
- » Windows typically double-hung with six panes per sash (6/6). Flat brick arches (or lintels) above most windows.
- » Often with elliptical fanlights over entranceways, sometimes with slender flanking side windows.
- » Roof cornice (under eaves) generally wood although may be brick, most commonly with tooth-like (dentil) molding.



Rendering of Federal buildings in Cumberland.



Federal dwelling at 104 Washington Street.



Dwelling with Greek Revival details at 110 Washington Street.



Dwelling with Greek Revival details at 201 Washington Street.

GREEK REVIVAL 1830-1860

Like many American towns in the 1830-40s, Cumberland adopted the Greek Revival style, which symbolized for many the democratic ideals of ancient Greece. Commonly adapted to houses as well as churches, offices and institutions, the style generally was built in two forms: the “colonial” looking house and the gable-front type with large portico and columns meant to suggest a Greek temple. Good local residential examples are found at 15-17 Prospect Square and 110 Washington Street.

Local Features:

- » Box-like in form, one or two rooms deep, with gable or hipped roof of low-to-medium pitch.
- » Thick roof cornice (under eaves) and entrance porches often decorated with wide band of wooden trim suggesting a classical entablature.
- » Windows and doors usually arranged symmetrically; typically double hung windows with six panes per sash (6/6).
- » Occasionally, full-width entrance porches, called porticos, supported by prominent square posts or classical columns without bases, typically topped with Doric or Ionic capitals.
- » Front door frame with narrow side windows and a rectangular window above (transom); door usually part of a larger framework ornamented with classical.
- » Narrow third-floor windows meant to suggest (in proportion only) the characteristically thick entablature of a classical order.



Paired dwellings with Greek Revival details at 15 and 17 Prospect Street.



Gothic Revival dwelling at 31 Prospect Square.



Gothic Revival dwelling at 514 Washington.

GOTHIC REVIVAL 1850-1880

Gothic Revival was an extremely popular national style that could be adapted to many forms, especially for churches. Typically meant to be picturesque in silhouette and asymmetrical in shape, local examples were more often designed, however, with a symmetrical floor plan. The house at 31 Prospect Square is a good “cottage” variant. Another good example is the Woman’s Civic Club at 515 Washington Street.

Local Features:

- » Steeply pitched side-gable roof, often with steeply-pitched front gable; gables commonly decorated with intricate scrolled molding (verge board).
- » Wall surface generally meets roof eaves without cornice trim or molding; roof eaves either sheathed with supporting decorative brackets or open with rafters exposed.
- » Windows, commonly located prominently in front gable, are often pointed in shape (Gothic); hood molding often over windows.
- » Fanciful “gingerbread” scrollwork for windows, doorways, dormers, roof eaves and porches.
- » One-story front porches common, either full-width or entry-width, sometimes supported by brackets styled as flattened Gothic arches.



Porch details at 515 Washington Street.



Italianate dwelling at 508 Washington Street.



Pair of vernacular Italianate-inspired rowhomes at 243 and 245 West Mechanic Street.

ITALIANATE 1860-1890

In some forms this style closely resembles the contemporaneous Gothic Revival. May be as picturesque and asymmetrical in shape and detailing as the Gothic or more restrained and symmetrical like the Federal and Greek Revival. It is easily adaptable to either residential, institutional or commercial forms, the style became locally popular after the Civil War.

An excellent residential variant, known as Italian Villa, is 527 Washington Street while a well preserved commercial example stands at 63-69 Baltimore Street. A governmental example is the Bell Tower Building next to City Hall.

Local Features:

- » Low-pitched or flat roof with wide overhanging eaves. Heavily molded and bracketed roof cornices and eaves.
- » Tall, narrow windows commonly arched or rounded, often crowned with elaborate hood moldings.
- » Symmetrical residential types, which were often cube-shaped with hipped roofs, commonly included a squared roof cupola.
- » Front facade often three windows across on symmetrical types; less commonly five, but rarely two or three windows across; most residential types included large wooden porches or verandas.
- » Doorways contained either paired or single doors heavily molded, often with large inset windows rather than flanking side lights (windows) in frame.



Roofline detail at 112 Washington Street.



Window details at 115 S. Centre Street.



Second Empire dwelling at 218 Washington Street.



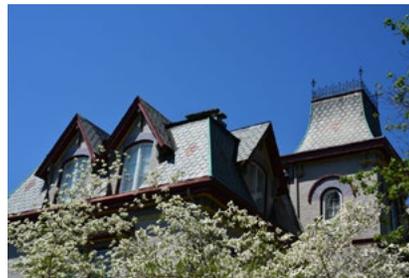
Vernacular dwelling with
Second Empire-influenced
characteristics
at 123 Polk Street.

SECOND EMPIRE 1870-1890

Often similar in detail and form to the Italianate, the mansard roof with its full usable space is the principal identifying feature. Eclectic in detail and highly ornamental, many examples appear monumental in scale, especially on institutional building types. Adaptable to either symmetrical or asymmetrical floor plans, it was also adapted to residential and commercial uses. An excellent symmetrical example is the Board of Education building at 106-08 Washington Street while a good asymmetrical example is 218 Washington Street.

Local Features:

- » Mansard roof (dual-pitched hipped roof) often covered with multi-colored patterned slate shingles punctuated by pedimented dormer windows.
- » Wide overhanging eaves with decorative supporting brackets below.
- » Front facade generally three windows across on symmetrical types, five-windows across less common, and two to three windows very rare.
- » Classical-looking pediments and balustrades.
- » Large porches or verandas often with paired column posts.
- » Two-over-two pane windows, either rounded or flat, often framed by hood moldings and other decorative features.
- » Heavily molded entranceways often arched with paired doors; large pane windows often in door itself rather than surrounding door frame.



Roof detail at 522 Washington Street.



Queen Anne dwelling at 306 Washington Street.



Pair of modest Queen Anne dwellings at 125 and 127 Polk Street.

QUEEN ANNE 1880-1900

The most decoratively rich of the Victorian period, this eclectic style merged a wide variety of classical and medieval ornamentation. Often asymmetrical in floor layout with turrets, window bays, towers, large porches, decorated chimneys and gables, the style was adaptable to residential, institutional or commercial uses. A picturesque effect was often sought by combining contrasting materials such as brick, wood, stone, slate, and clay tile. Excellent residential examples can be found at 220 Washington Street and 501 Washington Street.

Local Features:

- » Two to three stories high with picturesque asymmetrical silhouette, often with corner towers or turrets.
- » Steeply-pitched cross gable or hipped roof, often with multiple window dormers; large ornamental brick chimneys.
- » Patterned shingles (wall or roof) and molded bricks as decorative accents. Overhanging or flared second-story walls.
- » Gable ends often decorated with patterned wood or slate shingles or half-timbering.
- » Full-width or wrap-around front porches, often heavily ornamented with wooden trim.



Upper floor details at 412 Washington Street.



Roof details at 224 Washington Street.



Shingle dwelling at 654 Washington Street.



Vernacular Shingle style dwelling at 223 Lee Street.

SHINGLE 1880-1910

The Shingle style is a blend of features from the styles of Queen Anne (wide porches, shingled surfaces, asymmetrical forms), Colonial Revival (gambrel roofs, classical columns, Palladian windows), and Romanesque (irregular, sculpted shapes). Identified primarily by the widespread use of shingles, the style varied significantly in terms of shapes and size. Locally, true Shingle-style buildings are found primarily in the high-style dwellings of Washington Street. However, a significant number of middle-class and workers housing pulled details from the Shingle style to create a vernacular iteration in Cumberland.

Local Features:

- » Continuous use of slate and/or wood shingles on roof and exterior walls, sometimes with a masonry first floor. On vernacular examples, the slate shingles are limited to the roof and in the gables.
- » Asymmetrical facade with steeply pitched, cross-gable roof and multiple gables.
- » Irregular shaped features, like hexagonal or rounded towers, built into the overall elevation.
- » On vernacular examples, a two-story projecting hexagonal bay is often capped with a front-facing gable either enclosed or with gable returns.
- » Often features a full-width porch with simple columns.



611 Washington Street.



Vernacular examples at 11 North Allegany Street (left) and 334 Fayette Street (right).





Colonial Revival dwelling at 519 Washington Street.



Vernacular four-square type dwelling at 214 Lee Street with Colonial Revival-influenced details including the Doric porch columns, main door with side windows and a transom, and enclosed gable dormers.

COLONIAL REVIVAL 1890-1930

Often combined authentic colonial details with contemporary features in a larger and more exaggerated scale than the original 18th century models. In some cases, however, a revival design was made historically correct with great faithfulness in proportion and detail. Built in a variety of forms and sizes from small cottages to large estate homes. A typical large example is 532 Washington Street. Many vernacular dwellings with subtle Colonial Revival porch, door, and window details are found in the residential areas of Cumberland.

Local Features:

- » Basic form usually two-stories, box-shaped with symmetrical front facade, centered front door, and gable-end chimneys.
- » Roof may be side gabled, hipped, pyramidal or gambrel.
- » Windows generally double-hung sliding sash, usually with multiple panes in one or both sashes.
- » Accentuated “colonial” entranceway, usually with decorative pediment flanked by pilasters; door frame commonly features a fanlight, a rectangular transom window or flanking side windows.
- » Most often has entry porch, rather than full-width porch, sometimes with classical columns or brackets supporting the doorway hood.



Portico detail at 528 Washington Street.



Later interpretation of Colonial Revival on an apartment building at 631 Washington Street.



Large Tudor style dwelling at 726 Washington Street.



Prairie-influenced dwelling at 717 Washington Street.

TUDOR (1890-1940)

Based loosely on early English traditions, the Tudor style was used extensively during the early twentieth century on suburban residential dwellings both large and small. The character-defining features of this style typically include a steeply pitched and cross-gabled roof, tall and narrow multi-paned windows sometimes grouped together, and prominent decorative chimneys. Some also feature decorative half-timbering. Few examples are found in Cumberland.



Small Tudor dwelling at 503 Macgruder Street.

PRAIRIE (1900-1920)

This style is one of the few indigenous to the United States. It originated in Chicago and vernacular examples spread widely through pattern books and magazines and are now found throughout the country, primarily in suburban development. Identifying features include a low pitched, usually hipped roof with large overhanging boxed eaves; a two-story form with one-story porches often supported by large square posts; and a strong emphasis on horizontal lines. In Cumberland, this style is often seen in the subtle details of the four-square type dwelling.



Prairie-influenced four-square dwelling at 801 Washington Street.

CRAFTSMAN (1905-1930)

The Craftsman style originated in California but its one- or two-story vernacular interpretation is what became highly popularized through pattern books and magazine depictions. It was the dominant style for small houses and is often reflected in the bungalow building type. Character-defining features include deep overhanging eaves with exposed rafter tails or large bracketing; full- or partial-width porches supported by fluted columns often on a rusticated pier; low-pitched gabled roofs, and double-hung windows often with multiple panes on the top sash.



Bracketed eaves and exposed rafter tails like those seen on this bungalow at 415 Macgruder Street are common Craftsman details.



342 Mt. View Drive.



746 Fayette Street.

Residential Building Types

I-HOUSE TYPE 1800-1930

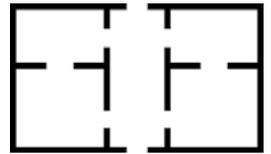
I-Houses, which are two rooms wide, one room deep and two stories tall, were a popular form of vernacular or folk housing throughout the eastern half of the United States in the 19th and 20th centuries. While the outward appearance of the building could be varied by ornamentation and the placement of chimneys, porches, and kitchen wing extensions, the basic two-story floor plan remained the same. I-Houses may be distinguished from the related and equally common Hall and Parlor types which were one story tall. Both types were commonly built as log dwellings in rural areas before the second half of the 19th century when sawn lumber became readily available and affordable with the nation-wide expansion of railroad lines.



I-House at 121 North Allegany Street.

DOUBLE PILE TYPE 1800-1945

The Double-Pile Type is similar to the I-House, being two-rooms wide and sharing its two-story rectilinear shape and side-gable roofline. However, the Double Pile may be quickly distinguished from the I-House by its two-room depth, often serviced in larger models by a center hallway with staircase. One of the most common domestic floor plans found in the United States, the underlying layout of the double-pile has accommodated a variety of architectural styles throughout history including the Georgian, Federal, Greek Revival, Gothic Revival, Italianate, Colonial Revival, and Classical Revival. As a simple vernacular type, however, it has served every need from 19th century workers housing to suburban builder's homes.



Double-Pile house at 655 Washington Street.

PRESERVATION DISTRICT DESIGN GUIDELINES

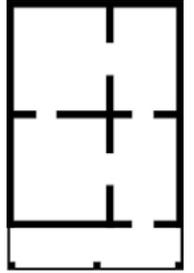
Property Types and Styles



Gable-front dwelling at 116 Hanover Street (left) and 216 Wallace Street (right).

GABLE FRONT TYPE 1860-1945

The floor layout of the Gable Front type was particularly well suited to narrow urban lots throughout the northeastern United States both as simplified workers' homes and as larger and more highly finished houses for the middle class. The late 19th century middle class examples, despite sharing the same building shape as the stripped-down worker examples, are sometimes categorized as Gothic Revival (or Carpenter Gothic) because of their age and the applied exterior ornamentation characteristic to one of those styles. The Gable Front type enjoyed particular popularity between 1910 and 1930 as part of the Craftsman movement, characterized by sturdy somewhat boxy ornamentation, especially in the front porch work.



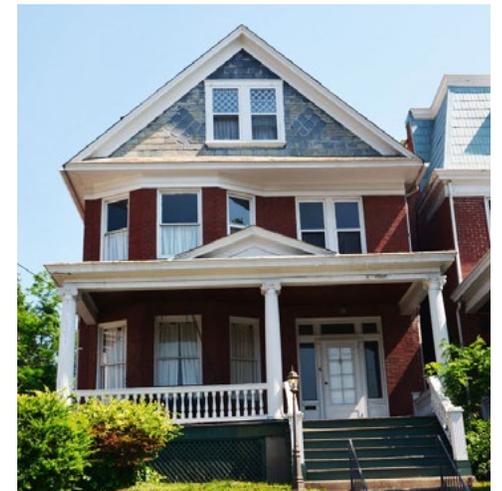
Locally, this residential building type is heavily used in much of the residential neighborhoods surrounding downtown and the Washington Street Historic District. This regional type features a prominent enclosed front gable which is treated as a major architectural feature with patterned and colorful slate cladding.



17 and 15 North Allegany Street (left and right, respectively)



12 Smallwood Street.



525 Cumberland Street.

PRESERVATION DISTRICT DESIGN GUIDELINES
Property Types and Styles



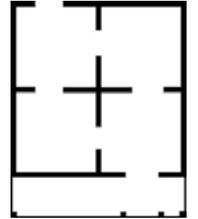
Four-square dwelling at 737 Washington Street.



Larger three-bay example at 643 Washington Street

FOUR-SQUARE TYPE 1900-1940

Like the gable front type, the four-square was one of the most popular middle class house types built throughout the United States from the turn of the century through the late 1920s to early 1930s. Originally developed in the 1890s as a new design created in reaction to the complicated massing of the Queen Anne style, the four-square soon became popular in builders' trade magazines, with mail-order plan companies, and pre-cut, mail-order housing services, like Montgomery Ward, Sears & Roebuck and Aladdin Houses, which would ship complete houses to any site.



The four-square gets its name from the typical floor plan of four roughly squared rooms on each floor with a side stairway. Outwardly, the type is also easy to recognize—a simple, two-story cubical shape with hipped roof, often with a central front dormer and a full-width front porch. They are often two bays wide, though three-bay versions can be found in Cumberland. Locally, many of these dwellings exhibit only subtle stylistic details in the roof eaves, porch supports, and window details, which were typically pulled from Colonial Revival, Prairie, or Craftsman styles. Many exhibit little to no stylistic detailing at all. This is one of the most common residential building types in Cumberland.



Vernacular duplex example at 208-210
Wallace Street



Vernacular four-square at 644
Fayette Street.

BUNGALOW 1900-1940

The bungalow is one of the most popular architectural forms in the United States. The one- or one-and-one-half-story dwelling was both economical and practical, leading to its widespread popularity throughout the country. The smaller form was cheaper to build and utilities were easier to install, yet its design was highly customizable and the plans available seemed endless. In addition to its more compact size, common characteristics include multiple gables, projecting eaves, low-pitched roofs, asymmetrical facades, large dormers, and exposed rafters and support beams. One of the most recognizable features is its full-width porch which is often integrated into the roof of the dwelling.



Bungalow dwelling at 632 Washington Street.



Vernacular bungalows at 792 Fayette Street (left) and 714 Fayette Street (right).



Kelly bungalow example at 815 Fayette Street.

The bungalow was constructed in a variety of shapes and sizes. A regional interpretation, which may be referred to as the KELLY BUNGALOW, takes on a particularly blocky form, but still carries the standard bungalow features including the integrated porch and large central dormer. The Kelly bungalow tends to have a steeper pitched roof and the porch may be partial width or enclosed.



Kelly bungalows at 811 Fayette Street (left) and 903 Fayette Street (right).





A pair of Cumberland workers houses at 182 and 184 North Centre Street, with subtle Second Empire characteristics, including the Mansard roof.



A pair of shed-roof Cumberland workers houses at 156 and 158 Bedford Street (left) and a gable-roof example at 160 Bedford Street.

CUMBERLAND WORKERS HOUSE (ROWHOUSE)

The Cumberland workers house is an attempt to describe a building type found on the outskirts of downtown Cumberland and the single-family detached residential neighborhoods surrounding downtown. Vernacular in style and type, much of the Cumberland workers houses were intended for workers in nearby industries. They typically lack the detailed ornamentation and elaborate design afforded by the City's wealthier residents; however, subtle stylistic elements were often still incorporated and can be seen still today. These houses were influenced by the ubiquitous rowhouse in Baltimore, the city from which many of Cumberland's architects and much of its architecture were influenced. In Cumberland, many of these types of dwellings were constructed in pairs, while in larger cities like Baltimore, speculative development resulted in entire rows of nearly identical dwellings.

Most of the Cumberland workers houses found in the Preservation District are two or two and one-half stories tall, two or three bays wide, and have a shallow pitched gable or shed roof. Their front elevations are generally symmetrical, with vertically aligned windows and doors. Many are found to have been built in pairs, though a number of individual buildings were also constructed. Slightly more elaborate examples in the District feature prominent full-length porches, two-story hexagonal bay windows, and large dormer windows.



Rowhouses at 773-791 Fayette Street.



Contiguous row at 188, 190, 192, and 194 North Centre Street.

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



Minimal Traditional dwelling at 619 Washington Street.

MINIMAL TRADITIONAL 1935-1950

Minimal Traditional architecture describes small, affordable, cottage-like dwellings constructed between the 1930s and 1950s. They could be built with FHA-insured loans and were built rapidly to provide the housing that was guaranteed to returning servicemen after World War II. Though simple in type, their layout and design varied widely. They are often one-story, gabled dwellings with side- or cross-gable roofs and the roof eaves tend to be very shallow with almost no overhang. Stylistically, there was little ornamentation and many did not reflect any particular historic architectural style. However, subtle details from Colonial Revival or Tudor styles can often be identified.



119 Karns Avenue.



640 Fayette Street.

Institutional, Civic and Religious Architecture

The majority of Cumberland's institutional and religious buildings were constructed in classical and romanticized revival styles. Early revivals included Greek Revival and Federal styles, the former of which was used during much of the nineteenth century particularly for buildings in public use. Later public buildings were also built in revival styles popular during the late nineteenth and early twentieth centuries. Architecture during this era was meant to be more exact versions of earlier styles and traditions. This academically inspired movement used early American buildings as well as European examples for inspiration.

West of Wills Creek, along Washington Street, is a concentration of Cumberland's political and educational institutions. Built outside the downtown district, this area became a political and educational center for Cumberland. Several other civic buildings are scattered among the commercial buildings of downtown Cumberland. Originally built as neighborhood landmarks, church steeples continue to define the skyline of Cumberland today. These institutional and religious buildings have generally undergone fewer changes than their commercial counterparts, where it was common to update storefronts and facades to adapt to changing style preferences.



St. Paul's Lutheran Church, constructed 1958 in a late Greek Revival and Colonial Revival style.

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



Baair Cheim Temple, built 1866.



Vernacular church with subtle Gothic detailing at 211 Cumberland Street (above) and the Emmanuel Episcopal Church at 16 Washington Street, built 1850 in a high-style Ecclesiastical Gothic style (right).



GREEK REVIVAL 1820-1860

The Greek Revival style was one of the most prolific styles prior to the Civil War. The style, popular early in our nation's history, was considered a political symbol linking the new country to powerful ancient civilizations like the Romans and Greeks. Character-defining features on institutional and religious buildings include an enclosed, pedimented gable front roof; a large, full facade portico supported by Doric or Ionic columns; a broad cornice; use of pilasters. Local examples include the Allegheny County Public Library and St. Patrick's Church at 201 N. Centre Street.



Allegheny County Public Library, built 1850 in a Greek Revival style.

GOTHIC REVIVAL 1830-1860

The Gothic Revival style was part of a mid-nineteenth-century movement emphasizing picturesque and romantic architecture. Particularly common in religious architecture, architects utilized high-style details including finials, elaborate window tracery, decorative crowns and molding over window and door openings, and pointed Gothic arched windows and entries. Steeply pitched front facing roofs and castellated or scalloped parapets and towers were also common, which reflected the public's affinity for medieval design. Prominent local examples of the picturesque version of the Gothic Revival style include the Emmanuel Episcopal Church and the First Presbyterian Church; while the medieval version is reflected in the Central Methodist Church.

The Maryland National Guard Armory building was constructed in 1925, during a later revival period.



Maryland National Guard Armory, built 1925.

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



U.S. Court House / Old Post Office / Public Safety Building at 19 Frederick Street, built 1902 in the Italian Renaissance style.



Allegheny County Courthouse, built 1894 in the Romanesque Revival style.

ITALIAN RENAISSANCE REVIVAL 1890-1935

Similar to other classically-inspired styles, Italian Renaissance Revival drew from the ancient world and Italy for inspiration. Almost all buildings designed in this style are of masonry construction and incorporate classical details like round arches, columns, and pediments. They're typically large and imposing in scale, set upon a large rusticated ground floor, and feature a roofline parapet or balustrade. This style is most commonly found in urban settings and on larger, architect-designed buildings such as mansions or public buildings. Good local examples include the U.S. Court House (Old Post Office) at 19 Frederick Street.



Masonic Temple, built 1911

ROMANESQUE REVIVAL 1840-1900

The Romanesque Revival style was based on buildings from ancient Rome, and was introduced to America during the mid-nineteenth century. Due to the cost of the masonry construction, most buildings of this style were constructed for public use - civic buildings, churches, commercial buildings. The style, popularized by Henry Hobson Richardson during the 1870s and 1880s, emphasized the arch and a strong sculptural form. Character-defining features include a heavy and massive appearance; almost exclusively masonry construction; polychromatic stonework with detail; and round arches at the entry and windows. Local public buildings of this style include the Allegheny County Courthouse and the Centre Street United Methodist Church at 217 North Centre Street.



Centre Street United Methodist Church, built 1871



U.S. Post Office / Allegany Museum, built 1932 at 3 Pershing Street.

NEOCLASSICAL (CLASSICAL REVIVAL) 1895-1950

The Neoclassical (also known as Classical Revival) style was part of the late-nineteenth- and early twentieth-century academic revival period and became among the most popular architectural styles across the country during the first half of the twentieth century. This style is more formal and monumental than the Colonial Revival style also popular during this period, making it more suitable for public buildings like schools, churches, and government offices, and banks. Features include massive columns or pilasters with classical Corinthian, Doric or Ionic capitals; pediments; balustrated flat roof; symmetrical facade; and a front door flanked by pilasters or side lights and a flat entablature. Local examples can be found at the U.S. Post Office (Allegany Museum) and City Hall.



City Hall, built 1912

Industrial Architecture

The arrival of the railroad and canal propelled Cumberland into the industrial era. Though most railroad-related buildings such as the round houses, repair shops and warehouses, and the Queen City Railroad Station and Queen City Hotel no longer exist, remnants of the industries they stimulated are still visible today. Those that have been retained often serve alternative functions but still reflect the City's industrial history in their architectural detailing.

A number of industrial properties were once located within the boundaries of the Preservation District, primarily along Wills Creek, the C&O Canal, and the rail lines encircling downtown. Several industries, primarily south of Interstate 68, have retained one or two buildings; however, most have since been demolished to make room for new commercial buildings, hotels, parking lots, and highways.

The existing industrial buildings are constructed primarily of brick, stand between two and four stories tall, and exhibit little ornamentation beyond regular window fenestration, stone belt courses, or subtle decorative brickwork along the cornice or between windows. Generally, two types of industrial buildings remain. Late nineteenth-century buildings tended to be taller in order to rely on gravity for processing goods. Early to mid-twentieth-century industrial properties tended to be shorter as technological advances moved processing in a horizontal direction. They contain fewer windows and occupy a larger footprint than their predecessors.



Former Cumberland Steel Corporation building, built 1890



Footer's Dye Works: Finishing Building, built 1906



Queen City Brewing Company: Bottling House, built ca. 1940.

CHAPTER 5
DESIGN GUIDELINES FOR
CUMBERLAND, MARYLAND



Introduction

This chapter presents Design Guidelines for rehabilitation, restoration, and new construction as well as signage, building accessories, and site design in Cumberland's Preservation District. They apply to all buildings whether residential, commercial, institutional, religious, or governmental; to both historic and new construction; and to both contributing and non-contributing resources. Buildings considered to be contributing to the Preservation District will generally be held to a higher standard than non-contributing buildings (refer to Chapter 2 for explanation), but much consideration will be given to the overall character of the building. These guidelines are all generally based on the Secretary of the Interior's Standards for the Treatment of Historic Properties. Review Chapter 2 as you plan your rehabilitation or restoration project.

The information is organized by building feature, with special considerations for commercial properties and new construction. Regardless of the type of work, it is important to consider how your project fits into the overall character of your building and the Preservation District as a whole. Each building and neighborhood is different and the HPC will consider the character of the surrounding neighborhood when evaluating the merits of a particular COA application.

Remember: any work to the exterior of the building, beyond regular maintenance (like cleaning or minor repair) requires a Certificate of Appropriateness. If a project includes minor in-kind replacement (replacing like with like) and it meets all the guidelines described herein, the application may be approved through administrative review and attendance at an HPC meeting would not be required. If a project is more substantial than in-kind replacement but is straightforward and meets all the guidelines, the application may be approved through the consent agenda and, though attendance at an HPC meeting is still required, the application will likely be approved without needing any discussion. In short, the HPC strongly encourages applicants to carefully review this document and design a project that meets each guideline in order to successfully and efficiently complete a project in the Preservation District.



The 1965 addition (left) to the 1850 Allegheny County Public Library (right) is a sensitively designed addition that respects the significance of the historic building without seeking to replicate it. It mimics the original building materials, facade repetition, and composition, and reflects the era in which it was built (mid-20th century). The handicap access ramp was attached to addition rather than the historic building, which preserves the significant features of the 1850 building.

SPECIAL NOTE FOR NEW CONSTRUCTION

In general, the applicant must demonstrate to the HPC in terms of scale, massing, proportions, site placement, and materials that the new construction or addition will be compatible either with the contributing historic buildings adjacent to or abutting the site, or with one of the more common styles found along a block that contains a variety of architectural styles. Additions should be minor in relation to the total structure and should not create a significant visual deterrent among neighboring historic properties.

The intent of this requirement is not to require the design of historical replicas but to promote a compatible design that safeguards the overall architectural character of the preservation district. There is always a natural tension encompassing the challenge of designing new construction in historic districts. In practice, many architects are torn between the creation of contemporary looking structures which may have little to do with the context of their neighborhood setting and the exact replication of a historic style. These guidelines seek to balance those two extremes.

While contemporary design is acceptable in some contexts, it is often found to be visually jarring within a historic district when the new building consciously breaks from the traditional design guidelines informally established within the district. On the other hand, many preservationists and historians disapprove of the exact replication of a historic style, arguing that the practice creates a false sense of history and discourages the public's ability to distinguish a genuine historic building from a modern impostor. Though a tough design challenge, the ideal is to create a new building that may be interpreted as a product of its own time, while at the same time create a design that respects tradition.



Guideline 1: This well-preserved dwelling at 412 Washington Street retains nearly all of its significant historic features. The alteration or covering of any detail would dramatically alter the intended design of this building.



Guidelines 1, 2, and 3: These three offices on Greene Street exhibit varying levels of integrity. The one on the right has retained most of its historic features, including window sash details and glazing pattern and painted brick exterior. The building on the left has been covered in non-historic stucco while the building in the center has an entirely new, but historically sensitive, window.

General Design Guidelines

GUIDELINE 1: PRESERVE SIGNIFICANT HISTORIC FEATURES

Each style of architecture has a distinctive set of details. Even the simplest details contribute to the character of a building.

- a. Don't remove or alter historic architectural features or materials.
 - » These include characteristics which exemplify the historic style of the building (e.g. roof shape, window fenestration); skilled craftsmanship (e.g. turned columns, brackets, jigsaw ornamentation), and historic building materials (e.g. brick, wood shingles).
- b. Materials which were installed at a date later than building construction, but have since gained significance in their own right should be retained. For example, a late nineteenth-century commercial building which underwent an Art Deco store-front upgrade in the 1920s should retain the later storefront and its materials and details should be preserved where feasible.
- c. Additions which were constructed at a later date and have since achieved historic significance in their own right should be preserved. The most obvious example of this type of addition is a historic porch or a kitchen wing.
- d. Historic secondary buildings, such as carriage houses or early garages, should be maintained and preserved, especially those visible from the public right-of-way.
- e. Refer to Chapter 3 for the Historic Context of Cumberland, which can provide insight as to what was happening locally when your building was constructed or altered.
 - » Consult the Preservation Coordinator for guidance related to the history and significance of your building and alterations.

GUIDELINE 2: REPAIR BEFORE REPLACE

TECHNICAL RESOURCES FOR CLEANING AND REPAIRING

Appendix A provides some basic maintenance information for working with historic masonry, wood, and metal building materials. The information in the appendix is based on the Technical Bulletins published by the Technical Assistance Division of the National Park Service. They are available from the Cumberland Department of Community Development or online at <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

There are nearly 50 topics covered, some of which include:

- » The Repair, Replacement, and Maintenance of Historic Slate Roofs
- » Dangers of Abrasive Cleaning to Historic Buildings
- » Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
- » The Repair of Historic Wooden Windows
- » Rehabilitating Historic Storefronts
- » The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
- » New Exterior Additions to Historic Buildings: Preservation Concerns
- » Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
- » Holding the Line: Controlling Unwanted Moisture in Historic Buildings
- » Maintaining the Exterior of Small and Medium Size Historic Buildings
- » Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing

- a. Use approved technical procedures for cleaning, refinishing, and repairing historic materials.
 - » Some cleaning methods and repair techniques can cause or exacerbate damage to the historic materials of the building, thus hastening their need for replacement and causing increased costs to the owner. Always use the gentlest methods available.
- b. Repair rather than replace historic features wherever possible.
- c. If replacement is required, replace as little as possible and match the historic feature.
 - » Patch, piece-in, splice or otherwise upgrade the existing material using recognized preservation methods wherever possible.
 - » Try to match it to similar pieces on the building or use historic photographic documentation to replicate the feature. Do not add architectural features representative of other architectural styles.
- d. Substitute materials should only be used if they do not cause damage to, change the visual character of, or otherwise harm the historic resource. The new material should match the form, color, and perceived texture of the historic feature. They should be considered after careful consideration of all other options. There are four situations where substitute materials may be approved (consult the HPC for guidance):
 - i. When historic material is unavailable;
 - ii. Where historic craft techniques or skilled artisans are unavailable;
 - iii. If little information exists about a building's historic materials; or
 - iv. Upon code-related changes.

RECOMMENDATION

The Historic Preservation Commission recommends that restoration of historic buildings be completed under the direction of architects or craftsmen with specialized skills in building restoration and preservation.



Guidelines 1, 2, and 3: This comparison illustrates the visual impact of restoring historic buildings to historic designs. The storefront on the left has a wood and plate glass window display typical to the late 19th and early 20th century while the one on the right was significantly altered with aluminum siding and concrete-block infill during the mid-to late 20th century. It also shows the difference in appearance when window and door sizes and designs (on the right) are inconsistent with historical precedents.

HISTORIC PHOTOGRAPH COLLECTION

The City of Cumberland has an extensive collection of historic photographs that may be helpful. These photographs may be found on the City of Cumberland's website at <http://www.ci.cumberland.md.us/303/Photo-Collection>

GUIDELINE 3: RESTORE SIGNIFICANT HISTORIC FEATURES

- a. Historic materials and details should be restored when feasible.
 - » Inappropriate coverings (e.g. asphalt shingles over wood) should be removed and the historic material be repaired or replaced with siding appropriate to the style and period of the building, when feasible.
 - » Non-historic alterations (e.g. concrete block piers, filled-in windows) should be restored to their historic appearance or, lacking adequate documentation of historic appearance, to a simplified and sensitive alternative (see Guideline 5).
 - » Recent additions which are not historically significant may be removed. In some rezoned former residential areas, one-story commercial additions were added to the front of the house between the facade and the sidewalk. These often do not possess architectural or historical significance and may be removed to restore or rehabilitate the historic facade if desired.
 - » Materials which were installed at a later date but have since gained significance in their own right should be retained (see Guideline 1b)
- b. Substitute materials should only be used if they do not cause damage to, change the visual character of, or otherwise harm the historic resource. The new material should match the form, color, and perceived texture of the historic feature. They should be considered after careful consideration of all other options. There are four situations where substitute materials may be approved:
 - i. When historic material is unavailable
 - ii. Where historic craft techniques or skilled artisans are unavailable
 - iii. If little information exists about a building's historic materials
 - iv. Upon code-related changes

Adaptive Reuse: *the process of reusing an old site or building for a purpose other than for which it was built or designed.*



Guideline 4: The building on the left was originally constructed as a residential dwelling, similar to its neighbor. Now home to a business, the building still resembles its original residential use.

GUIDELINE 4: PERMITTED USES

The reuse of a historic building is always encouraged and is preferable to replacement; however, adapting an historic building to a new use can sometimes negatively affect its historic features. For example, a single-family house subdivided into units may require new exterior entrances, or a warehouse conversion may require partial demolition to increase natural interior lighting. This guideline also applies to historic secondary buildings, such as carriage houses.

- a. Adhere to the Cumberland zoning code for permitted uses.
- b. Where development economics allow, it is preferable to retain a historic building in an historic use.
- c. For buildings adaptively reused, retain the historic character of the building. For example, retain the residential character of a former residential building even if it has been adapted for business use; or a carriage house even if it has been converted to a detached guest house.
 - » Adaptation of your historic building to a new permitted use may result in conflicts with other provisions of these guidelines. In most cases, designs can be developed that respect the historic integrity of the building, while also accommodating new functions.
 - » Work with the Preservation Coordinator to determine which characteristics are most significant to the historic building and to minimize instances where adverse impacts may be unavoidable.



Guideline 5: This two-story commercial building at 2 Frederick Street, constructed in 1997, respects the overall scale of the surrounding buildings and incorporates the prevalent brick construction material and subtle architectural details include belt courses and a modest false gable parapet.



Guideline 6: Ramp installed along a side elevation in a reversible manner, sensitive to the historic building.

GUIDELINE 5: CONTEXT SENSITIVE NEW DESIGN

- a. Where no evidence exists of the exact shape of missing details, a simplified design is preferred.
 - » The design should be consistent in massing, scale, material and color to the historic feature.
- b. For inspiration and reference, look to similar buildings types constructed in similar styles within the neighborhood. New features (including new construction) should be sensitive to the size, scale, massing, proportion, and detail of similar buildings or to the overall character of the surrounding neighborhood.

GUIDELINE 6: SAFETY CODES AND HANDICAP ACCESS

It is important that all buildings comply with City and State safety codes and that buildings provide handicap access to residents or visitors, as needed. This can be achieved without compromising the significance or integrity of historic buildings.

- a. Compliance with health and safety codes and handicap access requirements must be carried out with minimum impact to the historic character of buildings.
- b. When permitted by law, fire escapes or fire towers shall be placed at the rear of buildings as a secondary means of egress.
- c. The ramp should have little to no visual impact or should be designed to be as unobtrusive as possible
- d. When possible, install ramps and other accessibility features in a manner that is reversible and does not permanently impact the historic building.

Design Guidelines for Exterior Walls

GUIDELINE 7: MATCH EXISTING OR HISTORIC SIDING



Guideline 7: Match the width of the historic siding to the replacement siding as best possible. This helps to retain the intended scale of the building. The dwelling on the left has appropriately sized synthetic siding while the dwelling on the right has oversized panels.

TECHNICAL RESOURCES

An excellent guide to repointing can be found in Preservation Brief #2, “Repointing Mortar Joints in Historic Masonry Buildings,” provided by the National Park Service. This can be found online at <http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>

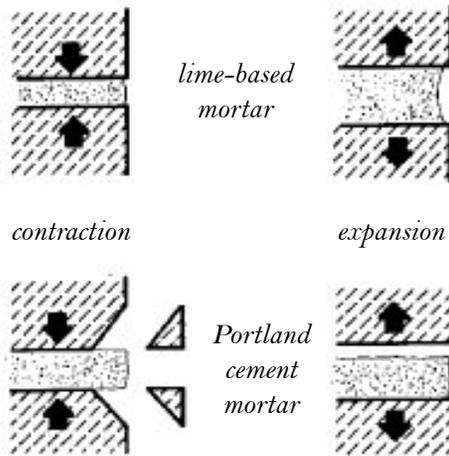
- a. The historic material found on the exterior walls of a building is a character-defining feature and should be preserved, maintained, repaired, rehabilitated and restored whenever feasible.
- b. If replacement is required, apply the new siding in a way that matches the existing or historic.
 - » Changing the size of historic shingles, the width of wood boards, or corner and seam details will change the appearance and perceived scale of the building and will not accurately reflect the construction methods of the period.
- c. Do not install cedar shingles, unpainted siding, or board and batten siding unless it can be demonstrated through documentation that your building historically had these materials.
- d. Do not cover masonry walls that were not historically covered.

GUIDELINE 8: REPOINTING HISTORIC MASONRY

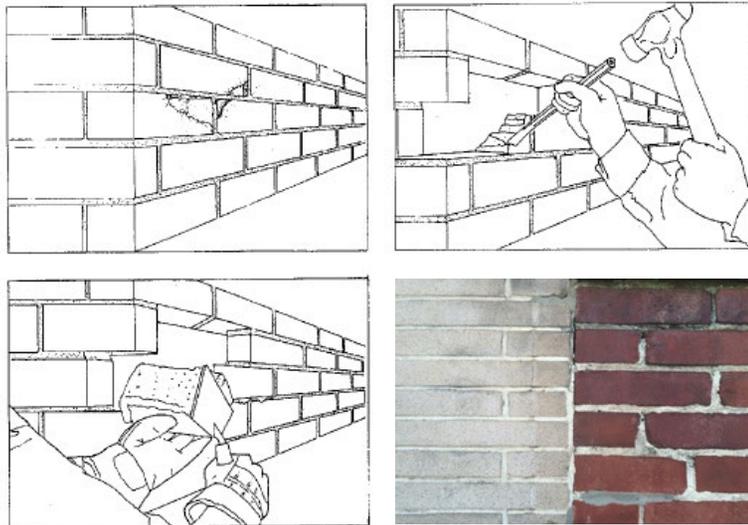
- a. Repoint only where there is evidence of deterioration such as disintegrating mortar, cracks, loose brick, damp walls, or damaged plaster.
 - » Do not remove intact mortar from sound joints just to repoint the entire surface for the sake of achieving a uniform appearance.
- b. Use traditional repointing techniques or techniques recommended by recognized historic preservation experts to remove deteriorated mortar and to repoint joints. Consult with the Preservation Coordinator for additional information and recommended methods. Remove deteriorated mortar by carefully handraking the joints; avoid using electric saws and hammers.

PRESERVATION DISTRICT DESIGN GUIDELINES
Design Guidelines for Cumberland, Maryland

Guideline 8: Use a historic mortar mixture that will react to contraction and expansion (freeze and thaw) cycles.



- » Do not repoint with synthetic caulking materials.
 - » Avoid “scrub” coating methods to repoint.
- c. As best possible, match the historic mortar mix in strength and color. In general, historic mortar contained more lime than a Portland cement.
- » Mortars of high-content Portland cement can create a bond stronger than that afforded by the historic mortar, which results in the spalling or cracking of softer historic brick during freeze-thaw cycles.
 - » One appropriate mortar mix may be to combine 1 part hydrated lime with 2 parts sand of historic color. Add enough water for a workable mix. This can be modified slightly to improve workability by adding some white Portland cement; however, it should not exceed 20% of the volume of lime and cement combined.
- d. Duplicate the historic width and joint profile.



GUIDELINE 9: REPLACING EXTERIOR WALLS

- a. Do not replace or rebuild major portions of exterior walls that could otherwise be repaired and whose replacement would result in unnecessary new construction.
- b. If it is necessary to replace damaged stone or brick, be selective and use material of similar size, color, and texture and install it in the historic bond pattern with duplicated mortar joints (see Guideline 8).
- » It is recommended that you bring a new and old stone or brick sample to the HPC meeting for comparative purposes.

Guideline 9: Be selective; replace only those portions of the wall where damaged masonry exists. Be sure to match the masonry dimensions and the mortar characteristics.

SUGGESTION

The Historic Preservation Commission encourages the removal of synthetic siding that has been applied over historic building material. If you are considering the removal of synthetic siding from your building, you need to carefully evaluate the extent of repair and replacement that will be required to return the building to its historic appearance. The property owner must thoroughly analyze the options and where signs of deterioration are present determine the source of the problem. Covering the damage might only conceal a larger problem.



Guideline 11: Synthetic asbestos siding, a common early 20th-century material, should be maintained where it remains. However, the use of new synthetic siding is discouraged.

GUIDELINE 10: STUCCO SURFACES

Historic use of stucco is rare in Cumberland. It does appear in limited quantity in a few neighborhoods such as the Dingle, and in other instances it has been used to cover masonry. Overall, its use is discouraged.

- a. Surfaces that have been stuccoed may remain stuccoed. Removing stucco that covers masonry could damage the masonry beneath.
- b. New stucco or cement-type facades are not permitted on street elevations in the Downtown District.
 - » On a case-by-case basis, stucco-like materials such as Dryvit may be approved, particularly in projects where the use of the material will replace a non-contributing or badly-altered facade.

GUIDELINE 11: SYNTHETIC SIDING

Synthetic siding is a term used to describe a product not made from naturally found material. Most common are vinyl and asphalt, where chemical processing is required to develop the product. Wood and stone (including slate) are found and used in their raw form while brick, metals, cement, and glass are processed from naturally found materials and are therefore not considered synthetic.

- a. Maintain historic synthetic siding, such as early 20th century asbestos shingle siding.
- b. The use of new synthetic siding is discouraged overall, but it may be approved on a case-by-case basis if one or more of the following conditions are present:
 - i. If existing siding is so deteriorated or damaged that it cannot be repaired;
 - ii. If substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building;



Guideline 11: This dwelling has lost the majority of its physical integrity with the installation of vinyl siding. None of the historic decorative details remain like window and door trim or the cornice.

- iii. If substitute material matches the historic material in size, profile, and finish and is appropriate to the style of the building, and that there is no change in the character of the historic building; or
- iv. When non-historic artificial siding has already been applied to the building.
- c. Historic decorative details should not be removed or covered. These include, but are not limited to, roof cornices, window hood molding, roof eaves, and window and door trim.
- d. Corner boards must be applied.
- e. Imitation brick is not permitted.
- f. Synthetic siding is not permitted over masonry walls.

GUIDELINE 12: NEW EXTERIOR WALLS

Most buildings in Cumberland are constructed of wood or brick. These materials and their historic applications (brick patterns, width of siding board, etc.), coupled with the other design guidelines for new construction, establish a scale and repetitive quality that comes to define a neighborhood.

- g. Select building materials that are in keeping with materials used on the primary building (for additions and secondary buildings) and those already used on the block (for new buildings).
 - » For masonry walls, use bricks of a similar size, color, and texture to those historically used. Do not use concrete block, jumbo brick, or reflective surfaces.
 - » Wood surfaces were historically painted. Do not leave wood surfaces unpainted or treated with only with wood preservatives, even if tinted.
 - » Aluminum, vinyl, and other synthetic surfaces are discouraged in new construction.

SUGGESTION

The Historic Preservation Commission maintains an approved pallet of historic paint colors from all major manufacturers. Choosing colors from these pallets (and following other guidelines in this section) will improve your application for a Certificate of Appropriateness.



Guideline 13: The unpainted brick and the painted wood surfaces (porch, cornice, trim, shingles) are all character-defining features on this house and should be maintained.

Guidelines 13 and 14: An example of an appropriate color scheme on a commercial building on Baltimore Street. The colors selected are complimentary, limited in number, and enhance the character of the overall neighborhood. Additionally, masonry surfaces are left unpainted (or redwashed) while wood surfaces (including architectural details and trim) are painted.



Design Guidelines for Painting Buildings

You must obtain approval from the Historic Preservation Commission to paint or repaint your building. In the case of exterior renovations, remodeling, and new construction, including the installation of signage, the color scheme must be presented as part of the overall review of the proposed project. Administrative approval from the Preservation Coordinator is possible if you are repainting currently painted surfaces.

GUIDELINE 13: GENERAL PAINTING APPROACHES

- a. Generally, wood surfaces should be painted.
- b. Masonry surfaces should be left to their natural color if there is no precedent of the surface having once been painted.

GUIDELINE 14: PAINTING MASONRY

- a. Painted brick surfaces should generally remain painted.
 - » Prior to repainting, remove damaged or deteriorated paint only to the next sound layer, using the gentlest means possible (hand-scraping).
 - » If the building is currently painted and the paint surface is firm and not peeling, and the bricks below show no evidence of spalling, the building can be safely repainted.
 - » If spalling is occurring, a solution may be to remove the paint chemically, repair the wall, and apply a better coating or leave the brick exposed.
- b. In some cases, inferior bricks were used during construction then painted with a red wash that included an organic binder. Red wash should be reapplied. Removing this early paint should not be done unless necessary to preserve or repair the masonry units.



Early Victorian
color scheme



High Victorian color
scheme



Colonial Revival
color scheme

- c. Painting formerly unpainted brick surfaces is discouraged, unless documentation shows that the surface had been historically painted.

GUIDELINE 14: DETERMINING A COLOR SCHEME

The best approach for determining a new color scheme is to drive or walk through the neighborhood and note color combinations that you prefer. Very dark colors, too many colors on one building, or stained surfaces often do not harmonize with the surrounding neighborhood. Remember that house colors will have an impact on the entire block.

Use color to your advantage. Some of the most noticeable results are achieved with a fresh paint job. The most effective and economical schemes often start with the natural colors of the building materials themselves as a base.

- a. Refer to historic precedents to enhance the intended design of your building. You may want to conduct a paint analysis to determine the historic colors of your building. Color schemes were often influenced by the style and the period in which your building was built.

- » *Gothic, Italianate and other early Victorian buildings:* these more ornate buildings were usually painted in pale earth tones such as light browns, tans, pinks, and grays. The trim was accented with a darker shade.

- » *Second Empire, Queen Anne and other High Victorian buildings:* the highly detailed and varied buildings built at the end of the nineteenth century were generally painted with deep, rich colors such as greens, rusts, reds, and browns. Several colors were often used on one building to highlight the architectural details.

- » *Colonial Revival and Neoclassical buildings:* As the style of buildings became simpler and more true to ancient design, there was a return to lighter, simpler color schemes usually with a light pastel body and white trim.

Guideline 14: This work-in-progress illustrates the positive impact that painting trim and details can have on the overall appearance of a historic building.



NOTE

Accomplishing the right tones can be difficult, especially when attempting to match historical colors. The make-up of early paints plus exposure to the climate usually altered colors over the years.

- b. Choose a color scheme that will complement other buildings nearby. It is important for paint colors to blend with the neighborhood.
 - » Look to see if colors used by others in your block could be incorporated into your scheme. This will help to tie-in your building with others in the block.
- c. Limit the number of colors in the overall color scheme to three or four colors, based on historical precedents where available.
- d. Use color to coordinate elements in an overall composition.
 - » Use only one base color for the majority of the background wall surface.
 - » Look for “built-in” features of the facade that can be highlighted with an accent color. Horizontal and vertical trim boards, porch framing and columns, and window framing should be painted in the same color; complimentary but different from the color of the walls. In the case of Victorian era houses, the window sash, doors, and shutters may be painted a color darker than the walls and trim.
 - » Consider the color of the existing roof when selecting your color scheme.
- e. Reserve bright colors for accents only.
 - » For businesses, consider accent colors for signs, awnings, and entrance doors.
 - » Earth tones will hold their color well, as will darker pastels. Check for color stability in ultra-violet light; some colors, such as red, tend to be unstable and will shift in hue overtime.
- f. It is strongly recommended that the color scheme for a secondary building or an addition match, or be complimentary to, the color scheme of the primary building.



Guideline 15: The roof in the top photograph shows a well-maintained, historic slate roof. The roof in the middle has replacement asphalt shingles that have a depth and texture intended to capture the appearance of slate. The roof in the bottom photograph shows common asphalt roofing that does not reflect a roofing material historically appropriate to Cumberland.

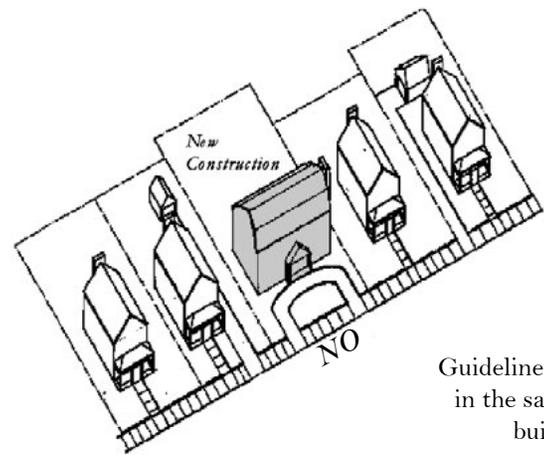
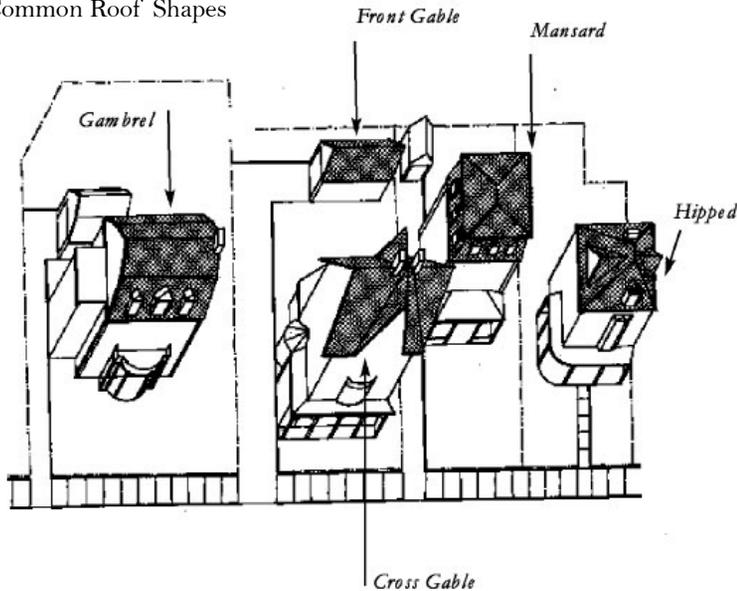
Design Guidelines for Roofs

Historic roof shapes and individual elements such as chimneys, gables, window dormers, steeples, and domes are important visual features in Cumberland. Part of their prominence is due to the City's hilly topography, which accentuates their appearance and the role they play in helping define the architectural character of the city. The buildings of Cumberland exhibit a wide range of roof shapes including front gable, side gable, cross gable, hipped, pyramidal, gambrel and mansard.

GUIDELINE 15: ROOFING MATERIAL

- a. Retain and repair the historic roof materials where feasible.
- b. When replacement is necessary use materials, unit sizes, shapes, and colors similar to the historic roof material. It should be historically appropriate to Cumberland and your building.
- c. When installing a new roof on a historic building, choose a neutral color that will be adaptable to any future color changes on the building.
- d. Requests for substitute materials will be reviewed on a case-by-case basis.
 - » For buildings constructed before 1910, prior to the introduction of asphalt shingles, a more accurate replacement material is recommended. If asphalt shingle roofing is used to replace wood, slate, or metal roofing, the shingles should be heavy weight, square tab strip shingles weighing not less than 290 lbs. per square foot, and of a color similar to the historic roofing material.
 - » Substitute roofing materials, particularly those used to replace slate, should be carefully considered for their ability to capture the appearance and texture of the historic material.

Common Roof Shapes



Guideline 17: Orient your roof in the same direction as other buildings on your block.

» The HPC may require applicants to bring a sample of the substitute material to the HPC meeting for review.

e. Roofing material on additions or secondary structures to historic buildings should be similar to or compatible with the material used on the primary historic building.

f. Roofing material on new buildings should be consistent with the prevalent roofing material of the neighborhood.

GUIDELINE 17: ROOF SHAPE AND SLOPE

a. Preserve the historic shape and slope of the roof.

b. Roof shapes on additions and secondary structures should be consistent with the architectural style of the main building.

» Look at the roof shapes of other structures (porches, small wings) that were historically attached to buildings of your type and style. For example, gable-roofed buildings generally had additions with gable or shed roofs.

» Roof slope should be roughly consistent with that of the primary structure. For gable roofs, the roof slope ratio of additions and secondary structures should be between 7:10 and 10:12, except where a proposed addition matches a steeper slope on an existing building.

» Additions to flat-roof buildings should generally also have flat roofs.

c. On new buildings, use roof shapes similar to those found historically in the District.

» Flat roofs should not extend beyond the face of the building, with the exception of cornices.

» Sloped roofs may only be used in commercial districts when there is historic precedent, and generally only as stand-alone buildings, as opposed to buildings sharing party walls.

d. Orient the roof in the same direction as other similar roofs nearby. For instance, if a new gable roof is planned in a block with other gable-roofed houses, orient the new roof in the same direction.



Guideline 18: The dormers on this vernacular dwelling should be maintained, including window sizing and grouping, hipped roof shape, and decorative shingles.

GUIDELINE 18: DORMERS

a. Dormers should be maintained in their historic size and shape. Maintain the historic details, including but not limited to the windows, window trim, eaves, roof material, and siding.

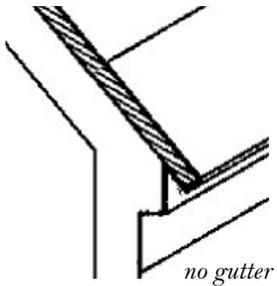
b. New dormers on non-public street elevations should be consistent in form, size, roof shape, slope, and detail; should be in the historic style of the building; and should be set back at least two feet from the primary facades so that the historic roof line is still observed from the street.

c. Dormers on additions or new buildings shall be consistent in proportion, form, size, shape, and slope as dormers found on the primary building, the adjacent buildings, or on the majority of the buildings on the same block.

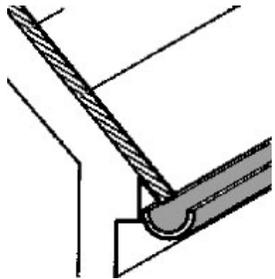
d. Total overall width of any new dormer should not exceed one-half the roof width of which it is a part.

GUIDELINE 19: SKYLIGHTS

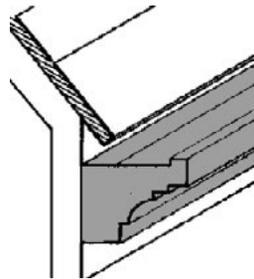
a. New skylights are not permitted if they will be visible from the public right of way, keeping in mind that some roofs are visible from a distance due to the City's topography.



Guideline 20: When adding gutters, replicate ornamental versions where they historically exist, or minimize visual impacts with half-round gutters.



half-round gutter



molded ornamental gutter



Guideline 20: The half-round gutter (left) and molded ornamental gutter (right) are sensitive to the design of their respective buildings, were painted to match the trim and are visually unobtrusive.

b. If they are not visible from the public right-of-way, flat skylights are permitted but should not exceed 3% of the horizontal area under the roof to which they fit.

» Bubbled or domed skylights are not permitted.

GUIDELINE 20: GUTTERS AND DOWNSPOUTS

a. Replace damaged gutters and downspouts with a system similar to the one historically employed.

» Replacement in a similar material to the historic is preferred, but substitute materials are acceptable. Try to match the size and profile of the replacement to the historic as closely as possible.

b. When adding new gutters or downspouts, match them to the existing drainage features found elsewhere on the building or use simple shapes to minimize their visual impact where none historically existed.

» If gutters or downspouts are being added to a facade, place them so that they do not become visually prominent in the composition of the facade and so that they do not obscure important architectural details.

» Gutters and downspouts should be painted to match the trim of the building, unless there is historic precedent for an exception (refer to Guideline 15 on Determining a Color Scheme).

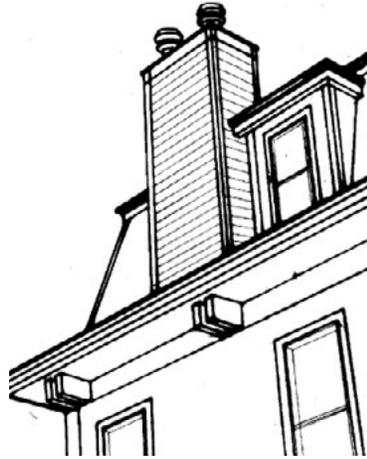
» Gutters and downspouts are part of a good drainage system; install them so that they convey water away from the roof and foundation.

» Galvanized steel is more durable and corrosion-resistant than untreated steel. Painted aluminum is acceptable.

» Half-round gutters are preferred.

GUIDELINE 21: CHIMNEYS AND VENTS

Guideline 21: Boxed wood chimneys are prohibited, except on small wood clad houses.



- a. Maintain existing chimneys. If repairs are necessary, match the existing historic materials, colors, shape, brick pattern, height, massing, and details as closely as possible.
- b. If a replacement chimney is necessary, the new one should be a reproduction of the historic one, based on photographs or a comparison to buildings of the same style and type.
 - » Boxed wood chimneys are not permitted except on wood clad houses of less than 2,500 square feet, and then only on interior side or rear walls.
 - » Concrete block chimneys are not permitted.
- c. Interior chimneys may be removed as part of a proposed alteration only if changes in floor plan configuration require its removal.
- d. The height, massing, and proportions of chimneys on new additions should not exceed those of the primary building.
 - » New vents for wood stoves, double-lined flue fireplaces, or new furnaces should be located on the interior of side or rear walls.
 - » The chimney stack for a new flue should be of a material consistent with chimneys on similar buildings in the neighborhood. Concrete block is not permitted.
- e. A new chimney on a new building shall not exceed the height, massing, or proportions of chimneys typically found on the block.



Guideline 21: Does your building or building type have a chimney where the entire chimney form is on the exterior end of the building (left)? Is it on the interior end of the building, where nothing but the top is visible (middle)? Or somewhere in between (right)? Is it in the middle of the building? These characteristics are part of the overall design of the building and should be maintained.

Design Guidelines for Windows

The appropriate treatment of historic windows is one of the most important issues involved in maintaining the architectural character of a building. In general, the guidelines below and throughout this manual advocate for the preservation and maintenance of historic windows. When that is no longer feasible, the guidelines recommend in-kind replacement.

GUIDELINE 22: RETAIN HISTORIC WINDOWS

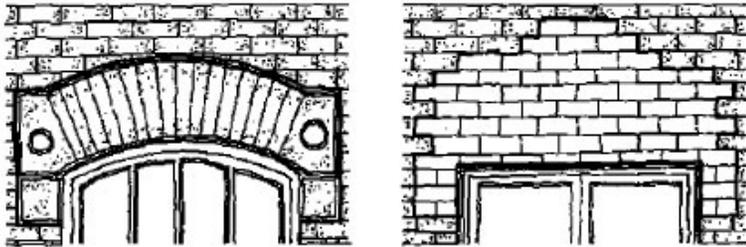
- a. Wood windows, if historic to the building, must be maintained.
- b. Retain the historic hardware components, including locks and shutter hinges, where possible.

GUIDELINE 23: REPLACEMENT WINDOWS

- a. Where window replacement is necessary, the new window should match the historic window in location, size, type, glazing pattern, profile and color.
 - » The number of window panes, the approximate muntin and mullion profile, and the color of the replacement window should match the historic window.
 - » Removable or snap-in muntins are prohibited in any window on an elevation facing the public right-of-way.
- b. Maintain the historic window opening size and surrounding trim.
 - » Do not increase or decrease the historic opening to accommodate smaller or larger windows.
 - » Do not remove or cover surrounding trim, including wood or masonry details.

Character-defining features of a window:

- » overall window fenestration (i.e. the window locations and pattern within the elevation);
- » size of the openings;
- » window trim, sills and lintels;
- » sash operation (e.g. fixed, single-hung, double-hung, casement);
- » muntin or glazing pattern (e.g. six-over-six, two-over-two); and
- » the historic component materials.

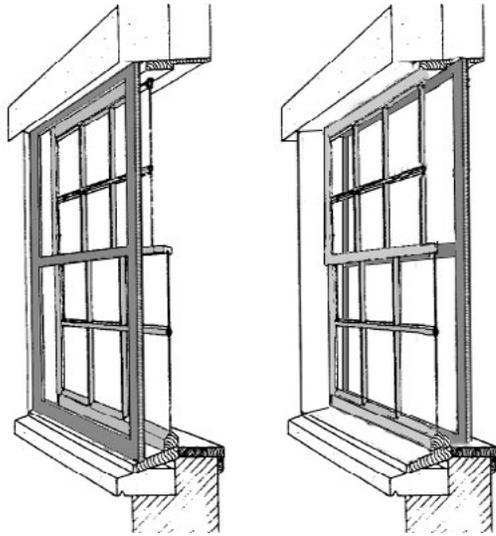


Guidelines 22-24: Maintain historic window opening and trim details. The photograph below illustrates inappropriate window alterations.





Guideline 23: The photograph comparison illustrates the difference between a replacement window that maintains its historic character in the depth, profile, and color with traditional muntins (left) and replacement windows that reflect glazing patterns but lack the depth and profile due to the use of snap-in or applied muntins (right).



Guideline 25: Exterior storm window (left) and interior storm window (right).

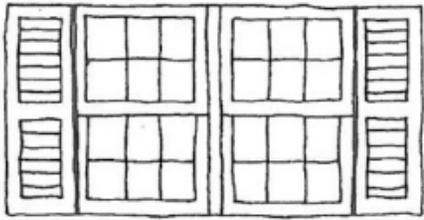
- c. Retain the window type indigenous to the historic style of the building. For example, do not replace a historic double-hung window with a new casement window.
- d. Tinted glass is not permitted.
- e. Picture windows and oriel or bay windows cannot be used to replace historic windows on building elevations facing public streets.

GUIDELINE 24: NEW WINDOW OPENINGS

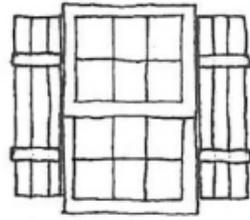
- a. Generally, new openings in historic walls are discouraged and are prohibited on building elevations facing public streets.
- b. Where recent changes have altered historic window openings, restoration of the historic placement and material is encouraged.

GUIDELINE 25: STORM WINDOWS

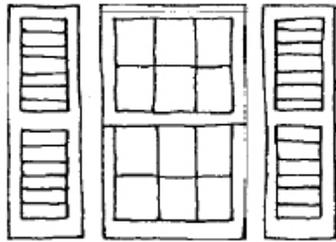
- a. Storm window frames may be made of wood, vinyl or plastic, however unfinished aluminum should not be used.
- b. Paint them to match the color of the existing window trim or sash and muntin. This helps them to blend with the historic details of the window.
- c. Custom shape storm windows should be used for specialized window shapes.
- d. Avoid excess ornamentation that would not have been typical of the period or style in which your building was constructed.
- e. The choice to use interior storm windows for their “invisible” appearance from the outside should be weighed carefully against the possibility of condensation to form between the interior window and the historic window, thereby causing the historic window to potentially deteriorate.



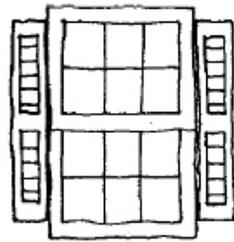
NO



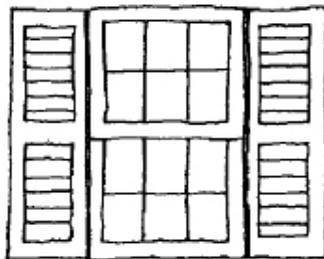
NO



NO



NO



YES - appropriate size and location

Guideline 26: Shutters should appear as though they are functional.



Guideline 26: The shutters on the left are inoperable, but are appropriately sized and mounted correctly. The shutters on the right are operable, as evidenced in the bottom window.



» Use interior storm windows when other alternatives are not possible.

GUIDELINE 26: WINDOW SHUTTERS

a. Historic shutters should be preserved or replaced in a fashion consistent with historic precedent. Retain the historic metal hardware.

» The removal of shutters alters the appearance of a building. Shutters serve as accents and can offer protection against the climate.

b. If no shutters exist but there is evidence that they once did (from historic photographs or existing metal hinges), owners are encouraged, but not required, to replace them. They are not permitted on buildings where no evidence is found that they ever existed.

» Shutter design should be based on historic photographs or from neighborhood houses of the same style and period. They should be fabricated of painted wood. Vinyl or aluminum shutters are only acceptable if they can be shown to match the historic wooden shutters in size, scale, detail, and thickness.

» Historically, shutters were utilitarian and were built to fit the size of the window openings. Even if new shutters are installed for appearance only, they should appear as though they work and match the size of the openings.

c. They should be mounted on the inside casing of the window frame.



Guideline 27: The windows on the addition (left) are sympathetic in size, scale, and spacing to other historic buildings in the surrounding area.

GUIDELINE 27: NEW CONSTRUCTION WINDOWS

- a. Windows in an addition to a historic building should relate to the pattern and scale of those that exist in the primary structure.
 - » The sash and muntins, should either repeat or be sympathetic in scale and pattern to those on the main building.
 - » Projecting bays, oriel windows, or other similar additions may be approved on additions to late 19th or early 20th century “picturesque” building styles including Gothic Revival or Queen Anne, only where similar details may already exist. These details may be incompatible with other building types and styles and should be avoided.
- b. On new buildings, use window types, proportions, and alignment typical of the type of building you are constructing and sensitive to the historic district.
 - » Most windows are double-hung and vertical rather than horizontal.
 - » Similar window spacing patterns should be used on new construction as are used on historic buildings of the same type in the same neighborhood. For example, large display windows may be appropriate on new storefronts in the Downtown Business District where a historical precedent already exists. Their use on new residential buildings in the Washington Street Historic District would be inappropriate.
- c. The ratio of windows to wall on the primary street elevations for additions or new construction should be similar to historic structures. Generally, the amount of glass on an elevation should not exceed one-third of the total wall area of the elevation.

Design Guidelines for Doors

Similar to the treatment of historic windows, the HPC advocates for the preservation and maintenance of historic doors. When that is no longer feasible, the guidelines recommend in-kind replacement.

GUIDELINE 28: RETAIN HISTORIC DOORS

- a. Maintain and repair historic doors and their hardware.

GUIDELINE 29: REPLACEMENT DOORS

- a. Where door replacement is necessary, the new door should match the historic door in location, size, type, paneling, glazing pattern, profile, and color.

» Retain the door type indigenous to the historic style of the building. For example, do not install a sliding door to replace a double-leaf wood paneled door.

- b. Many incompatible door treatments have already occurred. The HPC encourages applicants to improve the historic character of their building by replacing a non-historic door with one that is more compatible to a historic door style and type complementary to the historic building.

» The HPC will consider the overall character and style of the building when reviewing a replacement door. Look beyond the individual door when selecting style and color - does it work with the overall design? Is it compatible with other doors on the same elevation?

- c. Maintain the historic door opening size and surrounding trim, including side lights and transoms.



Guidelines 28 and 29: The doors on the left are appropriate rehabilitation, restoration, and replacement options. The doors on the right are examples of replacement and infill choices which detract from the historic character of the building.



Guideline 29: Before and after photographs of door replacements, where the new doors are more historically appropriate than the previous doors. The reopened transom windows and united design of the two doors improves the overall integrity of the building.



» The placement and size of door openings in a historic building are determinants of the scale, rhythm, and formality of a building and are characteristic of the building type and style. New or altered openings on a wall alter those qualities.

» Do not increase or decrease the historic opening to accommodate smaller or larger doors.

» Do not remove or cover surrounding trim, including wood or masonry details.

GUIDELINE 30: NEW DOOR OPENINGS

a. Generally, new openings in historic walls are discouraged and are prohibited on building elevations facing public streets.

b. Where recent changes have altered historic window or door openings, restoration of the historic placement and material is encouraged.

c. For a residential building that is subdivided into a larger number of units, all new doors should be installed on building elevations that do not face the primary street.

» If a new opening is required, select a door style that is consistent with the doors typical of the building style or type, or consistent with those found elsewhere on the building elevation.



Guideline 31: The storm door on this dwelling is minimal, allowing the passers-by to see the details of the historic door.

GUIDELINE 31: STORM OR SCREEN DOORS

- a. Select a storm or screen door style typical of the period or style in which your building was constructed. Avoid a door that completely lacks detail as well as excess ornamentation that would not have been typical of the historic character.
- b. Use wooden or baked enamel metal storm or screen doors.
- c. Paint them to match the color of the existing door sash or trim.

GUIDELINE 32: NEW CONSTRUCTION DOORS

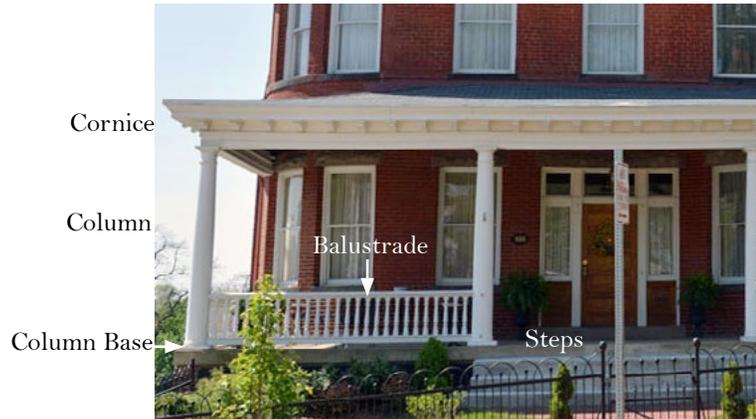
- a. Doors on an addition to a historic building should relate to the style, pattern, and scale of those that exist in the primary structure.
 - » Sliding glass doors are not door patterns traditionally found in the District and are generally discouraged from use.
- b. On new buildings, maintain the typical orientation of building entrances in relation to the street. Primary entrances should face the primary street.
 - » Avoid facing main entrances towards the side yard or alleyway, unless an entry porch fronting the street is extended around to the side, per historical precedent in the block front.



Guideline 32: The doors on this late 20th century facade respect the door-window pattern found in downtown Baltimore.

Design Guidelines for Porches

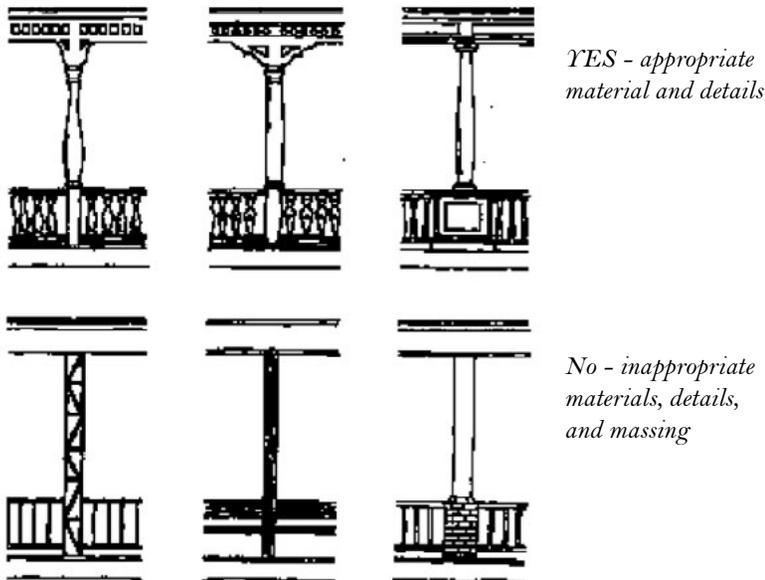
CHARACTER DEFINING FEATURES OF A PORCH



In the residential area of Cumberland, porches are perhaps the key defining feature of a neighborhood's streetscape. Almost all styles of dwellings employ them and they are often the most important visual and decorative building element, set against a simpler building massing. They provide shade and provide a human scale element to the sidewalk and street. Their general character should be preserved, including posts, balustrades, steps, roof shape, and architectural detail.

GUIDELINE 33: RESTORE HISTORIC PORCH FEATURES

- a. Maintain the historic porch or stoop on your building, where feasible.
- b. If repair or restoration is necessary, keep as much of the historic materials, proportion, and ornament as possible.
- c. Replace missing posts and railings where necessary to match size, shape, profile, proportion, and spacing to the historic feature.
- d. Use wood for porch details and structural parts, including steps and foundations, unless it can be documented that other materials were historically used on the house or used at an early date.
 - » Pipe columns, concrete blocks, poured concrete, other poured masonry and masonry units are not permissible for use on visible structural porch supports unless historic evidence reveals their previous use.
 - » Flat-iron columns, iron railings and horizontal board railings are not permissible for use on porch columns and balustrades unless evidence of their early use is documented.
- e. Synthetic material will be allowable on a case-by-case basis if the new material, size, scale, and overall appearance matches the historic feature.



Guideline 33: Retain historic porch features and replace in-kind as necessary.



Guideline 33: Undesirable treatment of historic porch features. Though the porch retains the overall massing and proportions, all of the porch details have been sheathed in synthetic siding.



Guideline 35: There is a wide range of vernacular porch details, both historic and modern. The HPC encourages owners to retain and restore those features typical to the design and style of the building.

GUIDELINE 34: REPLACEMENT PORCHES

- a. If porch replacement is necessary in whole or in part, reconstruct it to match the historic porch in both form and detail.
 - » Use materials similar to the historic feature wherever feasible.
 - » Do not use decorative elements that were not known to be on your house or on others like it. Conversely, do not oversimplify the design.

GUIDELINE 35: PORCH ADDITIONS AND MODIFICATIONS

In general, enclosing or altering front porches is discouraged by the HPC.

- a. When enclosing or adding screens to a historic porch, design the enclosure or screen detail to be recessed from the supporting posts and railings so that the historic form of the porch is maintained and apparent. The enclosure should appear darker than the historic porch elements themselves, much as a shaded porch would appear. This helps to distinguish the historic porch configuration.

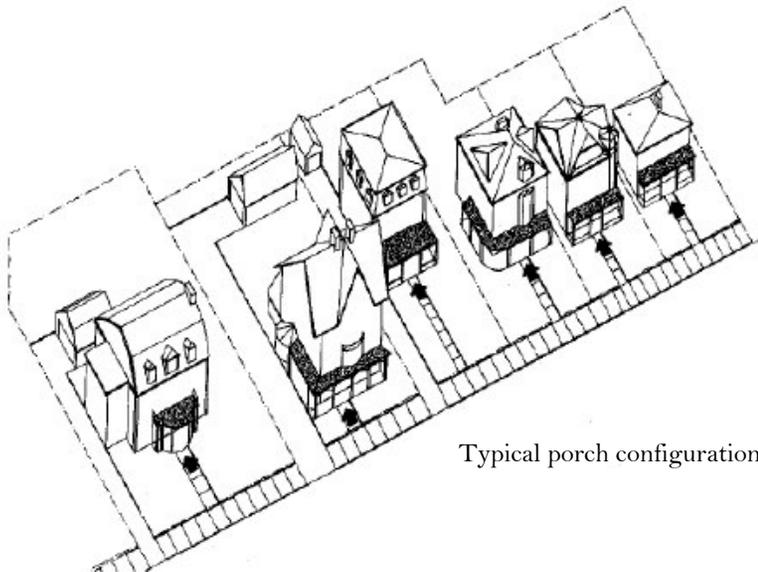
GUIDELINE 36: NEW PORCHES

- a. The house or lot in question must have a front yard setback sufficient to allow the porch to fall within the front setback guidelines for additions and new construction, as required by the Cumberland zoning code and the setback guidelines for additions described in this document.
- b. A new porch may be added if the house belongs to a building type that typically featured a porch and where they exist elsewhere in the District on similar building types.
 - » The new porch must be designed in a character similar to those found on other buildings of the same type.



Guideline 35: One of the most important features of a bungalow type dwelling is its integrated porch. An enclosed porch significantly alters the design of this type of building.

- » Do not obscure the historic building entry when locating a new porch. An open porch maintains the historic building entry but an enclosed front porch would violate this guideline.
- c. On a new building, maintain the typical orientation and dimensions of porches found on buildings in the District.
 - » In Cumberland, porches historically protect the entrance of the house. The main porch faced the street and ran across the entire front of the house and often around to the side. They should not be enclosed.



Typical porch configuration

Specific Design Guidelines for Commercial Buildings

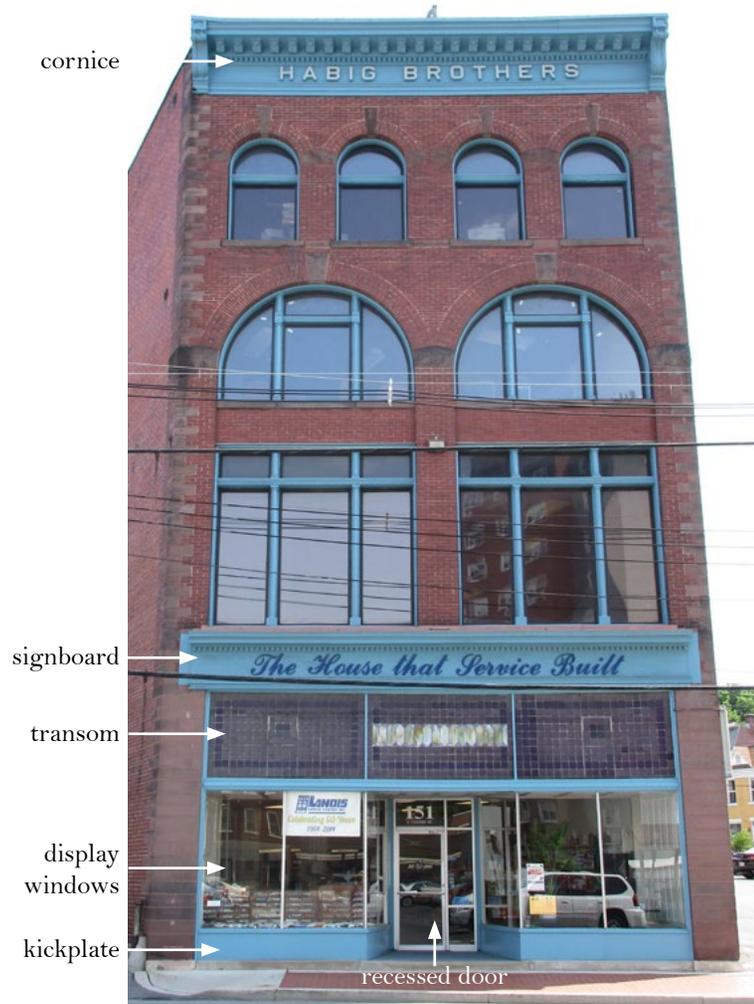
This section attempts to address issues and features unique to existing and new commercial buildings, but should be used in conjunction with all other guidelines in this chapter, including the previous sections on specific building features, the following sections on new construction, and the sections on signage and awnings.

Storefronts which display goods and services are often the most immediate advertising tool available to a small business within a commercial district. Effective presentation of a building image has always been critical for any merchant. For those reasons, storefronts have historically been the most prominent feature of commercial buildings and are the parts most likely to be remodeled over time. Within the context of a downtown historic district, a storefront restored to its period appearance often presents an attractive and progressive image. The key is to retain and restore the key architectural elements.

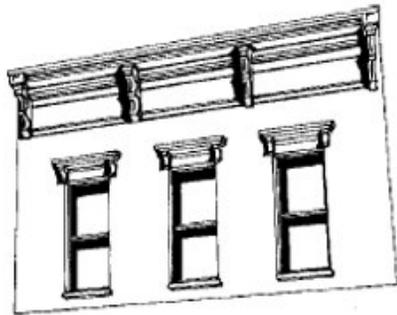
While most early 19th and 20th century styles produced their own variant of the basic storefront (refer to Chapter 4 for a breakdown of styles and types), all historic styles shared certain key elements. These features usually included:

- » Transom windows and large display windows divided by columns or piers
- » Wood or metal kickplates on which the glass rested
- » Recessed doors (single or double, depending on the style of the building)
- » Sign board (sometimes the lintel between the first and second floors)
- » Clear two-part facade with a first-floor storefront and upper-floor windows

NOTE: Within the context of Cumberland's architecturally strong and visually coherent Downtown Historic District, it is especially important for new construction to fit into the established urban pattern. Unfortunately some of the downtown's larger commercial developments since the 1980s have turned their backs on traditional "Main Street" development practices, following a suburban site planning ideal rather than an urban one. The result has been a diminution of the downtown's historic character around its edges. These guidelines are intended to correct that trend.

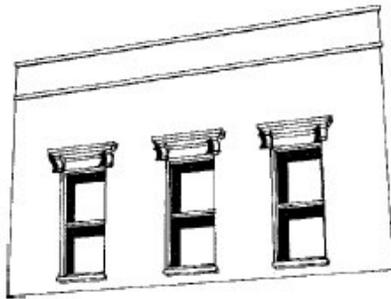


Good example of a rehabilitated early 20th century commercial building. It retains nearly all of its historic features, including the sign board, transom, and overall configuration. Though windows have been replaced throughout, the upper floor mullions have been retained and the new framing respects the historic window shapes.



YES

Retain or restore the cornice; these are character defining features and provide an overall sense of continuity among historic buildings.



NO



Guideline 38: This ca. 1930s commercial building has been modified with partially filled-in storefront windows and the addition of a non-historic metal pent eave.

GUIDELINE 37: COMMERCIAL BUILDING ORNAMENTATION

- a. Maintain and restore those features which characterize commercial buildings, including historic storefronts, transoms, sign boards, kick plates, upper story windows, cornices, and overall ornamentation.
- b. Do not add arbitrary ornamentation that was not part of the historic design or early alterations of the building.
- c. Maintain or restore the ornamental cap or cornice. If replacement is required, accurate recreation is recommended using either the historic building material or replacement materials such as molded fiberglass matching the profile, depth, ornamentation, and color.
 - » Recreation should be based on photographic evidence or on remnant segments of the historic cornice. If no such evidence exists, a simplified cornice similar in scale should be used.

GUIDELINE 38: FACADE CONFIGURATION

- a. Maintain the historic compositional principles of commercial buildings.
 - » The facade should be divided into horizontal and vertical components and have a base (e.g. a storefront), a middle, and a top (in the form of a cornice or distinctively designed top floor).
 - » If historic features are missing, consider restoring the facade to a historic composition appropriate to the design of the building.
 - » Though new commercial buildings do not need to replicate historic buildings, they should follow the same compositional layout in order to maintain the scale and pattern of the downtown commercial district.
- b. Maintain the historic layout of commercial storefronts. Refer to historic photographs of the building or compare your building to similarly designed buildings in the District.



Guidelines 38, 39, 40: The storefront pictured above retains its historic configuration, storefront entrance, and display windows while the storefront pictured below has been modified.



- » Maintain the window and door pattern along the storefront. Historic entrances were typically flanked on both sides by glass displays.
- » Retain glass in the storefront from property line to property line, with the exception of access doors to the upper floors.
- c. Improve access to upper floors where feasible, and in a manner sensitive to the historic configuration of the storefront.
 - » Poor access is one factor that often contributes to high vacancy rates found in the upper stories of historic storefronts. Multi-floor merchandising, except for wholesale, is difficult and upper floor usage for office or residential use sometimes requires a second set of stairs to comply with current fire code.
- d. Coordinate work with the local building inspector.

GUIDELINE 39: STOREFRONT ENTRANCES

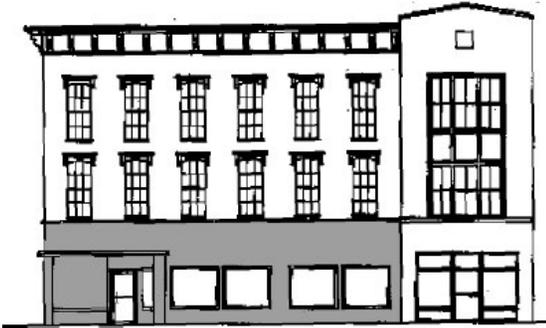
Store entrances were almost always recessed in order to avoid conflict between customers entering or exiting the store and passersby on the street. The recess also offers shelter from the weather and provides a rhythm of shaded areas along the street, denoting entrances. During the turn of the 20th century storefront entrances were angled inwards to funnel customers into the shop and force a sense of commitment to entering the store. In the 1950s, entries were often significantly recessed in an effort to increase window shopping sales areas.

- a. Maintain recessed entries where they exist.
- b. Preserve decorative entries where they exist, such as those with porticos angled into corners.
- c. Avoid doors that are flush with the sidewalk unless they provide access to the upper floors.
- d. If the historically recessed entries have been closed up, consider reopening them.

GUIDELINE 40: STOREFRONT WINDOWS

- a. Preserve or restore the historic size and configuration of glass display windows where possible.
 - » Glass storefront walls always hugged the sidewalk. If the storefront is pulled away from the sidewalk, customers will be less likely to enter the store and the continuity of the street will be compromised.
- b. Storefront windows should retain their historic material and be consistent with the prominent styles and eras of the building.
 - » Many buildings reflect multiple styles and eras, typically with the first floor storefront in a style different than the upper floors. Consult with the Preservation Coordinator to determine the best approach for your building.
 - » While wood was often the traditional framing material of choice for storefronts, some 19th century buildings employed cast-iron members. These should be restored where feasible, otherwise an appropriate substitute that shares the look and scale of the historic framing member may be considered.
 - » Replacing glass windows with an opaque surface detracts from the authenticity of the historic storefront and deters potential customers from entering the building.
- c. Retain the kickplate that is located below the display window. Where replacement is necessary, use wood or painted metal and coordinate the color with the historic color scheme or that of other storefront elements.
- d. Retain or restore storefront transom windows. Transoms lent continuity and detail to the street and ordered the placement of shops in the signboard just above them.
 - » Maintain the mullion divisions of the historic transom.

Guidelines 38,
39, 40: mid-
20th century
altered storefront
configuration.



Historic
storefront
configuration.





Guidelines 37-40: Not all commercial storefronts reflect typical 19th and 20th-century materials and details. This building, constructed in the mid-20th century should also be rehabilitated and maintained to reflect its intended modernist design.



Guideline 41: Two examples of the discouraged treatment of upper story windows.

- » Use glass in the transom where possible. This both introduces additional light into the store and accurately captures the reflectivity of the historic transom window.
- » Scribed plastics or dark wood can serve as a substitute. If glass is not used, use a dark background.
- » In some cases, air conditioner units have been placed in one of the transom panels, usually just over the entry. These units are a visual deterrent and should be relocated to the rear or replaced by a rooftop system, where feasible in a full building rehabilitation.

GUIDELINE 41: UPPER-STORY WINDOWS

- a. Maintain or restore the historic shape, size, alignment, and details of upper-story windows.
 - » Infill or screening of upper-story windows with temporary materials is discouraged. Infill, screening, or otherwise blocking off upper-story windows with permanent materials is prohibited.
 - » Historic windows should not be covered or reconfigured to account for lowered interior ceiling heights or reconfigured interior plans. Dropped ceilings and new walls can be angled or offset as they meet the outer wall of the building.
- b. Consider reopening windows that are presently blocked. If your budget does not allow for this, consider using permanently closed “shutters” to define the historic window dimensions.
- c. Where upper-floors are vacant, consider reinforcing the color scheme of the business below by using either curtains or awning of the same color as the first floor awnings or trim (see Guidelines 13, 14, and 15 for Painting Buildings).

GUIDELINE 42: HISTORIC STOREFRONT ALTERATIONS

- a. Retain and utilize historic storefront alterations that have achieved significance in their own right.
 - » Where recognized stylistic alterations have occurred, such as the Art Deco style between the 1930s and 1940s, retain the overall theme. This includes the retention of materials used at this time, such as Carrara glass.
 - » Retain large glass window display boxes as they were reconfigured during the early and mid-20th century.



Guideline 42: The ca. 1940 storefronts (above) and the mid-20th-century upper story screen on these three ca. 1900 commercial buildings above should be retained as is. The Carrara glass storefronts have historic architectural significance in their own right; they were installed during a period of widespread storefront upgrades. The honeycomb screen is also typical of mid-20th century commercial building treatment and both instances should be evaluated within the context of mid-20th century Cumberland.

Specific Design Guidelines for New Construction

The following two guidelines address the overall orientation of an addition or new building within the Preservation District. The HPC may consult with the Zoning to determine whether new construction constitutes an addition or a new building. The HPC reviews applications for both additions and new buildings and will consider how the new construction may impact both the adjacent buildings and the character of the District as a whole. All guidelines described in the above sections of this chapter also apply.

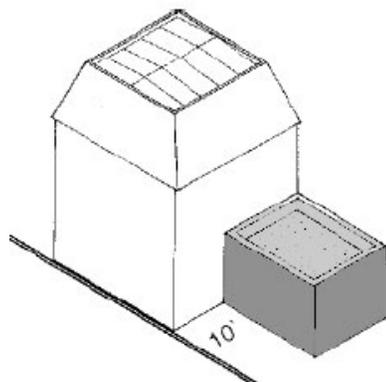
GUIDELINE 43: SETBACKS

a. Residential additions should be set back and situated in relation to the primary facade so that it is perceived as secondary to the main building. Residential additions must respect the historic front yard setbacks of the buildings in the block.

- » Additions similar in perceived scale to that of the main building should be set back from the primary facade by at least 20 feet.
- » Additions that are obviously secondary and smaller in scale should be set back from the primary facade by at least 10 feet.
- » Additions that will be constructed apart from the main building and connected with a “hyphen” or link should also be set back from the primary facade by at least 10 feet.

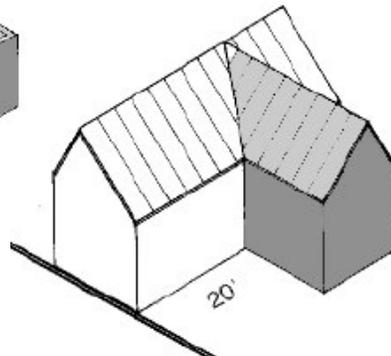
b. Additions to the overall building height of commercial buildings are permitted in commercial districts and are subject to the zoning limits and setback guidelines set forth in these Design Guidelines.

- » An increase in commercial building height must be accompanied by a setback of at least 15 feet from the cornice line.
- » The addition of an extra floor shielded by a fake mansard roof is not permitted.



Additions obviously smaller in scale and secondary to the primary building should be set back a minimum of 10’.

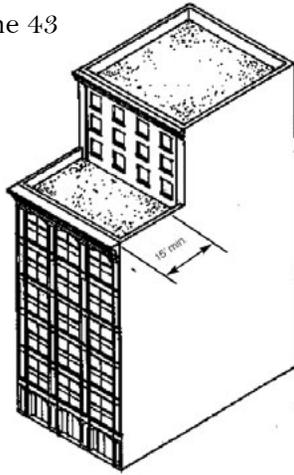
Guideline 43



Additions similar in scale to the primary building should be set back a minimum of 20’.



Guideline 43



Good example of a commercial addition (building on the left). The addition is flush with its neighbor and respects, but does not imitate, the historic design features.



Guidelines 43 and 44: This new commercial building, constructed ca. 1990, does not adhere to the guidelines for new construction or for commercial buildings in the District. It is set back from the sidewalk with parking in front and does not maintain the traditional size, proportion, and height of buildings found elsewhere in the District.

c. On blocks where buildings are set back from the street, new buildings should be set back consistent with the prevailing front yard depths on the block.

» Preferably, the new building's setback should be the same as its abutting neighbors. If the setbacks of three or more neighbors on one side of a new building are more or less precisely aligned, then the new building should conform to that alignment.

» If one of the neighboring buildings is set back closer or farther from the street than what is typically found on the block, then the new building should conform either to the typical setback found on the block or to the average setback of the buildings on the block front.

d. New commercial buildings should reinforce the historic block pattern.

» Corner buildings in commercial districts should always build to the corner sidewalk lines to reinforce the city's historic grid pattern in areas where that pattern has set the precedent.

» Mid-block properties in commercial districts should also build out to the front sidewalk in areas where that pattern has set the precedent.

» New commercial buildings in residential areas should conform to the setbacks typical of houses on that street.

GUIDELINE 44: SIZE AND SCALE

a. Additions should be designed as discrete masses attached to the primary building. They should be smaller than, but visually compatible with the main building. Do not obscure the historic building entry when locating an addition.

» The HPC strongly discourages upper-floor additions to secondary buildings if they were not historically part of the design. For example,



Guideline 44: Ca. 1960 Colonial Revival facade in the downtown commercial district. This type of design fits with the overall material, massing, and character of downtown Cumberland.

NOTE

In most cases, city zoning restrictions are tied to the existing bulk and height of buildings within a given district. For the most part, these restrictions protect the city's residential areas. They do not work in the Downtown Business District, where the 11-story height limit encourages speculation and demolition. It is important to consider the height of the surrounding buildings in order to protect the overall character of the neighborhood.

- avoid adding a second floor to a historically one-story former carriage house.
- b. New secondary buildings, like garages or sheds, must be smaller than and located behind the primary structure.
- c. Commercial additions may continue the overall massing pattern of the historic structure. They should be visually compatible with the main building and flush to the street.
- d. For new buildings, maintain the traditional size, proportion, and height of the historic facades along the block containing the building site.
 - » New buildings should have similar widths and heights as those found on adjacent and nearby buildings. The maximum width of your building at the required setback line should not exceed the widest building of a similar roof type on your block front.
 - » If buildings on the block tend to be deeper than wide, yours should be too.
- e. Regardless of the existing zoning, new buildings in the Canal Place Preservation District should not exceed the existing height of the tallest historic building of the same building type within the District.
- f. One-story buildings are discouraged within the District unless the predominant historic height within the block of the proposed building site is already one story.
- g. If the new building is more than 36 feet wide at the street front, the building shall be divided into bays of 18 feet to 48 feet in width. Bays can be defined by the spacing of windows or the appearance of columns or pilasters in the middle or top of the building.
 - » New commercial structures greater than 150 feet in width should mass their facade to give a sense of scale to the street, as historic structures did. This may mean visually dividing the building into related sections.

Design Guidelines for Signs



Historic streetscape photographs of Cumberland and other American cities in the 19th and early 20th centuries show the proliferation and variety of commercial signs. Signs were placed between windows, on roof tops, over doors, and between upper floors. They were hung over the street, suspended between buildings, and painted onto windows and walls. They were stripped or bowed, wildly ornamented or carefully understated, wood or neon, and shaped fancifully like the product being advertised or very restrained.

This wide variety was part of the character of downtowns. Yet, despite the sometimes visual cacophony, it's worth noting that the vast majority of the signs were constructed of wood, most employed light colored letters (often gold) on a dark background (often black), and that the size of lettering was roughly the same. Although the number of signs has decreased in contemporary cities, there is now often little agreement between signs in materials and lighting, given technological advances.

Today's approach toward regulating signs tends to be conservative. Most communities, like Cumberland, enforce signs controls through their zoning ordinance. It has generally been found that an over proliferation of signs can be visually unattractive and confusing. Regarding historic buildings, the removal of certain signs has also been shown to improve the appearance of the building, especially large signs that obscure significant architectural features. For this reason, their removal and replacement with more appropriate signage is encouraged during the process of rehabilitation.

A sign which complements this historic character is essential as an image enhancing device. In general, signs should be compatible in style and size with the historic building to which they will be attached. Retaining and restoring historic signs, if appropriate to the style of the building, is strongly encouraged. Painted wood or metal signs will be considered most appropriate to the character of the Downtown Historic District. The HPC recognizes the importance of signs and supports their use for economic development. Consult early with the Preservation Coordinator to ensure a successful project.

NOTE

The following guidelines are intended to serve as a supplement to any regulations for signs specified under City of Cumberland Zoning Ordinance.

GUIDELINE 45: MAINTAIN AND RESTORE HISTORIC SIGNS

- a. Historic signs, such as painted wall signs, signs in mosaic tile, and those constructed directly into an architectural detail of the structure should be maintained and restored.
- b. Copy changes on existing historic signs should be in keeping with the character of the sign and the structure on which it is placed.
- c. Ghost signs (faded signs painted directly onto the building) should not be removed or painted over; however, repainting them is also discouraged. If possible, they should remain untouched as a subtle reminder of the building's past use.
- d. Where sufficient documentation exists (historic photographs or an architect's drawings), the HPC encourages accurate restoration or recreation. The restored sign shall still follow the guidelines herein to the greatest extent possible.
- e. The HPC encourages the maintenance and restoration of historic signs on non-contributing buildings.



Guideline 45: Above, an example of a historically appropriate painted wood sign.



Guideline 45: Example of ghost signs.

GUIDELINE 46: SIGN PLACEMENT

- a. Signs shall not obscure or hide significant historic features or details such as windows, doorways, cornices, and architectural trim.
- b. Hanging signs may not project more than four (4) feet from the primary wall surface and must be hung between ten (10) and twenty-five (25) feet above the sidewalk (or basic grade). It is recommended that they are placed near the front door to direct customers into the entrance.



Guidelines 45-47: Two appropriately sized and placed hanging signs (above) and a non-permanent vinyl window sign (below) - all appropriate to the Preservation District and encouraged by the HPC.



c. Wall (parallel) signs, defined as those projecting 12 inches or less from the primary wall surface, may not be mounted less than seven and one-half (7.5) feet above the sidewalk (or basic grade).

d. Non-permanent painted or adhesive signs (for example, vinyl or simulated goldleaf lettered window signs) may be installed directly on the inside of storefront windows or the upper floors of multi-story commercial buildings.

e. Signs may not be painted directly on the surface of the wall.

f. Awning sign lettering should only be applied to the front and side flaps of the awning material (see also the section on Design Guidelines for Awnings).

g. Signs shall not be placed above a building roof line.

GUIDELINE 47: SIGN SIZE

a. The total area of all signs shall not exceed twenty-five (25) percent of the total area of the building face (including window, door, and cornice areas) to which they are attached.

b. In no case shall the total area of all signs on a building face exceed one hundred (100) square feet.

c. Free-standing signs shall not be so large as to overpower the scale of the building facade.

GUIDELINE 48: SIGN LIGHTING

a. New signs shall be externally lit with the light pointing downwards.

» HPC will consider the hue, color, lumens, and energy efficiency in the lighting scheme of a proposed sign.



Guidelines 45-48: The signs shown in the photograph above are hung appropriately and are lit externally from above.

- b. Flashing, blinking, animated, and moving signs (except public service time and temperature) will not be permitted.

GUIDELINE 49: NEW SIGN MATERIALS

- a. The use of wood and metal signs are encouraged in the Preservation District.
- b. Non-permanent vinyl adhesive signs may be installed on the inside of storefront windows.
- c. Avoid the use of plastic, as it wears quickly and is not in keeping with the character of the historic downtown.
- d. Signs which emit smoke, sound, or vapor are prohibited.

GUIDELINE 50: EXISTING NON-HISTORIC SIGNS

- a. The HPC will consider hue, color, lumens, and other factors when reviewing COA applications for non-conforming sign changes or signs on non-contributing buildings. For example, this would apply to internally lit signs such as those found at gas stations or fast food restaurants.
- b. Rather than changing the copy on a non-conforming (grandfathered) sign, replacement with a historically appropriate sign may be required.

GUIDELINE 51: MURALS AND SIGNS AS ART

- a. The HPC will consider how murals and other forms of public art relate to the surrounding character-defining features, the context in which it is placed, and the effect of its attachment to any historic materials.



Guideline 50: The signs above and to the right are examples of non-historic signs that would still be reviewed by the HPC for color, hue, lumens, and other factors.



Design Guidelines for Awnings

Cumberland has a long history of canvas awnings applied to storefronts, and in some cases upper floor windows. Awnings had practical, decorative and advertising value. They shielded customers from the sun and rain and decreased window reflections, thus allowing shoppers to better see the merchandise. They added a colorful accent to the business's image and advertised the location of a shop from some distance. Moreover, they could be changed without significant cost. The durability of canvas has also been greatly improved in recent years.

GUIDELINE 52: CANVAS AWNING PLACEMENT AND SIZE

- a. Street-level canvas awnings should have a drop flap (valance) of about one (1) foot in width and the bottom of the drop flap should hang no less than seven (7) feet above the pavement.
 - » The awning should fit the dimensions of the storefront dimensions. It should not obscure ornamental details or the historic signboard.
 - » Generally, the top edge should be aligned with the top of the transom or between the transom and the storefront window.
- b. Fixed or operable canvas awnings correctly placed over display windows are encouraged and are often suitable locations for signage. Lettering or symbols can be added to the drop flap.
 - » Metal canopies are not historically indigenous to Cumberland and are discouraged.



Guideline 52: Appropriately colored, sized and placed awnings, with signs added to the drop flap. The photograph below also shows a historic signboard with a gold lettered sign.





Guidelines 52 and 53:
Above are two examples
of awning material
discouraged from use in the
Preservation District. To
the left is an example of a
pent eave.

GUIDELINE 53: AWNING DESIGN

- a. Awnings should be canvas material. Plastic bubble, rough sawn wood, metal, and shale or asphalt shingles are not appropriate materials for awnings or canopies.
- b. Fake mansard roofs and pent eaves (unless historically documented) are also inappropriate.
- c. Coordinate the color of the awning with that of the building.
- d. Do not install lighting within the awning so that it acts as an internally lit sign. This practice distracts attention from the store front window and sign board.

Design Guidelines for Utilities

GUIDELINE 54: BUILDING LIGHTING

- a. Install lighting fixtures that are appropriate to the location and style of your property and surrounding neighborhood.
 - » When selecting a lighting fixture for your house or yard, start first by trying to locate a genuine fixture from the era appropriate to the style and era of your building. If one cannot be located, select a fixture that is simple in style and does not detract from your building design.
 - » Consult lighting suppliers for reproduction fixtures.
- b. Consider installing new porch lighting as recessed ceiling lights, which spread a soft light over your porch entrance and are not visible from the passerby.
- c. Lighting fixtures proposed for masonry buildings should be attached to the mortar, not to the masonry unit itself.
- d. Lighting fixtures should not provide intense, obtrusive lighting regardless of whether it is for residential or commercial properties.
 - » The HPC will review the proposed hue and lumens and reserves the right to consult with lighting experts to determine whether a proposed lighting plan exceeds acceptable lighting level standards, and to deny those applications which exceed the standard.
 - » Light levels in residential neighborhoods will be restricted to a lower intensity than commercial areas. The HPC may recommend motion sensors to minimize impact to neighbors.



Guideline 54: Historically styled residential lighting examples - wall mounted (left) and hanging porch light and yard lamp post (right).



Guideline 54: Commercial building lighting examples - visually unobtrusive hanging fixtures (left) and recessed lights (right).

GUIDELINE 55: UTILITY EQUIPMENT



Guideline 55: Example of utility equipment area visually minimized using landscaping techniques including brick walls, iron fencing, and shrubbery.

- a. HVAC equipment, utility meters, utility boxes, wires, piping, and conduits should be installed in the least visible and unobtrusive locations, where possible, such as the rooftop (see also Guideline 59).
 - » Property owners are urged to speak with utility companies and contractors well in advanced of planned work to avoid unnecessary relocation of equipment.
 - » As a rule, this utility equipment is not appropriate for the primary facade of the building.
 - » If an alternative to the primary facade does not exist, the equipment should be visually minimized by either painting the utility box or using appropriate screening techniques, such as shrubbery, while still allowing needed access for utility personnel to the equipment but not obscuring significant architectural details.
- b. For larger units, especially for commercial buildings, equipment should be screened at ground level or located on the rooftop. The HPC will consider how rooftop installation affects viewsheds of the Preservation District (see also Guideline 59).
- c. Service areas, such as those for trash disposal, should be located at the rear of the property and visually minimized using screening techniques.

GUIDELINE 56: CELLULAR AND SATELLITE EQUIPMENT

- a. Cellular and satellite equipment should be installed in the least visually obtrusive location possible, such as the rooftop (see also Guideline 59).
 - » The smallest equipment possible that still allows for proper reception should be selected.
 - » Try to select areas on the building that hide equipment as much as



Guideline 58: Cellular equipment mounted to the parapet and painted to match the color of the building.

possible, such as back from the roof line or behind a parapet wall.

- » Consider painting the equipment a color that blends with the building's primary color.
- » When installing ground-based satellite equipment, consider using vegetation or other materials to screen the equipment.

GUIDELINE 57: SECURITY SYSTEMS

- a. To the extent possible, security measures other than labels providing notice that such systems are in place should not be visible from nearby streets.
- b. Bars and gates must be approved by the Historic Preservation Commission and can only be used if painted a color that matches the window framing or sash.
 - » Check that the use of window bars complies with the City office of Community Development emergency access codes.
- c. Video cameras must be visually unobtrusive in size and attached with respect to the historic material of the building. On masonry structures, they should be attached to the mortar, not the masonry unit itself.
 - » Seek ways to minimize attachments and visibilities by painting cords or attachments to match the building color, or using roof-mounted apparatus to avoid damage to historic material.

TECHNICAL RESOURCE

The Technical Preservation Services of the National Park Service has published a Preservation Brief on “Improving Energy Efficiency in Historic Building,” which can be found online at: <http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>



Escaped air by percentage – image based on data from Energy Savers, U.S. Department of Energy. (Illustration: Blank Space LLC, via National Park Service: <http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>)

Design Guidelines for Renewable Energy Systems

The HPC encourages property owners to actively reduce energy use and to generate renewable energy where possible, but property owners should do so without compromising the integrity of their historic building or the historic district. Take a holistic planning approach which considers the entire building, its existing systems, and its site and environmental considerations as well as the potential impact to historic materials and features or the Preservation District as a whole. Applications involving renewable energy equipment will be approved on a case-by-case basis. The HPC may consult Zoning.

GUIDELINE 58: OBTAIN AN ENERGY AUDIT

a. Before committing to a system which requires the installation of new equipment onto the exterior of your historic building, the HPC requests that a property owner obtain an energy audit from a certified energy efficiency contractor. This will inform the property owner where a building is losing energy and provide a prioritized list of recommended retrofits.

» Many energy reductions and cost savings can be accomplished by a number of smaller improvements that, together, greatly improve the efficiency of a building without impacting the historic integrity of the building. These recommended retrofits may include attic insulation, repairing existing window sashes, installing storm windows, or upgrading existing equipment to energy-efficient models.

b. Those retrofits recommended by the energy auditor which do not involve the removal or alteration of historic exterior building materials should be followed or implemented before any new equipment is installed onto the exterior of the building.

- c. Any retrofits recommended by the energy auditor which involve the removal or alteration of historic exterior building materials, beyond repair or general maintenance, must be approved by the Historic Preservation Commission. This includes in-kind replacement, which is consistent with the rest of the guidelines presented in this document.

GUIDELINE 59: ROOFTOP EQUIPMENT

Rooftop equipment is intended to encompass solar hot water and solar photovoltaic collectors.

- a. To the greatest extent possible, rooftop equipment shall not be visible from the public right-of-way. This is generally intended to mean adjacent and nearby roadways and sidewalks, but the HPC has the right to consider how the installation of new rooftop equipment could impact larger viewsheds of the Preservation District.
- b. New equipment shall not obscure, hide, or require physical alterations to historic features or details such as chimneys, dormers, parapets, or trim.
- c. Rooftop equipment shall be low in profile, located on secondary roofs away from the primary facade, installed at the same angle as the adjacent roof, and shall not project above the ridge line.
 - » On flat-roof structures, they may be installed flat or at an angle, so long as they are not visible from a primary right-of-way.
- d. The color of the proposed rooftop equipment shall compliment the existing roof color. For example, dark-colored solar equipment shall not be approved for installation on a red terra-cotta tile roof, unless its installation is not visible from the public right-of-way.
- e. Installation must not cause irreversible damage to the historic material, the building form, or the historic district. Historic roofing material may not be removed for installation.

GUIDELINE 60: GROUND-MOUNTED EQUIPMENT

- a. Ground-mounted equipment should be located away from the primary historic resource.
- b. To the greatest extent possible the equipment should be shielded from public view. This may include landscaping screening to visually minimize the impact of the equipment similar to shielding parking or service areas (see also Guideline 65).
- c. The HPC will carefully consider equipment size, location, height and visibility from the public right-of-way.

Design Guidelines for Site Design



Guideline 62: Above are two historic or historically styled fences for 19th century buildings. Below are examples of untreated wood fences, which should not be used on yards facing a street.



GUIDELINE 62: FENCES

Front yards are not traditionally enclosed by high fences or walls, but rather by waist-level enclosures.

- a. Maintain existing historic fences and retaining walls. Repair or replace in-kind when necessary.
- b. If replacement is required or a new one is desired, the style and materials should be consistent with those historically used in the neighborhood.
 - » Look to houses of similar style or to your immediate neighbors, or use historic photographs for historically accurate examples.
 - » Do not use chain-link, unpainted wood, rough cedar, stockade, post and rail, vinyl lattice, or concrete block fences for the front yard or any yard facing a street.
 - » Fences for 19th century buildings are generally cast iron, wood picket, or vertical board construction. Victorian high-style residences frequently employed more elaborate fence designs, a number of which are now manufactured in approximate styles and can be purchased from national suppliers.
- c. The height of your fence or combined fence and retaining wall should generally not exceed 4.5 feet in yards fronting streets.



Guideline 63: Commonly found retaining walls in Cumberland. The stone, mortar, steps, and railing should all be maintained as part of the historic character of the property. In some cases, like the one shown below, the retaining wall is built into the foundation of the building and the feature should be treated as a single feature.



GUIDELINE 63: RETAINING WALLS

Due to the topography in Cumberland, many lots contain structural retaining walls. They allowed development up- and downhill and were generally built of brick or stone. Refer also to Guidelines 8 and 9 for the treatment of exterior walls.

- a. Maintain existing historic retaining walls. Repair or replace in-kind when necessary.
- b. If replacement is required or a new retaining wall is desired, the style and materials should be consistent with those historically used in the neighborhood. Concrete block is discouraged in the Preservation District.
 - » Look to houses of similar style or to your immediate neighbors, or use historic photographs for historically accurate examples.

GUIDELINE 64: LANDSCAPING (SOFT SCAPE)

In many cases, you do not need approval from the HPC to modify the plantings in your yard. You are encouraged to maintain the overall character of your street, rather than drawing singular attention to your property. Plantings along fences, walks, foundations, and at porch edges are traditional patterns in Cumberland. Flower borders and small retaining walls around gardens are encouraged.

- a. Approval from the Historic Preservation Commission is required in order to remove trees planted in the City's right-of-way.

GUIDELINE 65: LANDSCAPING (HARD SCAPE)

- a. Existing brick sidewalks must be maintained. If your sidewalk must be rehabilitated due to hazardous conditions created, such as from unevenness due to tree roots, you should remove the existing brick, re-grade the site, and replace the old brick.



Guideline 65: This photograph illustrates the numerous hardscaping materials used for sidewalks, yards, and driveways in the Preservation District, including a several different brick and brick patterns and retaining wall materials.



Guideline 66: Parking in downtown Cumberland, visually shielded by vegetation.

- b. Where concrete sidewalks currently exist, property owners may replace these sidewalks with brick pavers or with colored and stamped concrete resembling brick sidewalks.
- c. Retain boot scrapers and carriage locks where they exist.
- d. Historic driveway locations and associated curbing or retaining walls should be maintained.

GUIDELINE 66: PARKING

Approval from the Historic Preservation Commission is required for on-site parking for more than three cars.

- a. On-site parking in residential areas should occur in the rear yard.
 - » Exceptions can be made only if topography or lot size precludes that solution and if another historical pattern exists on over 40% of the lots on that block.
 - » Parking should never occur in front yards (the area between the building and the street).
- b. Commercial parking, if needed or required, should be located in the rear of the property. This is intended to inhibit strip commercial-type development.
- c. Maintain the sidewalk continuity by keeping curb cuts and driveways to a minimum.
- d. Use low but thick planted shrubs to screen parking areas.

CHAPTER 6 DEMOLITION AND ECONOMIC HARDSHIP



Demolition

The majority of structures throughout the Canal Place Preservation District are considered contributing structures to the overall district. The loss of any one of these structures could have an adverse effect upon the district and considerations for requests to demolish structures within the district will be carefully considered. Demolition of any structure, as a rule, is discouraged.

The HPC's review of an application involving demolition could take place over the course of two meetings, especially if the demolition involves new construction on the site.

PROCEDURE FOR A DEMOLITION APPLICATION

The procedure for filing an application and receiving a Certificate of Appropriateness involving full or partial demolition of a building or structure within the Canal Place Preservation District is generally the same as outlined in Chapter 2 of these guidelines. However, **additional supplemental information is required for demolition projects involving contributing buildings**. Briefly, the applicant is required to do the following (refer to Chapter 2 for a full description):

1. Apply for all other relevant building permits prior to filing for a COA.
2. Complete a COA application, including all required supplemental information.
3. Submit one original and eleven copies of all supplemental documentation along with the complete COA application to the Preservation Coordinator in the Department of Community Development at City Hall.
4. Once the application is determined to be complete, the

application will be scheduled for discussion at the HPC's next regularly scheduled meeting.

5. The applicant is required to attend the meeting to discuss the project.

REQUIRED SUPPLEMENTAL INFORMATION FOR A DEMOLITION APPLICATION

The following material will be required for all applications involving the full or partial demolition of a contributing structure. The following information should be included with the COA application (Steps 2 and 3 in the procedure for obtaining a COA):

- a. Form of ownership of the property.
- b. Cost of the proposed demolition or removal.
- c. The fair market value as determined in a professional appraisal.
- d. A report from a licensed engineer in the State of Maryland as to the structural soundness of the building and its feasibility for rehabilitation for the intended purpose of the project.
- e. An itemized breakdown from a professional experienced in rehabilitation as to the economic feasibility of rehabilitation or reuse of the existing structure.
- f. Amount paid for the property, the date of purchase, and the party from whom it was purchased, including a description of the relationship, if any, between the owner of record or applicant and the person from whom the property was purchased. Remaining balance on any mortgage or other financing secured by property and annual debt service, if any, for the previous two years.

PRESERVATION DISTRICT DESIGN GUIDELINES

Demolition and Economic Hardship

- g. If the property is income producing, the annual gross income from the property for the previous two years; itemized operating and maintenance expenses for the past two years.
- h. Price asked and offers received, if any, within the previous two years.
- i. A list of alternatives (with costs involved, names of contractors and any bids submitted) that were considered and the reasons why those alternatives were rejected.
- j. Brief property history including a chain of title. Include building use over time, if known.
- k. The HPC or the Preservation Coordinator may request additional information specific to the project.

- e. If the structure has character, interest and value, contributing to the heritage of the City;
- f. If the structure reflects outstanding attention to detail, architectural design, materials or craftsmanship;
- g. If the structure demonstrates characteristics that make a recognizable entity in the district and whether the loss of this structure would have an adverse effect upon the greater surrounding streetscape;
- h. Whether the structure represents an established and familiar feature of the district due to factors such as its location or physical characteristics;
- i. Whether the structure provides certain historic or scenic value significant to the area.

HISTORIC PRESERVATION COMMISSION REVIEW CRITERIA

In reviewing an application for the demolition of a contributing resource to the Canal Place Preservation District, the Historic Preservation Commission will take into consideration the following criteria:

- a. All factors contained in Section 11 (Historic Area Regulations) of the Cumberland Zoning Ordinance;
- b. If it is eligible for listing, or listed in the National Register of Historic Places;
- c. Its historic and cultural significance to the nation, county, or city;
- d. Any architectural and design significance and whether it represents features which are not duplicated elsewhere in the district;

DOCUMENTATION REQUIREMENTS FOR AN APPROVED DEMOLITION APPLICATION

The following information must be provided to the Commission staff by the applicant prior to the commencement of demolition:

- a. A site plan drawn to scale showing the placement of the historic building(s) on the property.
- b. A series of digital photographs and 5" x 7" photographic prints on archival paper depicting all elevations and angles of the property (front, rear, sides), as well as the historic building or structure in relation to adjacent buildings or structures. All prints must be labeled and numbered.

PARTIAL DEMOLITION

The same procedures, supplemental application information, and review criteria as listed above will be used by the Commission in their review of partial demolitions, including the course of action for contributing versus non-contributing structures or original versus later additions that are proposed for removal.

STANDARDS FOR THE TREATMENT OF CLEARED LOTS

The following guidelines must be adhered to for the treatment of cleared lots following demolition within the district:

- a. *Grading and Filling Vacant Lot:* The top 6 inches of a recently cleared lot must be brought up to the grade of the adjacent sidewalk with clean topsoil showing no stones above the surface. As a rule, vacant lots may not be used for parking, unless the owner can certify to the Historic Preservation Commission that new construction on the lot will occur within a reasonable period of time deemed agreeable to both parties. Requests for the use of vacant lots for parking will be reviewed on a case-by-case basis. The applicant will be required to show why the parking is needed on that site and can not be accommodated by alternate means, especially since the majority of the Preservation District is within the B-CBD zoned district – a district in which parking is not required to be provided by the property owner on site.
- b. *Screening of Vacant Lots:* If the vacant lot is to remain undeveloped, the entire lot should be seeded. If the Commission approves the location of parking on a vacant lot, the owner will be required to visually screen the lot to minimize its appearance through the use of landscaping or fencing that has been approved by the Commission. If used for parking, the lot, along with the strip of land between the edge and the sidewalk, should be seeded.

Demolition by Neglect

The definition and following procedures for a property involving *demolition by neglect* is from the Cumberland Zoning Code Section 11 Historic Area Regulations, part 11.03(6) and 11.08.

Demolition by neglect shall mean any willful neglect in the maintenance and repair of an individually designated landmark, site or structure, or a site or structure within a designated preservation district, not including any appurtenances and environmental settings, that does not result from an owner's financial inability to maintain and repair such landmarks, sites, structures, and which results in any of the following conditions:

- a. The deterioration of the foundations, exterior walls, roofs, chimneys, doors, or windows, so as to create or permit a hazardous or unsafe condition to exist; or
- b. The deterioration of the foundations, exterior walls, roofs, chimneys, doors, windows, the lack of adequate waterproofing, or the deterioration of interior features which will or could result in permanent damage, injury, or loss of or loss to foundations, exterior walls, roofs, chimneys, doors, or windows.

PROCEDURE

1. In the event of a case of demolition by neglect, the Commission may request the Department of Community Development to notify, in writing, the property owner(s) of record, any person(s) having a right, title, or interest therein, and the occupants or other person(s) responsible for the maintenance of the property, of the deterioration. The notice shall specify the minimum items of repair or maintenance necessary to correct or prevent further deterioration.

2. Prior to the issuance of a written notice, the Commission may request the Department of Community Development to establish a record of demolition by neglect. Such a record may include dated materials such as photographs and/or written reports of the condition of the property so as to record and/or measure the deterioration.

3. The notice shall provide that corrective action shall commence within thirty (30) days of receipt of said notice and be completed within a time defined by the Commission in consultation with the property owner. The notice shall state that the owner(s) of record of the property, or any person(s) of record with any right, title or interest therein, may, within ten (10) days after the receipt of the said notice, request a hearing on the necessity of the items and conditions contained in said notice. In the event a public hearing is requested, it shall be held by the Commission upon thirty (30) day's written notice being mailed to all persons of record with any right, title or interest in the property and to all citizens and organizations which the Commission determines may have an interest in the proceedings.

4. If, after the public hearing, the Commission determines that the corrective actions remain necessary, the Commission may request the Department of Community Development to issue a Final Notice to be mailed to the owner(s) of record and all parties of record with any right, title or interest in the subject property, advising them of the items of repair and maintenance necessary to correct or prevent further deterioration. The owner(s) shall institute corrective action to comply with the Final Notice within thirty (30) days of receipt of the revised notice.

5. Upon failure, neglect, or refusal of the property owner(s) or other responsible person(s), duly notified, to take the corrective action(s) specified in the Final Notice, within the time allotted, the Commission may request that the Department of Community

Development institute any of the remedies and penalties provided by law for said violations.

Economic Hardship

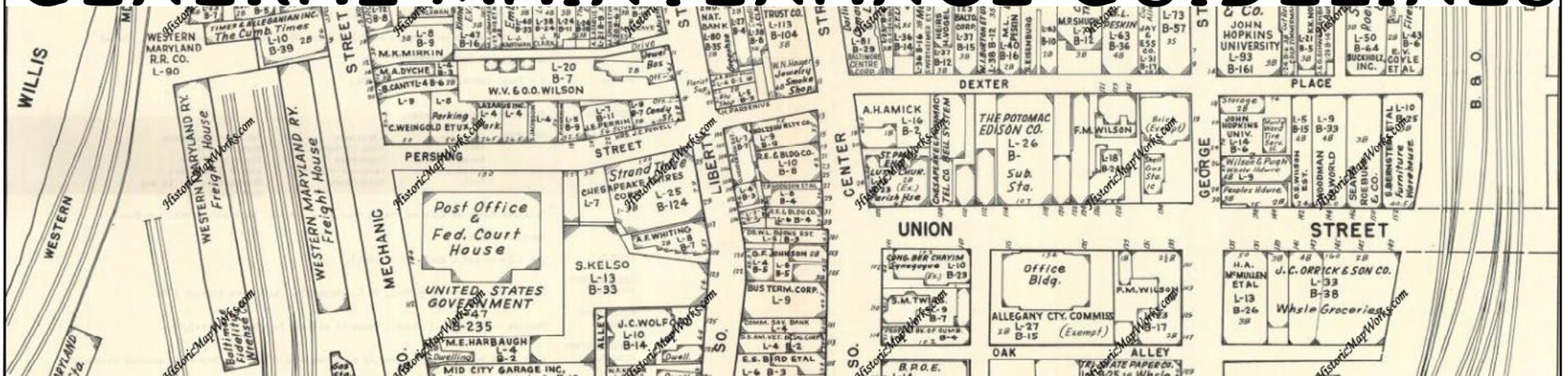
The following explanation is from the Cumberland Zoning Ordinance Section 11 Historic Area Regulations, part 11.07.05.

In acting upon an application for a certificate of economic hardship, the Historic Preservation Commission is required to determine whether the economic impact of the historic preservation law, as applied to the property owner, has risen to the level of economic hardship. An applicant seeking a COA may apply for a "Certificate of Economic Hardship" **only after the HPC has denied his or her request to alter or demolish a historic property** protected under the preservation ordinance. In support of an application for relief on economic hardship grounds, the applicant must submit evidence sufficient to enable the HPC to render a decision. The burden of proof is on the applicant.

Economic hardship is defined as consistent with the legal standard for an unconstitutional regulatory taking, which requires a property owner to establish that he or she has been denied all reasonable beneficial use or return on the property as a result of the commission's denial of a permit for alteration or demolition.

Refer to part 11.07.05 of the Cumberland Zoning Ordinance for the required documentation and the review criteria to be used by the Historic Preservation Commission in reviewing such an application.

APPENDIX A GENERAL MAINTENANCE GUIDELINES



Maintenance Guidelines

One of the primary preservation principles emphasized in these guidelines is the maintenance and repair of existing historic material. To the extent possible, property owners are encouraged to retain the material original to the construction of their building. When this is not possible, careful repair and conservative replacement should be done to restore the historic building to its historic design.

Property owners do not need to seek approval from the Historic Preservation Commission for general maintenance activities on their buildings (replacement does require approval). The best way to preserve your historic building and avoid costly replacement is with regular maintenance using methods involving the least amount of intervention. Often the simplest and cheapest approaches, such as a good cleaning of a masonry wall with mild soap and water, are overlooked in favor of costly and complex high tech methods. Many historic buildings have been rehabilitated by well intentioned but uninformed owners and contractors, which has resulted in short term cost saving but larger long term costs in terms of material deterioration and consequent repair bills.

This chapter is intended to describe to the layman the processes involved in maintaining, repairing, or restoring masonry, wood, or metal features. To the owner, architect and contractor it recommends a series of materials to use (and not use) and procedures to follow. These should serve as the basis for contract document specifications, but should not be a substitute for them.

Masonry

Virtually all of the buildings in the downtown business district and many of the buildings in the historic residential neighborhoods are constructed of masonry (stone and/or brick).

CAUSES OF DETERIORATION

Moisture

Masonry is by its nature a porous material and it is natural for moisture to penetrate the surfaces of the material. Problems occur when this moisture is excessive, or when it becomes trapped within the wall beneath a layer of sealant or paint, or when soluble salts from the masonry or the mortar itself are dissolved and redeposited on, or just beneath, the surface of the wall. Masonry materials of high porosity and low strength are particularly vulnerable to deterioration caused by moisture.

Rising damp can be a problem causing deterioration of masonry units at the base of a building just above the ground. This condition can be noticed usually by an area of masonry made darker by moisture above which a line of white colored efflorescence often appears.

Efflorescence on other parts of a wall may help to identify the location of a problem. The condition of the roof flashing, gutters and downspouts should be checked for leaks. Moisture can also enter a building because of improperly tooled or deteriorated mortar joints, caulking, sealants, and other details in the wall itself. In addition, recent changes in interior uses, or in the nature of insulation or interior finishes may result in condensation inside the wall, appearing as efflorescence on the surface. (New masonry, particularly if laid with conventional mortars rich in Portland cement, is subject to efflorescence during the first year or so.) The application of sealers and paint to a brick wall

PRESERVATION DISTRICT DESIGN GUIDELINES

General Maintenance Guidelines

can also serve to trap moisture not only causing the paint surface to fail, but also causing “blowing off” of the surface of the softer bricks. Masonry should be protected from excessive moisture by proper flashing and overhangs. The application of sealers or impermeable paints to previously unpainted surfaces should not be done without the professional advice of a conservator.

Hard Mortar with Soft Brick or Stone

One of the most common errors in maintenance and renovation work on historic masonry buildings is the use of Portland cement-based mortar. Mortars with large amounts of Portland cement have a compressive strength which is commonly much greater than the surrounding brick or stone. Rather than serving to strengthen the wall, they can cause rapid deterioration for a number of reasons. As a masonry wall expands from hotter temperatures, hard mortar tends to cause a concentration of loads on repointed joints, often causing a fracturing (spalling) of the edges of brick or a crumbling of stone.

Historic lime based mortars are softer, and allow the building to expand (and contract). Cement mortars also shrink and crack, whereas lime mortar is able to reseal itself through the slow movement of its components. Finally, cement mortar is less permeable than historic mortars or masonry, thus forcing moisture to penetrate the adjacent brick or stone. This makes the masonry subject both to efflorescence and damage by freezing. Mortar for repainting or rebuilding masonry should never be stronger than the masonry units themselves. It is a common mistake to assume that hardness or high strength is a measure of durability. A good starting point for most buildings constructed in the 19th century is a repointing mortar mix containing a ratio of 3:4:8 (Portland cement: lime: sand).

PREPARING FOR REPAIR WORK

Problems such as leaking gutters, downspouts, flashing, or vapor penetration from the inside should be identified and repaired before working on the masonry itself.

If the building is to be cleaned, this too should occur before minor repair work or repointing. This will enable a better evaluation of the extent of the damage and the proper matching of materials for repairs. On the other hand, problems extensive enough to permit water or chemical intrusion into the wall cavity itself during cleaning should be dealt with on a localized basis prior to cleaning. Then the building should be cleaned and the remaining masonry repaired or replaced, and repointed as required.

CLEANING AND PAINT REMOVAL

For a thorough introduction to the cleaning of masonry structures, refer to “Preservation Brief 1: The Cleaning and Waterproof Coating of Masonry Buildings” and “Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings,” published by the Preservation Assistance Division of the National Park Service. These sources should be consulted before work is undertaken.

The improper cleaning of masonry is a major cause of deterioration of historic buildings. While it may yield positive short-term visual effects, the action can lead to irrevocable material damage. Few buildings, if any, require cleaning in their entirety. The most important guideline is that cleaning should not be undertaken unless necessary to remove excessive localized staining, or a deteriorating paint surface. Cleaning should never be used to remove the natural patina which gives older structures their visual interest and quality.

If it is decided to clean the building, the nature and source of the dirt

PRESERVATION DISTRICT DESIGN GUIDELINES

General Maintenance Guidelines

must be identified, and a series of patch tests conducted to determine the most effective yet least harmful method of cleaning. Proper evaluation of these tests requires a decision on the level of cleanliness desired. A “brand new” appearance is generally inappropriate for an older building and requires overly harsh cleaning methods. Always use the gentlest means possible:

1. *Water:* Low pressure water from a garden hose and use of a natural bristle brush is the preferred method, followed by the use of a mild nontoxic detergent. These often overlooked, simple, cheap, and non-polluting methods are surprisingly effective.
2. *Chemicals:* Chemicals should only be considered after it has been proved soap and water will not work. They are available in a wide range of types with rather specific uses. It is important that all chemicals under consideration are thoroughly tested and allowed to weather in excess of one month to insure that there are no negative side effects, such as discoloration or erosion of the base material. Special precautions must be taken to safeguard adjacent property and parts of the building not being cleaned from chemical pollution.
3. *Mechanical Methods:* Methods using sandblasting, grinders, or sanding disks should never be used. No matter how skilled the operator, erosion of the surface will take place giving it an unsightly appearance and leaving it significantly more susceptible to erosion.
4. *Poultices:* Localized, hard to remove problems such as rust, spray paint, or other deep penetrating stains may be removed by using a poultice. A poultice is made by mixing a solvent with an absorbent material such as talcum, Fuller’s Earth, or Whiting to form a paste which is then held in place in a manner that allows evaporation of the solvent. As the process proceeds, the stain is slowly drawn out of the stone and deposited in the absorbent material (“Pampers,” or shredded paper are often used). The process may need to be

repeated several times and may not be 100% effective.

5. *Removal of Mastic:* In many instances, mastic will have been used to attach newer materials onto the masonry, making it difficult to remove and often leaving stains. If the mastic has become brittle, it may be possible to simply pop it off using a flat chisel, but care must be taken to avoid breaking off part of the surface of the masonry along with it. Chemicals such as acetone can sometimes be used to soften the mastic and allow it to be scraped off. Care should be taken to keep the process from staining surrounding masonry. Applying a poultice a second time may prove effective for removing the remaining stains. If the stains are severe and prove impossible to remove, it may become necessary to replace the damaged stone or brick.

REPOINTING

Repointing is a time consuming, labor intensive and therefore expensive task that is of vital importance for the protection of the building. Poor mortar joints left unattended will lead to much more costly and damaging problems such as the failure of sections of brickwork, or moisture penetration into the interior of the building. Only those areas which require repointing should be repointed. Repointing of the entire facade of a building, especially with a new joint profile, should be avoided.

The following comments are condensed from “Preservation Brief: 2”, published by the Preservation Assistance Division of the National Park Service.

Visual Examination

All repointing work on historic masonry buildings should be preceded by an analysis of the mortar and by an examination of the bricks and

PRESERVATION DISTRICT DESIGN GUIDELINES

General Maintenance Guidelines

the techniques used in the original construction of the wall. For most projects, a simple visual analysis of the historic mortar is sufficient to allow an appropriate match for the new mortar. The exact physical and chemical properties of the historic mortar are not of major significance as long as the new mortar:

- » matches the historic mortar in color, texture, and detailing;
- » is softer (measured in compressive strength) than the brick;
- » is as soft, or softer (measured in compressive strength) than the historic mortar.

A simple method of analyzing the historic mortar to aid in developing an appropriate repointing mortar for many restoration jobs and most rehabilitation work is outlined in the full document “Preservation Brief: 2”.

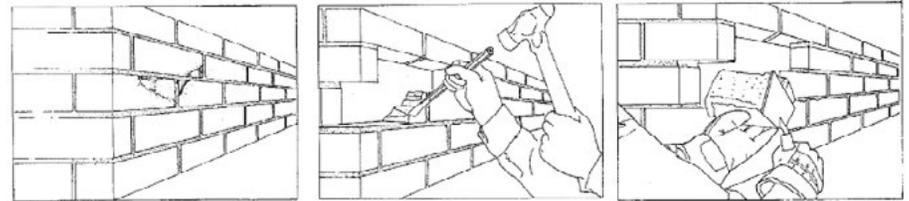
Historic sand was not screened or graded by size as it is today. Therefore, when specifying sand for repointing mortar, consideration may need to be given to obtaining sand from several sources and then combining them in order to approximate the range of sand colors and grain sizes in the historic mortar sample. Pointing styles and the methods of producing them should be examined. It is important to look at both the horizontal and the vertical joints to determine the order in which they were tooled and whether they were the same style. Pointing styles often differed from one facade to another. Front walls often received greater attention to mortar detailing than side and rear walls.

Masonry Replacement

Replacement brick should match the full range of the historic brick rather than a single brick. Within a wall there may be a surprising range of colors, textures, and sizes, particularly with hand-made brick. Although many bricks can be matched from existing stock, they must often be custom-ordered, a lengthy process that can seriously affect the project budget and schedule. The use of recycled brick from demolished

buildings for replacement brick often results in an excellent color and texture match; however, it is important to remember that historic brick was manufactured in varying grades, ranging from high-fired exterior brick to low-fired interior “bat” or “clinker” brick. This low-fired brick was never intended to be exposed to the weather, and, when used for replacement brick on an exterior wall, will deteriorate at a rapid rate, often needing replacement within a year or two. Great care, therefore, should be taken in choosing the proper type of recycled brick.

Replacement of large areas of masonry are to be discouraged. Even with a close material match and careful craftsmanship, it will be very difficult to replace a large section of brickwork without affecting the appearance of the building.



Masonry replacement

Properties of Mortar

In general, mortars for repointing should be softer (measured in compressive strength) than the masonry units and no harder than the historic mortar. This is necessary to prevent damage to the masonry units. It is a common error to assume that hardness or high strength is a measure of durability. Stresses within a wall caused by expansion, contraction, moisture migration, or settlement must be accommodated in some manner; in a masonry wall, these stresses should be relieved by the mortar rather than by the bricks. A mortar that is stronger or harder than the bricks will not “give”, thus causing the stresses to be relieved through the bricks, resulting in cracking and spalling. Stresses can also break the bond between the mortar and the brick, permitting water to penetrate the resulting hairline cracks.

Matching Color and Texture of Mortar

In matching the repointing mortar, the new mortar should match the unweathered interior portions of the historic mortar. The simplest way to check the match is to make a small sample of the proposed mix and allow it to cure; this sample is then broken open and the broken surface is compared with the broken surface of the largest “saved” sample of historic mortar. If it is not possible to obtain a proper color match through the use of natural materials because locally available sands are not a close match to the original sand, it may be necessary to use a modern mortar pigment, and, in fact, some historic mortars did use such additives. Pigments are available as separate ingredients or already mixed with mortar; however, the premixed mortars normally are not suited for use on repointing projects because of their high Portland cement content. Only chemically pure mineral oxides, which are alkali-proof and sun-fast, should be used in order to prevent bleaching and fading.

Execution of the Work

It is seldom necessary to repoint an entire wall of a building. Only those areas in actual need of repointing should be done.

The first step is to thoroughly and carefully clean mortar joints requiring work to a depth of approximately 1” using hand tools only. Power tools such as saws, impact hammers, or disk grinders inevitably result in damaging the brick and should be prohibited.

Just prior to repointing, the joints should be rinsed with a jet of water. At the time of filling, the joints should be damp, but with no standing water present. To minimize shrinkage and insure waterproof joints, they should be filled in 1/4” increments allowing them time between to begin setting up before the next layer is added. When the final layer is thumb print hard, the joint should be tooled to match the historic joint. The mortar should be slightly recessed so as to avoid a visual widening of the joint.

Patching

Many buildings retain their old iron fittings which were used to support awnings, signs or other fixtures. If not seriously obtrusive, these should be retained whenever possible. If they have corroded to the point of damaging the surrounding masonry, they should be removed with great care. Usually the fittings will be anchored in the masonry joints between bricks and will be fairly easy to remove and then repointed. Occasionally, however, they will be anchored directly into a brick or stone necessitating partial removal of the masonry itself. Holes in the stonework may be patched with a composite patching compound manufactured specifically for that purpose. Test samples should be made to insure a close match in color. Poorly done patching can affect the entire appearance of the building.

Treatment of Exposed Party Walls

Often interior walls were built of brick which was inadequately burned in the kiln, and thus is too soft to withstand the weather. Such brick will tend to be easily penetrated by moisture, and eventually suffer from spalling and decay caused by freezing. The mortar may also be very rough, which would tend to leave many channels for the entry of water into the building. The owner should inspect the wall to determine its condition, noting such things as the hardness of the brick, the density and evenness of the mortar, and the overall ability of the wall to shed water.

If the brick is sound, but the mortar is too rough, the joints should be raked out by hand, and repointed in a way compatible with the historic character of the building.

If the brick is soft, or otherwise too rough to be left exposed, a decision has to be made whether the wall should be 1) repointed, 2) resurfaced with an entirely new width of bricks over the old surface, or 3) covered with stucco.

Wood

CAUSES OF DETERIORATION

Most problems with wood are caused by moisture, insect attack, or excessive wear. All the problem areas should be identified, their causes determined, and the proper steps taken to repair them. Paint failure should not be mistakenly interpreted as a sign that the wood is in poor condition and therefore unable to be repaired. The wood itself is frequently in sound condition beneath unsightly paint or only in need of slight repair. To test for the soundness of wood, poke the areas in question with an ice pick or awl and lift up. Decayed wood lifts up in short irregular pieces, while sound wood separates in long fibrous splinters.

The following recommendations are adapted from “Preservation Briefs: 9, 10, & 11”, published by the Preservation Assistance Division of the National Park Service. These sources should be consulted before work is undertaken.

REPAIR AND REPLACEMENT

Partially decayed wood can be patched, built up, chemically treated or consolidated and then painted to achieve a sound condition, good appearance, and greatly extended life. To repair wood showing signs of rot, it is advisable to dry the wood; remove all paint, wood filler, and caulking; carefully apply a fungicide such as pentachlorophenol (a highly toxic substance) to all decayed areas; then treat with two or three applications of boiled linseed oil (24 hours between applications). Afterward, fill cracks and holes with putty; caulk the joints between the various wooden members; and finally prime and paint the surface. Partially decayed wood may also be strengthened and stabilized by consolidation, using semi-rigid epoxies which saturate porous decayed wood and then harden. The consolidated wood can then be filled with

a semi-rigid epoxy patching compound, sanded and painted.

Where wood components are so badly deteriorated that they cannot be stabilized, it is possible to replace the deteriorated parts with new pieces. These techniques all require skill and some expense, and can be accomplished by cutting the decayed piece back to sound wood; splicing in a new piece, using a waterproof resorcinol-formaldehyde glue, and shaping and sanding the new piece to match the old exactly. In some cases, missing edges can be filled and rebuilt using wood putty or epoxy compounds. When the epoxy cures, it can be sanded smooth and painted with an oil-based primer and two coats of paint to achieve a durable and waterproof repair.

Storefront Reconstruction in Wood

An unfortunate trend in storefront design is the construction of a plywood pseudo Victorian shop front. They are often constructed poorly, using plywood butt-end joints in the horizontal and vertical directions. Within two years, one can usually find that the paint at every joint has separated from the wood and begun to curl, exposing raw wood. In time the plywood will begin to warp at these joints and pull away from the supporting structure. There is unfortunately no cure for this problem. In essence, plywood has been asked to substitute for cast iron or solid pieces of wood that historically left no exposed joints.

Wood siding traditionally has repelled water through overlapping shingles, or capped siding, vertical siding with tongue and groove joints, or vertical siding with butted joints covered by wood battens, each backed by wood sheathing. Even Texture 111 plywood should utilize 2”x 4” blocking at horizontal seams which in turn should employ vertical shiplap joints or galvanized or aluminum flashing. Vertical joints in Texture 111 plywood are normally either shiplapped with the stud acting as a reverse board and batten, or covered with a vertical batten. Where these techniques are ignored, water will penetrate and

PRESERVATION DISTRICT DESIGN GUIDELINES

General Maintenance Guidelines

the facade will have to be replaced at significant cost. The preferred way to construct these “piers” and fascia is to use solid wood pieces cut to appropriate lengths and sealed in an acceptable fashion. Molding strips should be primed on the back as well as front surfaces. While the initial cost will be higher for such an installation, the cost is more than amortized over the life of the storefront.

Repainting

Wood has historically been painted to deter the harmful effects of weathering (moisture, UV rays from the sun, wind, etc.) as well as to define and accent architectural features. Repainting exterior woodwork is thus an inexpensive way to provide continued protection from weathering and to give a fresh and historically compatible appearance to the building.

Removal and Repair

As a general rule, removing paint from historic exterior woodwork should be avoided unless absolutely essential. For example, conditions such as mildew, excessive chalking, or staining (from the oxidization of rusting nails or metal anchorage devices) generally require only thorough surface cleaning prior to repainting. Inner-coat peeling, solvent blistering, and wrinkling require removal of the affected layer using mild abrasive methods such as hand scraping and sanding. If there are many scraped areas where thick paint layers leave an edge, these may be “feathered” or flattened using an orbital sander.

In all of these cases of limited paint deterioration, after proper surface preparation the exterior woodwork may be given one or more coats of a high quality exterior oil finish paint. If painted wood surfaces display continuous patterns of deep cracks or if they are extensively blistered and peeling so that bare wood is visible, the old paint should be completely removed before repainting. (Peeling to bare wood - the most common type of paint problem - is most often caused by excess interior or exterior moisture that collects behind the paint film. The

first step in treating peeling is to locate and remove the source of moisture. If this is not done, the new paint will simply peel off).

Acceptable methods for total paint removal include such thermal devices as an electric heat plate with scraper for flat surfaces such as siding, window sills and doors, or an electric hot-air gun with profiled scraper for solid decorative elements, such as gingerbread or molding. Open flame “blow torches,” however, should never be used. Chemical methods play a more limited, supplemental role in removing paint from historic exterior woodwork; for example, caustic or solvent-base strippers may be used to remove paint from window muntins where thermal devices could easily break the glass. Detachable wooden elements such as exterior shutters, balusters and columns, can probably best be stripped by means of immersion in commercial dip tanks because other methods are too laborious. All elements should be clearly marked to insure that they can be returned to their proper places. Care must be taken in rinsing all chemical residue off the wood prior to painting or the new paint will not adhere.

If the exterior woodwork has been stripped to bare wood, priming should take place within 48 hours (unless the wood is wet, in which case it should be permitted to dry before painting); application of a high quality oil type exterior primer will provide a surface over which either an oil or latex top coat can be successfully used.

Metals

Metal is found in the decorative cornices and brackets of the Victorian and early 20th century storefronts. As with wood, all metal architectural features, such as columns, capitals, window hoods, cornices, storefronts, etc., should be identified, retained and preserved along with their finishes.

Prior to starting any work, it is necessary to identify any problems causing deterioration and repair them. It must also be determined what metal each element is made of and its conditions so a proper treatment can be prescribed. Architectural elements were fabricated using cast iron, bronze, copper, tin, galvanized sheet iron, cast zinc, and stainless steel. Determining metallic composition can be a difficult process, especially if components are encrusted with paint.

Most of the historic metalwork in Cumberland is either cast iron or galvanized sheet iron, although bronze can be found in a few turn of the century buildings and aluminum appears on storefronts commencing in the 1930's. The following comments are based upon "Preservation Brief: 11", published by the Preservation Assistance Division of the National Park Service and upon field experience.

GALVANIZED METALS

The cornices of commercial buildings are often in the style of the Italian Renaissance or some other classical revival style. Reflecting as they do the changing tastes of late 19th century America, they are usually more imaginative than historically accurate. While they are often thought to be wood or stone, nearly all of them are actually made of thin sheets of galvanized iron or sheet steel, bent and hammered into three-dimensional architectural forms. The galvanizing is a coating of zinc applied to prevent rusting. The stamped sheets are usually fastened to wooden backing with small-headed nails. To clean

stamped sheet metal, you can use a rotary wire brush inserted in an electric drill. For details this should be supplemented by a hand-held wire brush, paint scraper, and a gouging tool like a pen knife. Don't try to shake off loose paint by banging on the metal, for this may break old solder joints. Unlike cast iron, never allow stamped metal or galvanized sheet iron to be sandblasted.

Clean the surface of paint flakes and dust. An air compressor and hose like that used for spray painting is the quickest and most thorough method. One can also use a clean, dry paint brush, a rag, or even a vacuum cleaner. Special zinc paints must be used as a primer before painting the outer coats. (Rustoleum, a rust-inhibiting primer often used, is not a good choice). Be sure that the primer used is compatible with the finish paint. If possible, prime the back of the metal also. Paint with two finish coats of flat, oil base, alkyd paint. Flat paint is now thought to be the longer lasting, and its non-glare quality also helps bring out the designs in the stamped metal. Stamped metal facades were usually painted a single color, resembling stone. Tans or grays were used, sprinkled with sand to give a more stone-like appearance.

BRONZE

Bronze storefronts can be cleaned by a variety of methods; since all cleaning removes some surface metal and patina, it should be undertaken only with good reason (such as the need to remove encrusted salts, bird droppings or dirt). Excessive cleaning can remove the texture and finish of the metal.

Since this patina can protect the bronze from further corrosion, it should, as a rule, be retained wherever possible. If it is desirable to remove the patina to restore the original surface of the bronze, several cleaning methods can be used: chemical compounds including rottenstone and oil, whiting and ammonia, or precipitate chalk and ammonia, can be rubbed onto bronze surfaces with a soft, clean cloth

PRESERVATION DISTRICT DESIGN GUIDELINES

General Maintenance Guidelines

with little or no damage. A number of commercial cleaning companies successfully use a combination of 5% oxalic acid solution together with finely ground India pumice powder. Fine glass-bead blasting (or peeling) and crushed walnut shell blasting also can be acceptable mechanical methods if carried out in controlled circumstances under low (80-100 psi) pressure. Care should be taken to protect any adjacent wood or masonry from the blasting. Other metals such as lead, copper, and zinc should likewise not be cleaned in that they develop their own protective patina with age.

CAST IRON

Cast iron storefronts are usually encrusted with layers of paint which need to be removed to restore crispness to the details. Where paint build-up and rust are not severe problems, hand scraping and wire-brushing are viable cleaning methods. While it is necessary to remove all rust before repainting, it is not necessary to remove all paint. For situations involving extensive paint buildup and corrosion, mechanical method such as low-pressure gentle dry grit blasting (80-100 psi) can be effective and economical, providing a good surface for paint. Masonry and wood surfaces adjacent to the cleaning areas, however, should be protected to avoid inadvertent damage from the blasting. It will be necessary to recaulk and putty the heads of screws and bolts after grit blasting to prevent moisture from entering the joints.

Cleaned areas should be painted immediately after cleaning with a rust-inhibiting primer to prevent new corrosion. Before any cleaning is undertaken, local codes should be checked to ensure compliance with environmental safety requirements. Storefronts utilizing softer metals (lead, tin) sheet metals (sheet copper), and plated metals (tin andterneplate) should not be cleaned mechanically (grit blasting) because their plating or finish can be easily abraded and damaged. It is usually preferable to clean these softer metals with a chemical (acid

pickling or phosphate dipping) method. Once the surface of the metal has been cleaned of all corrosion, grease, and dirt, a rust-inhibiting primer coat should be applied. Finish coats especially formulated for metals, consisting of lacquers, varnishes, enamels or special coatings, can be applied once the primer has dried. Primer and finish coats should be selected for chemical compatibility with the particular metal in question.

METAL REPAIR AND REPLACEMENT

The nature of the repair will depend on the extent of the deterioration, the type of metal and its location, and the overall cost of such repairs. Patches can be used to mend, cover, or fill a deteriorated area. Such patches should be a close match to the original material to prevent galvanic corrosion. Splicing (replacement of a small section with new material) should be undertaken on structural members only when temporary bracing has been constructed to carry the load. Reinforcing (bracing the damaged element with additional new metal material) can relieve fatigue or overloading in some situations.

To refasten loose metal components, use long dip-galvanized nails with small stove-bolt heads in order to avoid a mixture of metals that may set up a corrosive electrolytic reaction. At the same time, check the wooden backing material; if water, dry rot, or termites have weakened it, it will be necessary to remove some of the stamped metal sheets and rebuild the wooden sections. The top of the storefront should be securely flashed to keep water from seeping behind the metal. Flashing should be of galvanized metal. Caulk all seams between components with long-lasting architectural-grade oil based caulk. Sometimes, an architectural element may be completely missing or too deteriorated to be repaired, and must therefore be replaced. Many metal elements were mass produced and it may be possible to find a compatible component in a salvage yard.

PRESERVATION DISTRICT DESIGN GUIDELINES

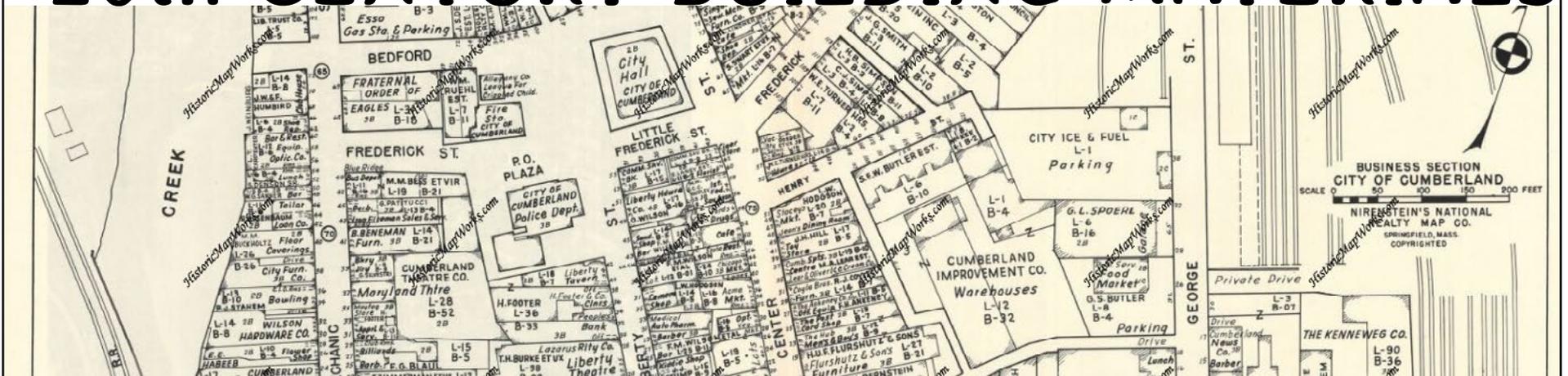
General Maintenance Guidelines

Failing this, reproduction is the next step. Metal elements can be made in their original materials such as cast iron or galvanized sheet metal. Reproduction of cast iron units is often difficult and expensive. Less costly methods that have proven successful employ such materials as aluminum, wood, and plastic (using vacuum-formed process similar to that used by sign makers today), painted to match the metal. Simple sheet metal forms can be recreated at a sheet metal shop. Complicated details can be done by removing an existing piece that matches the missing one, making a plaster mold of it, then using the mold to create a fiberglass replica.

At some point, if substantial sections of the original storefront are missing or damaged beyond repair, particularly where inadequate documentation of the original condition exists, a decision based upon cost and historical accuracy will need to be made as to whether to attempt a recreation or to compose a proportionally compatible, but contemporary storefront. This decision should be based upon the criteria set forth in the commercial storefront section of these guidelines.

APPENDIX B

20th CENTURY BUILDING MATERIALS



20th Century Building Materials

Twentieth-century materials like structural glass and metal siding, some of which the Historic Preservation Commission encourages to maintain and restore, are less understood than traditional wood, stone, and brick construction. This section is intended to provide an introduction to these “newer” 20th century materials and to provide some general maintenance guidelines for property owners dealing with building materials most common to the District. This appendix is not intended to encourage the use of many of these materials, as they are often incompatible with historic materials. It is crucial that property owners consult with the Preservation Coordinator and with the HPC before considering the use of replacement material.

Asbestos Cement

ROOFING

Asbestos cement was developed in the early 20th century when manufacturers began reinforcing Portland cement with asbestos fibers. This created a fire-resistant and durable material. In its early history, it was primarily used as insulation for heat generating equipment such as boilers.¹

Asbestos-cement sheets were first developed and produced in 1907. It was around this time that shingles and panels for roofs and walls began to be manufactured in the United States.² The use of Asbestos-cement as a roofing material was promoted by the National Board of Fire Underwriters, who, in 1916 underwent a campaign to advocate for the elimination of wood shingles, which were considered a fire hazard.³

By the 1920s, asbestos-cement roofing shingles were available in a variety of colors including grey, red and blue-black. These colors were designed to mimic slate and terracotta tiles.⁴

SIDING

Asbestos cement siding became popular in the first half of the 20th century. The earliest versions of this product consisted of individual shingles which were produced in square, rectangular, and hexagonal forms. In the late 1930s, long planks resembling weatherboard were produced and gained popularity. These early siding products had a smooth finish, but by the 1940s a product with a wood grained finish was produced and proved to be extremely popular.⁵



Asbestos siding (118 Hanover Street)

Asbestos siding was produced in a variety of colors. Shades of white, gray-pink, and gray-green were the most popular colors in the earlier years of asbestos siding production. In the 1950s, during the housing market boom in the United States, manufacturers began to offer the siding in a wider variety of colors. Deep browns, green, and coral were popular choices during that time. Asbestos siding was also frequently painted as homeowners tired of their color selections over the years.⁶

Asbestos siding and roofing products remained popular through the 1970s. Their use and production steeply declined after that time, as the United States Environmental Protection Agency began to regulate asbestos-containing materials.⁷

Asphalt

Asphalt roofing was developed in the mid-19th century. Early versions of the product were produced in the form of roll-roofing. These rolls were produced by coating sheets of felt with a bituminous substance, such as pine tar. Aggregates, such as cinders, gravel, crushed stone, and sand, were pressed into the tarred surface. The long strips of the product were sold in rolls, and installed on roofs as overlapping strips.⁸

By 1903, hand-cut asphalt shingles were gaining popularity. Rectangular and hexagonal shapes were the most popular, and generally, the roofer installing the product would custom cut the shingles from the roll roofing by hand. As the industry developed between 1900 and 1920, manufacturers introduced pre-cut asphalt shingles. Shingle sizes and shapes were became quite varied, and by the 1920s shingles were available in angular forms, curved and scalloped forms, and with random-cut ends to create a rustic look. The multi-tab strip shingle, which was a single shingle with notches to create the look of multiple shingles, was developed during this period.⁹

In the 1930s, with the onset of the Great Depression, manufacturers were forced to cut back production because of a general decrease in building in the country. Around that time, shingle dimensions and shapes became standardized, while the range of colors and textures in production increased. Textured shingles were popular in the 1940s and 50s, and blue was the most popular color (Forrest service and Jester).¹⁰

Cast Stone

Cast stone is similar to concrete blocks, in that it is made from a highly refined form of concrete formed to mimic stone. It was generally seen as a cheaper alternative to natural stone. Cast stone blocks are formed from Portland cement and a mixture of fine and coarse aggregates and

is manufactured as veneers, blocks, and various decorative elements.¹¹

Cast stone began to become commercially available in the late 1860s, as the demand for concrete products increased after the Civil War. By the late 1920s, cast stone was available in various formulations to mimic many different types of natural stone. Construction was limited during the Great Depression and demand for cast stone dropped during the 1930s.¹²

Cast stone was generally used as if it were natural stone. It can be seen in a variety of applications including water tables, lintels, window sills, steps, quoins, belt courses, and other ornamental applications. It was used in residential as well as commercial and institutional buildings.¹³



Cast Stone (150 North Mechanic Street.)

Concrete Block / CMU

Concrete block, or CMU (Concrete Masonry Unit), is a ubiquitous product. These pre-cast blocks of concrete are produced from a mixture of Portland cement and aggregates. The pre-cast blocks are generally hollow, with two to three interior voids. The CMU blocks we know today were developed ca. 1900 and have been consistently in use in American building construction since that time. CMU saw steady growth in popularity and use from its development at the turn of the century through 1920. In the early years, different manufacturers produced concrete blocks in various sizes, however, by 1924, a collection of different concrete block manufacturer associations agreed

on a standard size of 8-by-8-by-16 inches. By 1930, that size was by far the most common. As their popularity increased, improvements to their design and manufacture were made, including the introduction of lighter weight aggregates such as pumice and industrial byproducts including slag and cinders.¹⁴

Concrete blocks gained popularity because they were inexpensive and easier and faster to install than traditional masonry materials such as brick and stone.

Early CMU block manufacturing machines made blocks with decorative faces which imitated other materials like stone and brick or featured decorative elements like scrolls, wreaths, and roping in relief. The most popular decorative CMU blocks during the period spanning 1900 to 1930 was a rusticated block which imitated quarry-faced ashlar. After the 1930s, utilitarian plain-face blocks became the most popular.¹⁵

In the early 20th century, concrete blocks were commonly used for foundation and basement walls and as partition walls. Decorative rock-faced blocks were commonly used for foundations visible from the exterior, while plain-faced blocks were generally used for partitions and exterior walls. Such walls made from plain-faced blocks were covered with other materials such as plaster for interiors and stucco for exteriors.¹⁶

Metal Hardware

STEEL

Stainless steel was developed at the turn of the 20th century. In the late 1920s and early 1930s, stainless steel products began to be marketed for architectural purposes. Such products included stainless steel trim, hardware, elevator and entryway doors, as well as decorative spandrel

panels for exterior use in store fronts and skyscrapers.¹⁷

ALUMINUM

The earliest recorded American use of aluminum for an architectural purpose was a pyramidal aluminum cap which was cast for the Washington Monument in 1884, however, the manufacturing process was cumbersome and costly and wide scale use of the metal did not occur until the early 20th century, at which time processes for extruding aluminum made it possible to fabricates windows, doors, handrails and similar elements. These aluminum products flooded the market in the 1920s and steadily gained popularity. It was immensely popular in the Art Deco and Streamline Moderne styles.¹⁸

Aluminum was also used in numerous other architectural applications including spandrel panels and hardware for curtain wall construction, store front elements, window sashes and frames, trim, railings, grilles, and signs.¹⁹

Metal Siding

STEEL

The first patent for steel or “sheet-iron” siding was granted in 1903. In its early inception, it was used on a limited basis, as it was prone to rusting due to exposure to weathering. An Indiana machinist, Frank Hoess, sought to improve upon the steel siding by manufacturing it with interlocking flanges on the top and bottom to help seal out moisture. He patented his steel clapboard siding in 1939, and it was used in some small housing developments around that time, however, the onset of World War II placed a huge strain on the steel industry and the development and use of steel siding was stopped.²⁰

ALUMINUM

After the War, the housing shortage revived interest in the metal siding industry. Around 1946, Hoess began producing his interlocking clapboard siding in aluminum rather than steel, as the material was lighter weight and more resistant to weathering. His product was generally installed in its raw form and left to weather or was primed and painted as wood would be. In 1947, Jerome Kaufman invented a process produce aluminum siding with a baked enamel coating and formed the Alside Company. In the early years, the siding was produced in a limited color scheme including white, gray and cream with additional pastel hues introduced as the products became more popular. The siding was produced in both smooth and textured surfaces, and accessories in aluminum such as soffits and trim were also produced.²¹

Aluminum siding was regarded as an inexpensive and durable material that could be installed easily and quickly. Manufacturers promoted aluminum siding as resistant to rot and fire. As the post-war demand for new houses declined, manufacturers marketed



Aluminum siding at 49-51 North Centre Street

aluminum siding installation as a method to modernize buildings with old, “outdated” wooden siding. The use of aluminum siding peaked in the 1970s, as vinyl siding was popularized in the mid-1960s and quickly began to surpass aluminum as the preferred low-cost, low-maintenance siding product.²²

Metal Windows

STEEL

Metal windows were available as early as 1860 in the United States but did not become largely popular until after 1890. Advancements in technology around that time allowed the mass production of rolled steel windows which allowed them to be produced for a cost that could compete with conventional wood windows. The products were popular for their low cost, low maintenance needs, and fire resistance.



Steel upper-story windows at
44 Baltimore Street

Steel windows were popular for industrial buildings at the turn of the 20th century and were also frequently used in domestic buildings and commercial properties through the mid-20th century and through the 1960s.²³

ALUMINUM

Aluminum windows became popular in the United States in the early 20th century. Aluminum windows were regarded as a light-weight alternative to steel and came to be regarded as more durable than conventional wood windows.

Structural Glass

Structural glass is the general term for colored opaque architectural glass slabs sold under a variety of common trade names including Carrara, Vitrolite, Opalite, Glastone, and Sani-Onyx. Structural glass was first developed around 1900 and was marketed for its sanitary properties. Because it was nonporous and could be produced in large

PRESERVATION DISTRICT DESIGN GUIDELINES

20th Century Building Materials

sheets, it was desirable for uses in aseptic conditions such as in hospitals. Structural glass was generally used in utilitarian applications during the first two decades of the 20th century – it was commonly used as wainscoting and flooring in bathrooms, corridors, laboratories, and operating rooms, as well as for table tops and bank counters.²⁴

Prior to the late 1920s, the majority of structural glass being produced in the country was available in black or white. In the 1930s, multiple manufacturers began to produce the product in a range of colors, and by the late 1930s, more than 30 colors were available. In the earlier years, satin finishes in soft colors were the most popular, however, by the 1930s glossy finishes in vivid tones were in style.²⁵

Structural glass achieved the peak of its popularity in the 1930s and 40s as Art Deco, Art Moderne, and Modernist were the height of fashion. The material was sometimes used as in spandrel applications in curtain wall construction but was also extensively marketed for modernizing the exteriors of existing storefronts and commercial buildings.²⁶

Terra Cotta Tile

Fired clay has been in use for pottery and building construction since ancient times. Architectural terra cotta production began in the United States in the late 1860s. While terra cotta tiles were a popular roofing material in some areas of the United States from colonial times through the 19th century, modern use of terra cotta tile generally focuses on



Structural glass storefront at
24-26 Centre Street

cladding and decorative applications.²⁷

Changes in building technology in the 1890s allowed the development of skeleton framed buildings which required a cladding system. Terra cotta was a popular and relatively inexpensive material for spandrel panels, mullions, belt courses, and cornices. These applications were popular in the 1910s and 20s. At the same time, individual ornamental elements were developed for smaller scale applications on storefronts and high-rise buildings.²⁸

Vinyl

SIDING

Vinyl siding was developed in the early 1960s. The product is formed by extrusion and is designed to imitate wooden clapboard siding. The first vinyl siding products were produced by Crane Plastics, a manufacturer in Columbus, Ohio.²⁹

In the early years of its production the blending of colors was done manually. It was a difficult process which resulted in an inconsistently colored product. Beginning around 1970, production methods and formulations were changed. This resulted in a cheaper product which became available in a wide range of colors which helped to increase the product's popularity.³⁰

By the late 20th-century, vinyl siding had generally come to replace aluminum siding as the preferred low-cost, low-maintenance siding in the United States.



Vinyl siding at 607 Washington Street

WINDOWS

Vinyl windows were first produced in Germany in 1954. They were developed due to post-war wood shortages and high costs of aluminum in the country at that time. Vinyl windows were produced in the United States in the mid-1960s but did not gain widespread popularity until the mid to late-1970s. Vinyl windows were promoted for their insulating capacity and became popularized due to their competitive price with wood and metal windows.³¹



Vinyl window replacements on 138-140
Polk Street

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PRESERVATION DISTRICT DESIGN GUIDELINES

Glossary of Terms

A

Art Deco - A style of decorative design, characterized by asymmetry, geometrical forms, and (in interiors) bold colors. Popular in the first quarter of the twentieth century.

B

Baluster - An upright, often vase-shaped, support for a handrail (e.g., on a stairway or porch).

Balustrade - A series of balusters with a handrail.

Bargeboard - An ornately curved board attached to the projecting edges of a gable roof; sometimes referred to as verge boards.

Bay Window - An alcove of a room projecting from an outside wall and having its own windows.

Belt Course - A narrow horizontal band projecting from the exterior walls of a building, usually defining the interior floor levels.

Belvedere - A small tower or turret built on the roof of a house for the sake of the view.

Bracket - A support element under eaves, shelves or other overhangs; often more decorative than functional.

Bungalow - A small low house, usually one-story, with one or several porches; best known for craftsmanship (as in the Arts and Crafts movement) and for use of natural materials.

Buttress - A projecting structure of masonry or wood for supporting or giving stability to a wall or building.

C

Cantilever - A projecting beam or part of a structure supported only at one end.

Capital - The top decorated member of a column or pilaster crowning the shaft and supporting the entablature.

Carpenter Gothic - Gothic Revival structures made of wood and elaborately trimmed with “gingerbread” (ornately scrolled woodwork).

Castellated - Having battlements or turrets, like a medieval castle.

Chevron - A V-shaped decoration generally used as a continuous molding.

Classical - Pertaining to the architecture of ancient Rome and Greece.

Column - A cylindrical pillar.

Corbelled - Furnished with a bracket or block projecting from the face of a wall to bear weight, generally supporting a cornice, beam, or arch.

Corinthian (order) - The most ornate of the classical orders of architecture: characterized by a slender fluted column with a bell-shaped capital decorated with stylized acanthus leaves.

Cornices - Projecting ornamental molding on top of a building or wall.

Crenellated - Indentions for defense or decoration, as along the top of the lower slopes of a gambrel or mansard roof.

D

Dentils - Small rectangular blocks in a series - like teeth - usually on a molding.

Doric (Order) - The oldest and simplest of the classical orders of architecture; characterized by heavy fluted columns with no base, plain saucer-shaped capitals, and a bold simple cornice.

Dormer - A vertically set window on a sloping roof; also, the roofed structure housing such a window.

E

Eaves - The projecting overhang at the lower edge of a roof.

Eclectic - Composed of elements selected or chosen from several sources.

Elliptical - Shaped like a flattened circle.

Entablature - In classical architecture, the part of a structure between the column capital and the roof or pediment; comprised of the architrave, frieze, and cornice.

Eyebrow Window - A small window in an attic story.

F

Facade - The outward architectural features of a structure.

Fanlight - A semicircular or semielliptical window above a door.

Fascia - The flat band or board around the edge of a roof or a part of the entablature.

Fenestration - The arrangement of windows in a wall.

Finial - An ornament at the top of a spire, gable, or pinnacle.

G

Gable - The triangular wall segment at the end of a ridged roof.

Gambrel - A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

Gingerbread - Pierced curvilinear ornament executed with the jig saw or scroll saw, used under the eaves of roof. So called after the sugar frosting on German gingerbread houses.

H

Half-Timbering - A wall construction in which the spaces between members of the timber frame are filled with brick, stone, or other material.

Hipped roof - A roof with four uniformly pitched sides.

Hood molding - A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.

I

Integrity - The ability of a property to convey its historic significance through the retention of location, design, setting, materials, workmanship, feeling, and association.

Ionic (Order) - An order of classical architecture characterized by a capital with spirals used for ornament.

Iron lace - Decorative, lacy patterns formed in cast iron and used for railing.

PRESERVATION DISTRICT DESIGN GUIDELINES

Glossary of Terms

L

Lancet - A narrow pointed arch.

Leaded glass - Small panes of glass which are held in place with lead strips; the glass may be clear or stained.

Lintel - A beam over an opening in a wall or over two or more pillars.

Loggia - The Italian word for veranda.

Low-relief - Sculpture in which the figures project only slightly from the background (also known as bas-relief).

M

Mansard roof - A roof that has two slopes on all four sides.

Medallion - An oval or circular design or carving.

Modillion - An ornamental bracket or console used in series under the cornice of the Corinthian order and others.

Molding - A continuous decorative band that is either carved into or applied to a surface.

Mullion - A vertical member separating (and often supporting) windows, doors, or panels set in a series.

N

Neoclassic - A revival or adaptation of a classic style of architecture.

O

Order - Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g., Doric, Ionic, Corinthian, Composite, Tuscan).

Oriel - A large bay window, usually supported by a corbel or bracket.

P

Palladian window - A three-part window opening with a large arched central light and flanking rectangular side lights.

Pediment - A wide, low pitched gable surmounting the facade of a building in a classical style; also, any similar triangular crowning element used over doors, windows, and niches.

Pilaster - A shallow column attached to a wall.

Pitch - The angle of slope.

Porte cochere - A large covered entrance porch through which vehicles can drive.

Portico - A large porch having a roof, often with a pediment supported by columns or pillars.

Pressed metal - Thin sheets of metal molded into decorative designs and used to cover interior walls and ceilings.

Q

Quoin - Units of stone or brick used to accentuate the corners of a building.

R

Reveal - The vertical side of a door or window opening between the frame and the wall surface.

Rustication - Masonry cut in massive blocks separated from each other by deep joints.

PRESERVATION DISTRICT DESIGN GUIDELINES

Glossary of Terms

S

Sash - A frame in which the panes of a window are set.

Setback - An architectural expedient in which the upper stories of a tall building are stepped back from the lower stories, designed to permit more light to reach street level. Also, the line drawn parallel to the street or lot line and at the required depth as defined in the municipal zoning ordinance.

Shaft - The main part of a column between the base and the capital.

Sidelight - Narrow windows on either side of a door to admit light.

Spandrel - The triangular space between adjacent arches and the horizontal molding, cornice or framework above them; in skeleton frame construction, the horizontal panels below and above windows between the continuous vertical piers.

Stained glass - Colored glass.

T

Terra-cotta - A fine-grained, brown-red fired clay used for roof tiles and decoration.

Tracery - The cured mullions or bars of a stone-framed window. Also, ornamental work of pierced patterns in or on a screen or window.

Transom - A narrow horizontal window over a door or part of a door. Turret - A small, slender tower usually at the corner of a building.

V

Veranda - A roofed open gallery or porch. Verge board - See bargeboard.

W

Wattle and daub - A method of construction with thin branches (wattles) plastered over with clay mud (daub).

Weatherboard - Clapboard; wooden siding.

Glossary taken from the following sources:

Baldwin, Helene, and Joy Douglas, *The ABCs of American Architecture: A Study of the Washington Street Historic District, Cumberland, Allegany County, Maryland*, Produced by Cumberland Historic Preservation Commission, Cumberland, Maryland, through a grant by National Endowment for the Humanities, 1983.

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