



Preservation District Design and Preservation Guidelines for Cumberland, Maryland

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NOTICE

The Guidelines set forth herein have been developed to assist the Historic Preservation Commission, the staff of the Department of Community Development, and the public at large in the preservation and safeguarding of Cumberland's historical heritage. The application of the Guidelines will necessarily require the Commission to exercise its judgment to best effectuate the purposes of the Historic Preservation Commission. Accordingly, the Commission may, in the exercise of its discretion, decide on a restrictive or lenient interpretation of the Guidelines as reasonably necessary to fulfill its mission.

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Introduction

Purpose

The objectives of this handbook are threefold: (1) to help you, the owner of a historic building, understand the most appropriate maintenance and rehabilitation practices to preserve your property; (2) to recommend general design guidelines for additions and new freestanding construction that will help preserve the historic qualities of your neighborhood; and (3) to serve the Cumberland Historic Preservation Commission as a reference manual in applying consistent criteria to its judgments regarding building permit applications within the Historic Preservation District.

The Commission and its staff will consistently reference this handbook, both to help make their own decisions as well as to advise property owners on appropriate courses of action. Applicants who study the handbook closely and consult with the Commission staff prior to submitting their project plans, will be more assured that their proposals will comply with the objectives of the city's preservation ordinance.

The public purpose of the City's historic preservation ordinance is to ensure the preservation of Cumberland's special character and the retention of property values by encouraging property owners to repair and maintain their properties in ways sensitive to the building's original style and methods of construction. *The purpose is NOT, however, to force owners to restore their property to its original appearance.* In addition, this handbook presents guidelines for the construction of additions to existing buildings and for new free-standing construction within the Preservation District.

The City of Cumberland has recognized its preservation district as an important conveyor of the city's rich architectural heritage. As such, it has been judged as a special place and part of the city's public legacy worth conserving. That heritage is conveyed not only by the richly stylized houses on Washington Street built for the city's affluent, but by the commercial downtown, and by the streetscapes of modest vernacular houses built for its working families.

It should be understood that the handbook's guidelines are based conceptually upon the *Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings*. These 10 general principles (see Appendix A) should be thought of as guideposts for determining the appropriateness of various repair, renovation and maintenance approaches. This handbook amplifies the intent of the *Secretary's Standards* with guidelines that address particular local conditions. In no case, however, is it the intent of this handbook to contradict the *Secretary's Standards*.

Defining "Historic Preservation"

Historic preservation has mistakenly earned a reputation as the painstaking (and expensive) restoration of a building to its original condition. This, in fact, is rarely the reality. Rather, historic preservation, as a philosophy and professional field, embraces a whole range of acceptable approaches, the appropriateness of each depending upon the condition, usage, age, significance, and financial disposition of the property in question. For more detail, see Appendix A for a definition of these various approaches. The "pure restoration" approach, for example, is but one option taken by some individuals or institutions who chose voluntarily to restore their property as authentically as possible to a certain period of time. Even then, the restoration is rarely "pure" in the sense of disallowing the introduction of modern systems and utilities.

In reality, the most common preservation approach is called "rehabilitation," the process of upgrading the inner workings of a building to meet contemporary needs while preserving its essential historic character. Unlike pure 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 historic districts of Cumberland.

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. Creation of the district occurred, in part, as a reaction to the demolition of many historic buildings in the downtown during the federally-supported Urban Renewal era of the 1960s and early 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 charges to the Authority was the formulation 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.

Social and Economic Benefits of Preservation

In a city where the vast majority of its building stock dates from the late 19th to early 20th century, the presence of heritage is as tangible as the building next door. While that building likely isn't considered an historic landmark, or the work of a master craftsman, or the setting of a famous historic event, it does likely contribute to the overall character of the block, to a sense of place within the city. In that respect, many of the anonymous "buildings next door" form something greater than the sum of their parts. They contribute to the city's overall sense of itself, which is part of Cumberland's cultural inheritance from its rich past.

Besides being something of a common legacy, older buildings and neighborhoods offer practical applications. They are established resources with existing infrastructure, often of workmanship and materials superior to modern construction. As such, the cost of rehabilitation often compares very favorably with new construction in undeveloped areas. Experience in numerous communities across the country has shown time and again in recent decades that revitalized historic neighborhoods improve the municipal tax base, help stabilize or improve social conditions, and act as magnets to businesses looking for a healthy community climate in which to establish or relocate a business.

The Role of the Historic Preservation Commission

The Historic Preservation Commission, as appointed by the Mayor and confirmed by the City Council, acts to review Historic Area Work Permit applications for work within the city's Preservation District. Permits will be issued for those projects that have been determined by the Commission as meeting the intent of the guidelines contained within this handbook. The Commission and its staff also serve to provide technical guidance to property owners with questions regarding design and maintenance issues, as well as direction in seeking financial assistance for rehabilitation projects.

The Commission meets each month in City Hall. Its meetings are public sessions open to all members of the public, although persons wishing to have their project reviewed must apply ahead of time to the Commission staff, located in City Hall, in order to be scheduled in advance for the agenda.

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 Commission 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.

Assessing the Design Integrity of Your Building

When planning your project, avoid getting immediately into the details. First, ask yourself what is the general style or character of your 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 setback, roof and cornice shape, building height, wall openings and stylistic details, help define its overall style or character. Consult the Historic Preservation Commission staff for advice if no historic views can be found. Next, try to assess the amount of "historic fabric" (i.e., original or older features) that remains intact. In general, the more that survives for repair and maintenance the better.

Historic Design Survives: If the original design remains largely intact, then preservation of that appearance is the best recommended approach—and the one most likely to win approval from the Historic Preservation Commission.

Historic Design Partially Altered: If the building has been only partially altered, some of its original features will remain in place. This is especially true of commercial properties whose upper floors are often untouched while the ground floors may have undergone several renovations. The building's overall character is still discernible, although somewhat degraded. In this case, several options are available. If your budget allows, the best case is restoration if sufficient documentation (usually historic photographs) exists. A second option could be restoration of some original elements with, perhaps, the introduction of new features that are compatible with the historic design. The introduction of new features, like a storefront, can be tricky, especially without the aid of an experienced architect, and so the Commission staff should be consulted as early in the process as possible. Refer to Chapter 7 for guidance on the approach in regards to storefronts.

Historic Design Lost or Radically Altered: If your building has been radically altered, and all of its original design has been lost, you have three options: (1) maintain the building “as is”; (2) consider reconstruction of the original facade (if sufficient documentation exists); (3) or create a new design that is compatible with the historic buildings in your immediate vicinity. For further guidance chapters 6 and 8 of this handbook address new design issues.

[Helpful Hint: The Historic Preservation Commission will not require you to restore or reconstruct your building to its historic appearance if it has been changed over time. While voluntary restoration of the original appearance, or even of certain features, would not be discouraged by the Commission, it is not the intent of the Cumberland preservation ordinance to require this approach. What the ordinance does intend is to ensure that existing historic features are preserved and maintained for the future.]

Determining the Best 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. Note that like the guidelines throughout this handbook, the four steps are based on the assumption that regular maintenance and repair is the best conservator of any building—old or new.

#1. Identify, Retain and Preserve: As noted above, first identify and understand those features of your building that are original and integral to its historic character. Plan to retain and preserve those features.

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

Procedures and Submissions

The purpose of this handbook is to establish specific criteria by which the Cumberland code enforcement officer and the Historic Preservation Commission can administer the provisions of the city’s historic preservation ordinance. The guidelines contained in this handbook place the burden of response on the applicant, rather than on the City of Cumberland or its Historic Preservation Commission. The intent of these guidelines is not to inhibit individual initiative, but to define the arena in which individuals can operate without diminishing the collective architectural integrity of the 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. Design review does not extend to the interior spaces of a property.

The Commission seeks to balance the city’s public objective of community preservation against the financial ability of a property owner or applicant. An applicant who claims economic hardship must be prepared, however, to adequately demonstrate that claim and assume the burden of proof in such cases.

Reviewable activities include new construction, reconstruction, alteration, restoration, rehabilitation, additions, and demolition of a building or structure.

PROCEDURAL STEPS

The design review process in the City of Cumberland entails the following steps to obtain a Permit for any activity within the Historic Preservation District governed by the City Zoning Ordinance.

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 before work within the District can commence. A fine of up to \$500.00 per day for the first offense will be levied for work undertaken in the absence of a Permit. Up to one thousand dollars (\$1,000.00) per day will be levied for second offenses. Permits are issued by the Department of Community Development following Historic Preservation Commission review or, in specific cases, following administrative approval by the staff.

1) Before the Department of Community Development will issue a **Certificate of Appropriateness Permit**, the proposed work must be reviewed and approved by the Cumberland Historic Preservation Commission. **Applications for permits are available at the Department of Community Development at City Hall.**

2) The needed documentation for making an application for a Certificate of Appropriateness includes:

- Written Scope of Work
- Photographs of the Site and Structure
- Façade Elevations
- Samples of Proposed Materials
- Scaled Drawings
- Digital Renderings, When Available
- Color Scheme/Paint Chips
- Manufacturers Cut-Sheets or Product Specifications

One original and 11 copies of all supplementary materials should be provided with the COA Application.

All applicants will be required to have applied for all other relevant building permits, including an Occupancy Permit. The decisions rendered by the Historic Preservation Commission do not supersede any requirements set forth by the Zoning Ordinance, fire, health, or safety regulations.

Note: All applications for a Certificate of Appropriateness Permit shall be accompanied by a *design or plan*, accurately drawn at a suitable scale, showing in sufficient detail the entire building or structure in *elevation*. This would include such features as windows, cornices, walls, foundations, roofs, materials (including samples, if requested), signs, lighting, awnings, and any other pertinent architectural features. Said plan or design shall be prepared to acceptable standards as determined by the staff of the Historic Preservation Commission and the City Zoning Officer. The Commission and the Officer are also authorized to require such additional information as may be deemed necessary or appropriate for the proper administration and enforcement of this Ordinance.

Note: In specific cases, where the proposed work involves exact replacement “in kind,” such as the replacement of gutters or downspouts, the staff of the **Department**, in consultation with the Director of Administrative Services, may determine that an application meets all requirements of the preservation ordinance. In such cases, a Permit may be issued at the administrative level which does not require the review of the Historic Preservation Commission.

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

Applicants will be notified of the meeting date and are required to attend the meeting to discuss their project. The Commission meets **the 2nd Wednesday of each month at 4:00 p.m. in City Hall**. Approved applications, which require a majority vote by the Commission, are forwarded to the Department of Community Development for issuance of a Permit, a copy of which is forwarded to the applicant. The applicant will receive a written copy of all Commission decisions.

COMMERCIAL PROPERTY APPLICATIONS

Conditions may be added to the residential application procedure pertaining primarily to commercial property owners:

Condition 1

The phrase “authorized to require such additional information as may be deemed necessary or appropriate,” should be construed by the Commission to include *sections and construction details*.

Condition 2

An *outline specification* should accompany the application. It should be supplemented by a *description of field processes* for cleaning and installation that are in conformity with the Secretary of the Interior’s Standards for Treatment of Historic Buildings.

Condition 3

Concerning any rehabilitation of a storefront or commercial facade (as opposed to repair work), the owner may be requested to submit an *existing conditions drawing* and photographs of the storefront or facade. This should include those elements of prior facades which exist behind present day additions. In many cases *removal of selected pieces of the present facade* will ascertain the degree and condition of the extant historic structure.

APPEALS

Any person or persons, firm, or corporation aggrieved by a decision of the Historic Preservation Commission has a right of appeal similar to that provided for a decision of the Board of Zoning Appeals. See of the Cumberland Zoning Ordinance for reference to this procedure.

FINANCIAL INCENTIVES

Despite the regular maintenance and occasional upgrading that historic buildings demand, the local, state and federal governments have created a significant number of financial incentives, both existing and potential, to help property owners with the renovation 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.

Chapter 1: An Overview Of Cumberland's Architectural Development

Early History

Cumberland's origins date to 1754 when the British built Fort Cumberland in response to French hostilities in the Ohio Valley. Strategically located at the fork of the Potomac River and Will's 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.

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's early town growth. 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. In the early 19th century, spurred by the opening of the National Road, development began to spread across Will's Creek along what is Mechanic Street today. Construction of the road, the country's first federally-funded public works project, began in Cumberland in 1811, reaching Wheeling, West Virginia in 1818. 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 burned-out businesses. Other signs of prosperity included the existence of five churches by 1835, the paving of Washington Street in 1838, and, most importantly, the arrival of the Baltimore & Ohio Railroad in 1842.

The Role of Transportation

The B&O Railroad, which began in Baltimore in 1828 and reached Cumberland in 1842, had a tremendous influence on the rate and form of growth that occurred in Cumberland throughout the rest of the century. 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.

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. Unfortunately, many of the city's railroad-related buildings, such as the Queen City Railroad Station, the Queen City Hotel, and many repair shops and warehouses, no longer exist. One notable exception is the recently renovated Western Maryland Railway Station built in 1913. The Western Maryland Railway was one of several competing lines that ran through Cumberland including the Pennsylvania Railroad of Maryland and the West Virginia Central & Pittsburgh Railroad.

In addition to the railroad, the Chesapeake & Ohio Canal made a substantial contribution to the city's reputation as the region's transportation hub. Construction of the canal began in Washington in 1828 on the same day that construction on the B&O Railroad began, but the canal did not reach Cumberland until 1850, eight years after the railroad. While the railroad had already captured much of the freight market anticipated by the C&O's promoters, the canal did enjoy extensive use by cargo without time sensitivity. Commodities, such as coal and quarried stone, kept the operation afloat for approximately 75 years, despite the canal's slowness and inefficiency relative to rail transportation.

Industry & Immigration

By the mid-19th century Cumberland had become the second largest manufacturing center in the state, a ranking not surpassed until c. 1915 by Hagerstown. At its height, the city contained a great diversity of industries, from steel and steel rolling mills, to cotton mills, glass works and breweries. During the early-20th century, the dominant industries included Footer's Dye Works and the Kelly Springfield Tire Company, which built a large plant in 1920, sparking the city's last major building boom around the South End.

Cumberland's most significant influx of immigrants occurred in the mid-19th century when Irish canal and railroad workers moved to the area, along with German immigrants, who gravitated toward jobs in the breweries and glass works. The Germans had a particularly strong presence, concentrating in an area of the city known as Dumbhundred.

Architects

Cumberland nurtured its fair share of talented native-born architects and attracted at least one nationally known designer. The best known was Bruce Price, who practiced during the second half of the 19th century. Designer of Quebec's Chateau Frontenac, his two known works in Cumberland are the First National Bank on Baltimore Street and the parish house addition to Emmanuel Episcopal Church designed by John Notman. Another well-known Cumberland native was Wright Butler, a late-19th to early-20th century architect, who designed the Allegany County Court House on Prospect Square, as well as the Masonic Temple on the Fort Cumberland site, the Liberty Trust Bank building on Baltimore Street, the Stein-Curl Building on North Centre Street and the Schwarzenbach Store building on Baltimore Street. A contemporary of Butler's was George Sansbury, who created numerous homes in bungalow and turn-of-the-century revival styles. German-born John Seibert also left his mark on Cumberland with his most notable department store designed for the Rosenbaum family at 118 Baltimore Street.

Residential Styles

Historically, architecture has generally been a combination of two motivations: the need to create interior spaces that function well for people's lives and enterprises, and the desire to embellish the outer structure of those spaces in a manner that, like a suit of clothes, projects a certain image to the outside world. From this desire to project an image, a variety of styles has evolved over time. While the arrangement of interior space has sometimes played a significant role in helping define a building's style, more often "style" is based upon the ornamentation or detailing applied to a building's outer walls and openings, like windows and doors.

Some buildings, however, lack ornamentation altogether, often largely for reasons of economy. Historically, the vernacular structures built for the working classes, or the least affluent of society, fall into this category. These buildings, both commercial and residential, often defy stylistic categorization because of their exterior plainness. For this reason, they are often defined by their type of floor plan and overall building shape. Instead of assuming a “style,” they are assigned a “type.”

In Cumberland, where hundreds of buildings, mostly dwellings, were constructed during the city's great industrial expansion of the late 19th to early 20th century, worker housing stands out as the single largest segment of architecture in the city's building stock. Most of this vernacular building stock, erected on speculation by builders working for developers or themselves, is best not categorized by style but by type.

Given this distinction between style and type, the following pages summarize the predominant historical styles and types found in Cumberland. They do not pretend to address all of the various subcategories and variations known to exist in the city, rather they summarize the most common. Understanding the fundamental characteristics of a building's style or type is helpful before undertaking any rehabilitation projects. The defining architectural features of your building should be considered even when planning regular building maintenance.

Cumberland's best examples of “high style” historical architecture are found in its two historic districts: the largely residential and institutional Washington Street, and the commercial downtown centered along Baltimore Street. Washington Street contains many residential examples of Federal, Greek Revival, Gothic Revival, Italianate, Queen Anne, Second Empire, and Colonial Revival. The downtown contains commercial examples of the Romanesque Revival, Italianate, Classical Revival, Beaux-Arts, Georgian Revival, and Art Deco.

Like many large communities in rural settings, the historic architecture of Cumberland betrays a cultural time lag between the period that a style first became popular in areas such as Philadelphia and Baltimore and when it became popular locally. This isolation also affected the town's earliest building of the pioneer/ colonial period. As *The ABC's of American Architecture*, the 1983 study of Cumberland's Washington Street Historic District noted, “Because Cumberland and other Allegany County communities were geographically isolated..., they went almost directly from the period of log cabins to the nineteenth century styles...skipping most of the Georgian period, so well typified in the architecture of Williamsburg, VA.”

Residential Styles

The direct descendent of the Georgian style, 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 built locally as a brick house. Two good local examples are 30 Greene Street and 104 Washington Street.

Local Features

- Generally 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.

FEDERAL 1830-1860



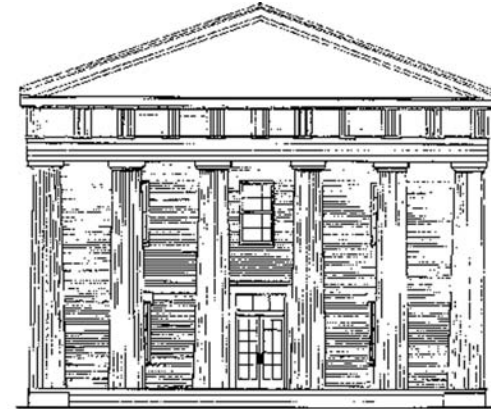
↑ 30 Greene Street

GREEK REVIVAL 1830-1860

Like many American towns in the 1830-40s, Cumberland was influenced by the Greek Revival, 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 examples of each are found at 15-17 Prospect Square and the Allegany County Library on Washington Street respectively.

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



Washington Street

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. Emmanuel Church built in 1850-51 at the east end of Washington Street is one of the city's best examples, while 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 (vergeboard).
- 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.



515 Washington Street

ITALIANATE 1860-1890

In some forms this style closely resembles the contemporaneous Gothic Revival. May be picturesque and asymmetrical in shape and detailing as the Gothic or restrained and symmetrical as the Federal and Greek Revival. 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 widely 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.



527 Washington Street

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.

Local Features

- Basic form usually two-stories, box-shaped with symmetrical front facade, centered front door, and gable-end chimneys.
- Roof may be hipped, pyramidal or side gabled.
- 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.



532 Washington 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. An excellent residential example is 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.



501 Washington 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 institutional 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 the Emmanuel House down the street, next door to the church.

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.



106-108 Washington Street

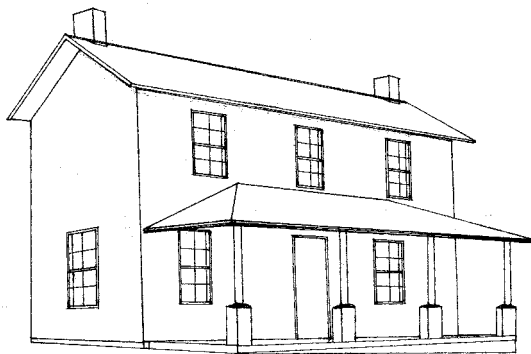
Vernacular House Types

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 shape 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.

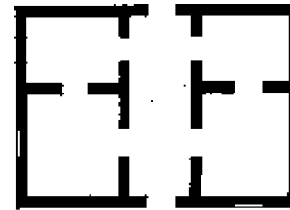


I-House Plan

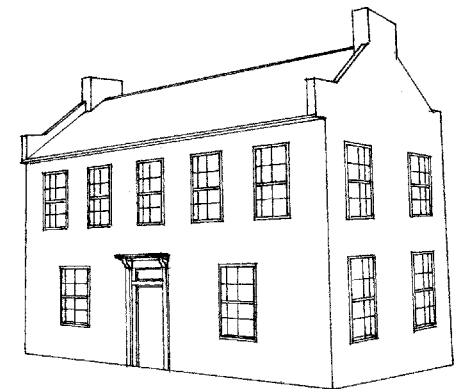


DOUBLE-PILE TYPE 1800-1945

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, the Federal, the 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.

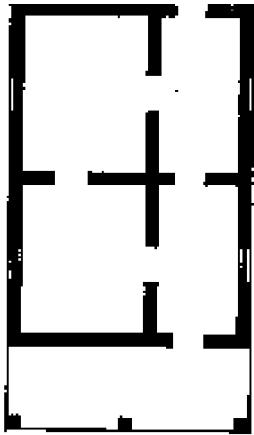


Double Pile Plan



GABLE FRONT TYPE 1860-1945

The floor layout of the Gable Front type was particularly well suited to narrow urban lots where it was built in cities and towns 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 peculiar 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.

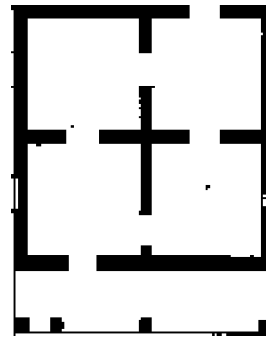


Gable Front Plan

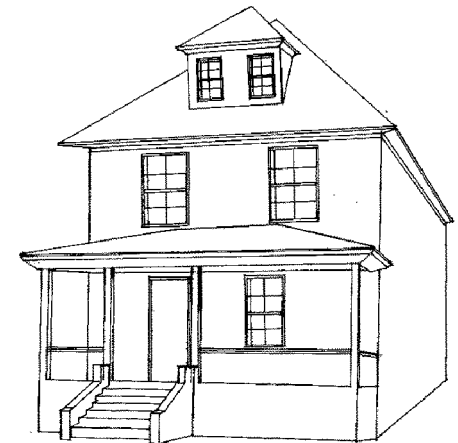


FOUR SQUARE TYPE 1900-1940

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. 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. Originally developed in the 1890s as a new design created in reaction to the complicated massing of the ubiquitous 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.



Four Square Plan



Predominant Commercial Styles and Types of the Downtown

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. In the 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

Perhaps the most common 19th century style found along American Main Streets, the commercial Italianate is generally distinguished by low or flat-pitched roof, widely-overhanging roof eaves, bracketed cornice, and round or segmentally-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.



101-105 Baltimore Street

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 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.



42-46 Baltimore Street

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, as 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.



78-80 Baltimore Street

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.



128 Baltimore Street

ART DECO 1925-1940

While the Downtown 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.

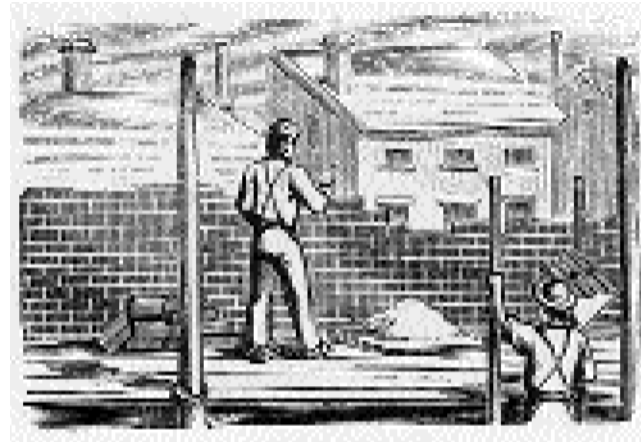


60 Baltimore Street

Chapter 2: Guidelines For General Maintenance And Repair

In all rehabilitation work to historic structures, the methods involving the least amount of intervention are always preferred. Nothing should ever be done to a building that is irreversible. 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. While the course of action required is often low tech, it is usually labor intensive and requires skilled professionals using quality materials. Many historic buildings have been rehabilitated by well intentioned but uninformed owners and contractors with resulting short term costs 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 rehabilitating a building. 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 substitute for them.



MASONRY

Virtually all buildings in Cumberland's downtown and many of the buildings in its historic neighborhoods are made of masonry.

Causes of Deterioration

Deterioration in masonry is caused principally by water. Water can cause deterioration either mechanically, as in the case of frost, or chemically, as in the case of erosion caused by movement of soluble salts. Moisture can either rise in a wall by capillary action, or descend inside a wall by gravity. In addition to ground moisture and precipitation, moisture can be driven into a wall from the inside by condensation when the temperature difference between the outside and the inside is great.

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 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).

Staging Procedures

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.

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 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 (“Pampers,” or shredded paper are often used). As the process proceeds, the stain is slowly drawn out of the stone and deposited in the absorbent material. 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 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.

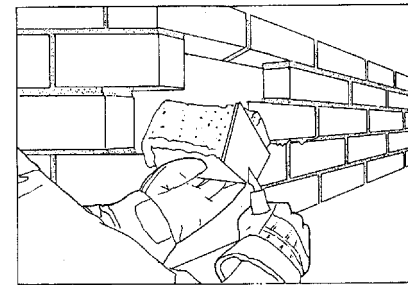
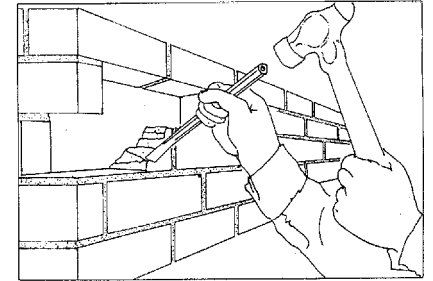
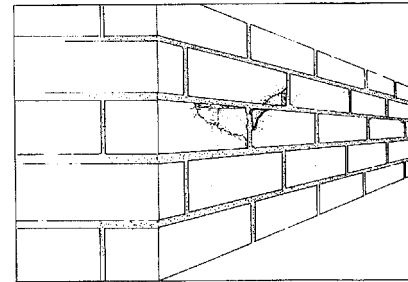
Replacement

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.

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.



Masonry Replacement

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 thumbprint 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

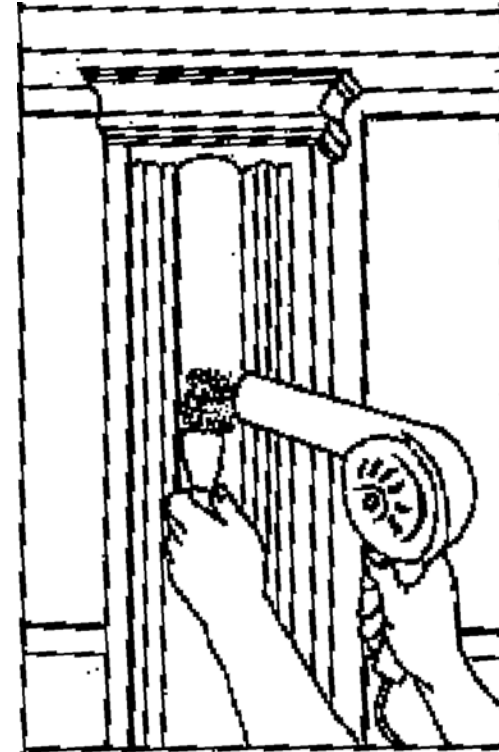
Most problems with wood are caused by moisture, insect attack, or excessive wear. All the problem areas should be identified, their causes determined, and the proper steps taken to repair them. Paint failure should not be mistakenly interpreted as a sign that the wood is in poor condition and therefore 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.



Scraping off old paint with blow dryer

Storefront Reconstruction in Wood

A current trend in storefront design is the construction of a plywood pseudo Victorian shopfront. They are often constructed poorly, using plywood butt-end joints in the horizontal and vertical directions. At every joint one can usually find, within two years, that the paint 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 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, such conditions as mildewing, excessive chalking, or staining (from the oxidization of rusting nails or metal anchorage devices) generally require only thorough surface cleaning prior to repainting.

Innercoat peeling, solvent blistering, and wrinkling require removal 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 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 build-up 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.

Repair and Replacement of Metal

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— or 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.

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.

Chapter 3: General Preservation Principles

The following general guidelines, which cover all historic properties whether residential, commercial, institutional or governmental, should be applied either to buildings rated “Contributing” within the Preservation District or to buildings designated individually on the National Register that stand outside of the District.

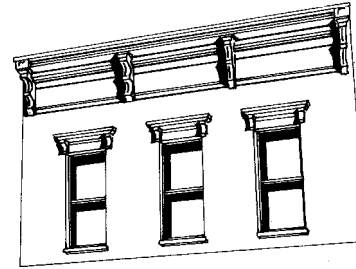
Guideline 1: Preservation of Significant Original Features



Don't remove or alter historic architectural features or materials

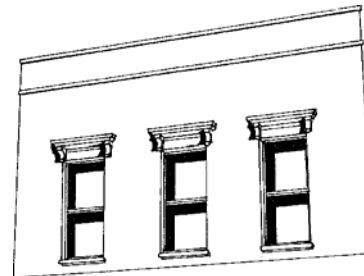
- These features include qualities indigenous to the historic style of the building (e.g. porches, roof shape), examples of skilled craftsmanship (e.g. turned columns, brackets, jigsaw ornaments), or original materials.
- It is recommended that the restoration of historic building materials should be completed under the direction of craftsmen or architects with specialized skills in building restoration.
- In addition to original features, materials that have gained significance which were installed at a later date should also be retained.

Guideline 1



Yes: Original Condition Preserved

Guideline 1



No: Don't Remove Original Features

Guideline 2: Preservation of Significant Original Features



Use approved technical procedures for cleaning, refinishing, and repairing historic materials.

- Some cleaning methods and repair techniques can do damage to the original materials of the building, thus hastening their need for replacement and resulting in increased costs to the owner.
- Consult the Technical Bulletins available through the local Historic Planner/Preservation Coordinator or from the Technical Assistance Division of the National Park Service. The NPS website is <http://www2.cr.nps.gov/tps/briefs/presbhom.htm>.
- Additionally, follow the Secretary of the Interior's Standards for Rehabilitation, a copy of which is located in the back of this document.
- Always use the gentlest method available to clean a building's surfaces.

Guideline 3: Repair Before Replacing

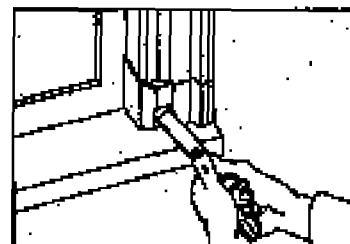
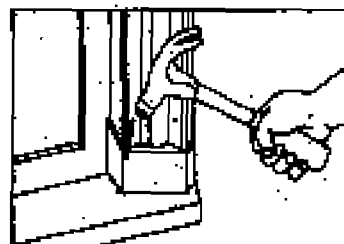
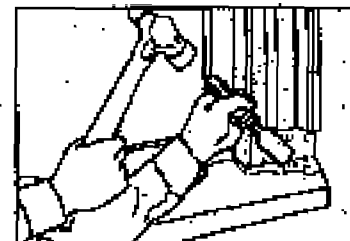
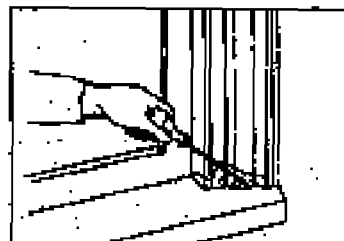


Repair rather than replace historic features where possible. If replacement is required, replace as little as possible and match the original feature.

- Patch, piece-in, splice, or otherwise upgrade the existing material using recognized preservation methods whenever possible.
- Save as much of the original material as possible, and replace only those portions beyond repair.
- Where replacement is required, try to match it to similar pieces on the building, or use historic photographic documentation to replicate it.
- 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 www.ci.cumberland.md.us.
- Use original materials where possible. Substitute materials, such as fiberglass models of wood cornices, are acceptable if they match the form and perceived texture and color of the original.

Additionally, these substitute materials should only be used if they do not cause damage, change the visual character, or otherwise harm the historic resource.

Guideline 3



Yes: Typical Repair Procedure

Guideline 4: Simplified Design



Where no evidence exists of the exact shape of missing details, a simplified design is preferred to conjectural period applications.

- The design should be consistent in massing, scale, material and color with the original.

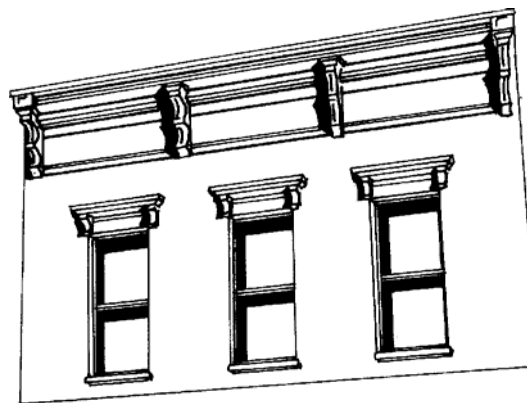
Guideline 5: Restore Significant Original Features



Original materials and details should be restored when feasible

- Inappropriate coverings—such as asphalt shingles over wood siding—should be removed and replaced with siding appropriate to the style and period of the building when feasible.
- Nonhistoric alterations, such as the replacement of wood and lattice porch supports with concrete block or other forms of masonry, should be restored to their historic appearance or, lacking adequate documentation of historic appearance, to a simplified alternative (see Guideline 4).
- In addition to original features, materials that have gained significance which were installed at a later date should also be retained.
- Substitute materials should only be used on a limited basis and should be considered after careful consideration of all other options. Four situations when substitute materials may be approved 1) the unavailability of the historic material, 2) the unavailability of historic craft techniques and lack of skilled artisans, 3) poor original building materials, and 4) code-related changes.

Guideline 4



Simplified Design Replacement Option

The reuse of an historic building can affect its historic features. Large houses subdivided into multi-family dwellings, for example, may generate the desire for multiple entrances that will alter the historic facades. Historic commercial structures whose upper floors are converted to residential usage may lower their ceilings to install HVAC systems, causing a partial infilling of windows. The desire to convert warehouse buildings to alternative uses often results in partial demolition in order to bring light into the large floor area. Likewise, construction of apartment houses or medical suites, or other large footprint uses, like convention hotels or government office buildings or high-rise elderly housing, may intrude on the character of historic neighborhoods or downtown districts.

Guideline 6: Permitted Use



Use is determined by the zoning code of the City of Cumberland

- However, adaptation of your historic building to permitted uses may result in conflicts with other provisions of these guidelines that render a specific adaptation infeasible.
- In most cases, designs can be developed that respect the historic integrity of the building, while also accommodating new functions.
- Where development economics permit, it is preferable to retain a historic building in its original use.

Guideline 7: Business Use in a Former Residence



If you have a business in a former residential building, maintain its residential character.

- The standards for residential buildings apply also to residential structures now zoned (or approved by variance) for commercial usage.

Chapter 4: How Do I Rehabilitate My Historic Building?

This chapter, which applies to all historic property types, is organized according to the standard parts of a building, such as walls, roofs, foundations, wall openings (windows and doors), porches, bays, decorative trim, etc. Refer to the Table of Contents for the categories and page numbers that pertain to your needs.

Guideline 8: Matching Wood Siding



Do not use cedar shingles, unpainted siding or board and batten siding (unless it can be demonstrated through documentation that board and batten siding was applied historically to your building).

If you replace any wood siding, apply the new wood siding in a way that matches the original.

- Changing the width of the exposed boards or the corner details will change the appearance and perceived scale of the building, and will not accurately reflect building customs of the period.

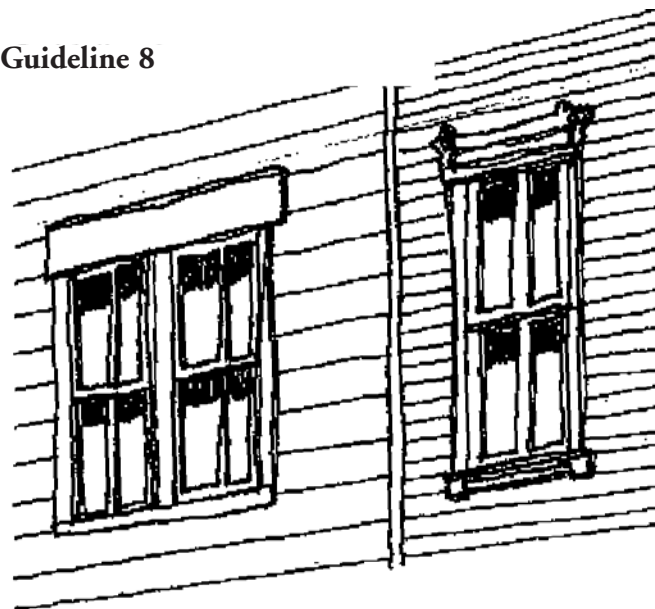
Guideline 9: Cedar Shingles



Do not use cedar shingles, unpainted siding or board and batten siding (unless it can be demonstrated through documentation that board and batten siding was applied historically to your building).

WALLS: WOOD AND OTHER SIDING MATERIALS

Guideline 8



No

Yes

Guideline 10: Synthetic Siding



Vinyl, aluminum and imitation brick do not accurately imitate the materials they cover or replace. Some brands, however, are better than others. Recognizing the replacement and maintenance costs of wood, synthetic siding is discouraged overall, but may be approved on a case-by-case basis, especially if the following conditions are present:

- The existing siding is so deteriorated or damaged that it cannot be repaired
- The substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building.
- The substitute material can match the historic material in size, profile and finish so that there is no change in the character of the historic building.
- In cases where a non-historic artificial siding has been applied to a building, the removal of such a siding and the application of a vinyl or aluminum siding would, in given cases, be an acceptable alternative.
- Original decorative details, such as roof cornices or window hood molding, cannot be removed or covered.
- Roof eaves soffits cannot be covered.
- Corner boards must be applied
- Windows and door frames cannot be covered.
- Imitation brick is not permitted.
- Synthetic siding is not permitted over masonry walls.

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

WALLS: WOOD AND OTHER SIDING MATERIALS

Typical Brick Construction



Typical Wood Frame Construction



Guideline 11: Removing Masonry Features



Do not remove or radically change the masonry features that are important in defining the overall historical character of the building.

- Features such as brackets, cornices, window architraves (molding), door pediments, and smaller details, like tooling and bonding patterns, help to create the overall look of a historic building.

Guideline 12: Removing Portions of Walls



Do not replace or rebuild major portions of exterior masonry walls that could otherwise be repaired and whose replacement would result in unnecessary new construction.

Guideline 13: Cleaning Masonry



Clean masonry only when necessary to halt deterioration or remove heavy soiling.

- Use the gentlest means necessary to clean brick surfaces, such as low pressure water and detergents using natural bristles. High pressure water can damage masonry and mortar joints.
- Avoid chemical products that will damage masonry, such as using acid on limestone or marble, leaving chemicals on masonry surfaces.
- Avoid methods using water or liquid chemical solutions when there is any possibility of freezing temperatures.
- Clean a small unobtrusive test patch to determine which cleaning method is most appropriate.

Guideline 11

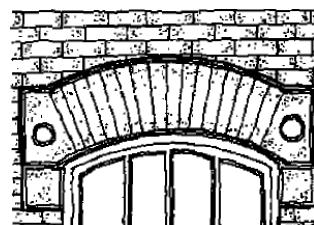


Synthetic siding over historic brick

Guideline 11



Synthetic siding removed



Yes



No

Guideline 14: Sandblasting



Do not sandblast brick (or stone surfaces) using wet or dry grit or other abrasives.

- Sandblasting will permanently erode the material surface and accelerate deterioration.

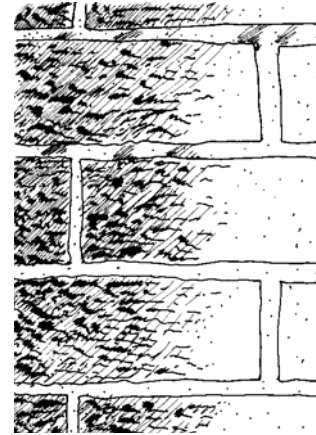
Guideline 15: Repointing Walls



Do not remove intact mortar from sound joints, then repoint the entire surface for the sake of achieving a uniform appearance.

- Repoint only where there is evidence of deterioration, such as disintegrating mortar, cracks in joints, loose bricks, damp walls or damaged plasterwork.
- Remove deteriorated mortar by carefully handraking the joints, avoid using electric saws and hammers.

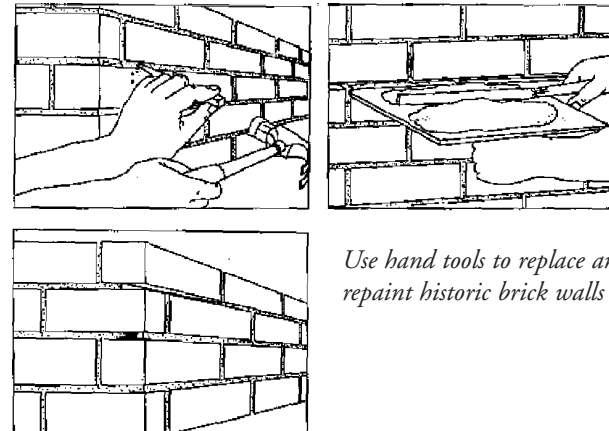
Guideline 14



Sandblasted

Untreated

Guideline 15



Use hand tools to replace and repoint historic brick walls

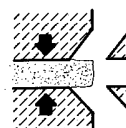
Guideline 16: Duplicating Historic Mortar



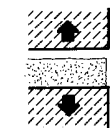
Duplicate old mortar joints in width and joint profile.

- Avoid mortars of high content Portland cement (unless the historic mortar contained a high content). This condition can create a bond stronger than that afforded by the historic mortar, and can result in the spalling or cracking of the softer historic brick during freeze-thaw cycles.
- Avoid repointing with synthetic caulking materials.
- Avoid “scrub” coating methods to repoint rather than traditional repointing techniques.
- Refer to Preservation Brief #2, which can be located on the National Park Service website at <http://www2.cr.nps.gov/tps/briefs/presbhom.htm> for helpful guidance on proper repointing
- In general, historic mortar contained more of a lime base than Portland cement. One appropriate mortar mix is to combine 1 part hydrated lime with 2 parts by volume sand of historic color and enough water for a workable mix. This recipe can be modified slightly in order to improve workability by adding some white Portland cement, but the content should not exceed 20% of the volume of lime and cement combined.

Guideline 16



Expansion



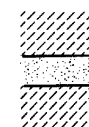
Contraction

Yes: Lime-based mortar with soft brick

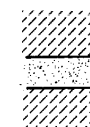
No: Portland cement mortar with soft brick

Guideline 17

Duplicate historic joints in width and profile



Yes



No

Guideline 17: Mortar Joints



Duplicate old mortar joints in width and joint profile.

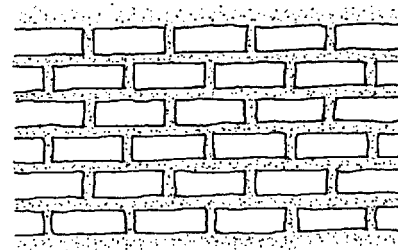
Guideline 18: Replacing Bricks and Stone



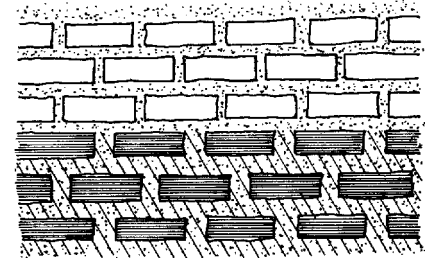
If it is necessary to replace bricks, use bricks of similar size, color, texture, and mortar joint width.

- Do not use oversize bricks.
- Install bricks in the original bond pattern.
- When applying mortar, follow the accompanying illustration.
- Provide brick sample

Guideline 18



Yes



No: Match color as closely as possible.

WALLS: BRICK AND STONE

Guideline 19: Painting Masonry



There is a long history of painting brick walls in Cumberland—generally in red, off-white, or gray. Painted brick surfaces should generally remain painted. Unpainted brick walls may be painted, but such an action is discouraged, unless it can be documented that the surface had been painted historically.

- Remove damaged or deteriorated paint only to the next sound layer using the gentlest means possible (e.g., handscraping) prior to repainting.
- 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.
- On a case by case basis, stucco-like materials, such as the brand name, Dryvit, may be approved, particularly in projects where the placement of the material will replace a non-contributing or badly-altered façade.
- 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.
- In some cities an inferior brick was used in construction and then painted with a red wash which included an organic binder. **Red wash should be reapplied.** Removal of this early paint should not be done unless necessary to preserve or repair the masonry units.

Historic use of stucco is rare in Cumberland. It does appear in limited quantity in the Dingle and a few other neighborhoods and in other instances has been used to cover masonry. In this latter case, its removal could damage the masonry beneath.

Guideline 20: Historic Stucco



Maintain Historic Stucco surfaces.

- Brick surfaces that have been stuccoed may remain stuccoed. However, stucco is not a material indigenous to commercial or most residential districts in the city.

Guideline 21: New Stucco Walls in the Downtown



Cementitious or stucco facades on new construction are not permitted on street elevations in the Downtown District.

- On a case by case basis, stucco-like materials, such as the brand name, Dryvit, may be approved, particularly in projects where the placement of the material will replace a non-contributing or badly-altered façade.

The appropriate treatment of historic windows and doors 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 the preservation and maintenance of historic windows and doors. When that is no longer feasible, the guidelines recommend replacement in kind.

Guideline 22: Retaining Historic Windows and Doors



The placement and size of window and door openings in a historic building are determinants of the scale, rhythm, and formality of a building. New openings on a wall alter those qualities. Historic windows and doors should be preserved in their place. Do not change their location.

Guideline 22



No: Altered 1st floor window pattern

Guideline 23: Adding New Windows and Doors


Do not add new windows or doors to facades facing the primary public street.

- New openings in historic walls are discouraged in general and prohibited on facades which face public streets.
- Where recent changes have altered original window or door openings, restoration of the original placement is encouraged.
- Oriel or bay windows cannot be used to replace historic windows in facades that face public streets.
- Picture windows and sliding glass doors are prohibited on facades that face any public streets.
- When a residential building is subdivided into a larger number of units, any new doors should occur in facades that do not face the primary street.

Guideline 24: Size and Trim of Opening


Maintain the original window and door size and surrounding trim.

- Do not decrease the original opening to accommodate smaller windows or doors.
- Do not enlarge the original opening to accommodate larger windows, oriel windows, or sliding glass doors.

Guideline 23 and 24


No: Don't alter original window openings

Guideline 25: Original Doors



Retain original doors wherever possible.

- When replacing doors, use designs similar to those found historically on comparable buildings in Cumberland. Flush doors are unacceptable.

Most windows in Cumberland are double hung, which means that they have two balanced sashes, one sliding over the other vertically. If these windows are changed to casement or sliding windows, the appearance of the building will be significantly altered.

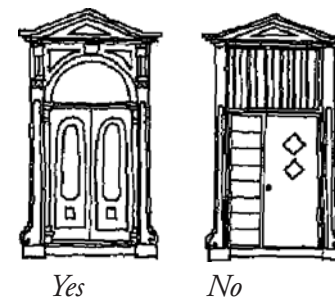
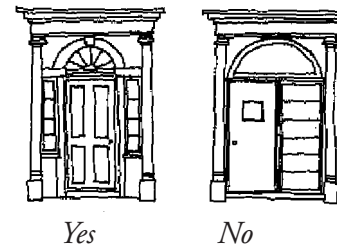
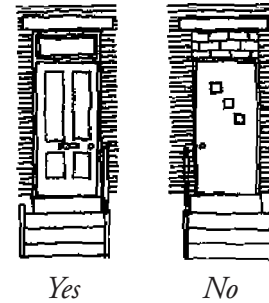
Guideline 26: Historic Window Types



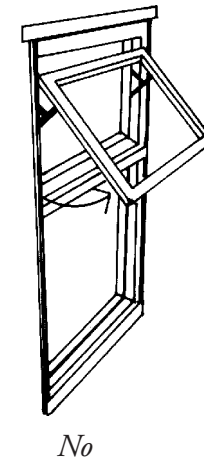
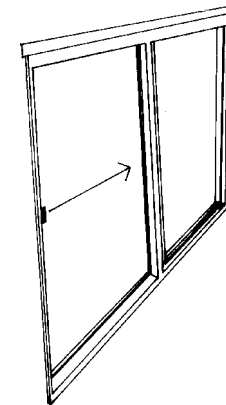
Retain the window type indigenous to the historic style of the building.

- Windows should be considered significant to a building if they:
 - o Are original
 - o Reflect the original design intent for the building
 - o Reflect period or regional styles or building practices
 - o Reflect changes to the building resulting from major periods or events, or
 - o Are examples of exceptional craftsmanship or design.

Guideline 24 & 25



Guideline 26



No

Guideline 27: Original Windows


Wooden window frames, if original to the building, must be maintained.

Refer to Preservation Brief #9 from the National Park Service concerning the evaluation of and repair techniques for historic wood windows.

The Brief can be found at

<http://www2.cr.nps.gov/tps/briefs/presbhom.htm>.

In a window, each sash is divided into panes. The number of panes in each sash determines if a window is called six over six or two over two, etc. Thermal windows were not invented when the historic architecture of Cumberland was built. Wood double-glazed windows when containing multiple panes of glass have trouble matching the muntin and mullion sizes and sections of historic windows.

Guideline 28: Replacement Windows


Maintain the historic sash subdivisions and frame divisions of windows.

- Replacement windows should replicate historic windows in the number of panes, approximate muntin and mullion profile, and color.
- Wood windows should be used.
- Seek to choose a replacement window that is compatible with the original window's contribution to the building, including proportions of the frame and sash, configuration of window panes, pattern of opening and the size, muntin profiles, type of wood, paint color, characteristics of the glass, details such as arched tops and other decorative elements
- Replacement of original windows should not be chosen based on perceived energy efficiency alone. Windows can be made more thermally efficient through the installation of storm windows. This action has been shown to actually outperform metal windows for energy efficiency.
- Another means to achieve energy efficiency is to ensure that a window is properly caulked and has weather-stripping installed.

Guideline 29: Snap-In Muntins



Removable or snap-in muntins are unacceptable in any facade fronting a public right-of-way.

Guideline 30: Tinted Glass



Tinted glass is not permitted in windows and doors.

- Stained glass is permitted if it has historic precedent in the building or if it is inserted into walls that do not front public streets.

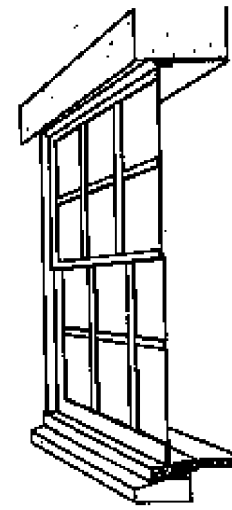
Guideline 31: Storm Windows and Screen Doors



Use wooden storm and screen doors and windows

- Baked enamel metal doors are acceptable (as long as the raw aluminum is not exposed). If colored they should match the primary door or trim color.
- Shiny or anodized doors and windows or metal louvered doors on entrances visible from the street are prohibited.
- Avoid storm or screen doors with excess ornamentation that would not have been typical of the period of the building.
- Storm window frames may be made of wood, vinyl, or plastic, however unfinished aluminum should not be used. Storm windows will blend with the remaining structure better if they are colored to match the color of the existing trim. Custom shaped storm windows can be ordered for specialized window shapes.
- The choice to use interior storm windows should be weighed carefully for their “invisible” appearance from the outside versus the possibility of condensation to form between the interior window and the historic window, thereby causing the historic window to potentially deteriorate.

Guideline 29



No: False muntins

Because the historic division of window panes lends scale to a facade and because applied storm windows (as opposed to thermal windows) generally do not have subdivisions:

Guideline 32: Storm Window Location



Install storm windows on the interior where possible.

- This technique is most feasible on upper-story windows in commercial districts.
- The choice to use interior storm windows should be weighed carefully for their “invisible” appearance from the outside versus the possibility of condensation forming between the interior window and the historic window, thereby causing the historic window to potentially deteriorate.
- Use interior storm windows only when other alternatives are not possible.

Most measures that provide security will not affect the appearance of your building. This includes adequate exterior lighting, strong locks for windows and doors, and trees and shrubs.

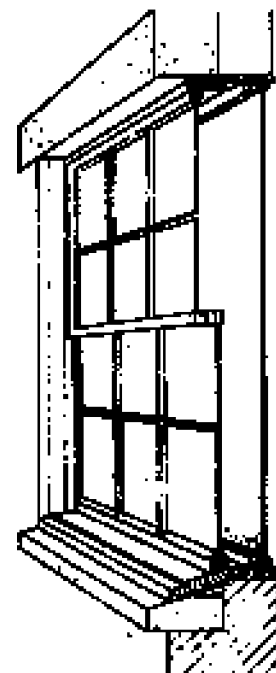
Guideline 33: Security Systems



Security measures, other than labels giving notice of such systems, should not be visible from nearby streets.

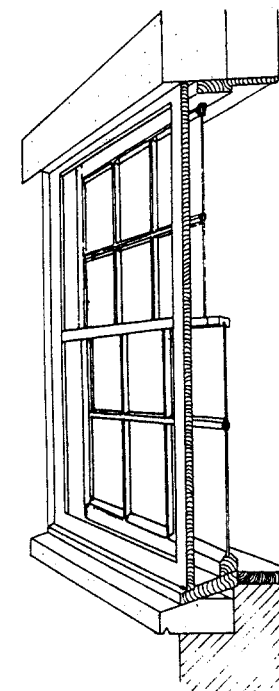
- Bars and gates must be approved by the Historic Preservation Commission and can only be used if painted a color that matches the window framing or sash.
- Check the use of window bars with the city office of Community Development to be sure emergency access codes are complied with.

Guideline 32



Interior storm

Guideline 32



Exterior storm

Guideline 34: Shutters



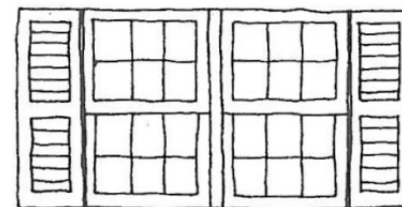
Historic shutters should be preserved or replaced in a fashion consistent with historic precedent.

- The removal of shutters alters the appearance of a building. Shutters serve as accents and can offer protection against the climate.
- If no shutters exist but there is evidence (from historic photographs or metal hinges) that they once did, then owners are encouraged, but not required, to replace them.
- Shutters are not permitted on buildings or windows where there is no evidence that they once did exist.
- The shutter design should be based on historic photographs, or from neighborhood houses of the same style and period.
- Historically, shutters were built to fit the size of the window openings. Even if new shutters are installed for appearance only, they must appear as though they work, and they must match the size of the openings.
- Shutters should be mounted on the inside casing of the window frame.
- Shutters should be fabricated of painted wood, not vinyl or aluminum, unless the vinyl or aluminum versions can be shown to match the original wooden shutters in size, scale, detail and thickness.

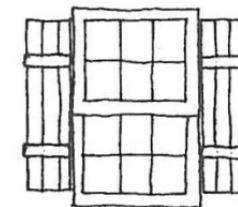
WINDOWS & DOORS

Guideline 34

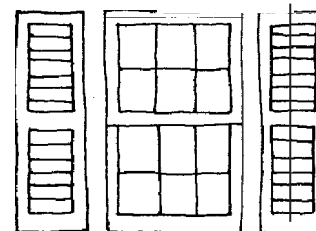
No: Historically inappropriate



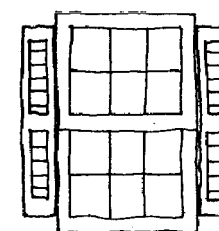
No: Historically inappropriate



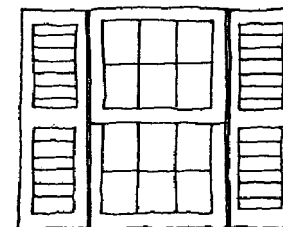
No: Attached to wall



No: Too small



Yes: Historically appropriate



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 35: Roof Shape and Slope



Preserve the original roof form

- Avoid altering the shape or slope of the roof.

Guideline 36: Roofing Materials

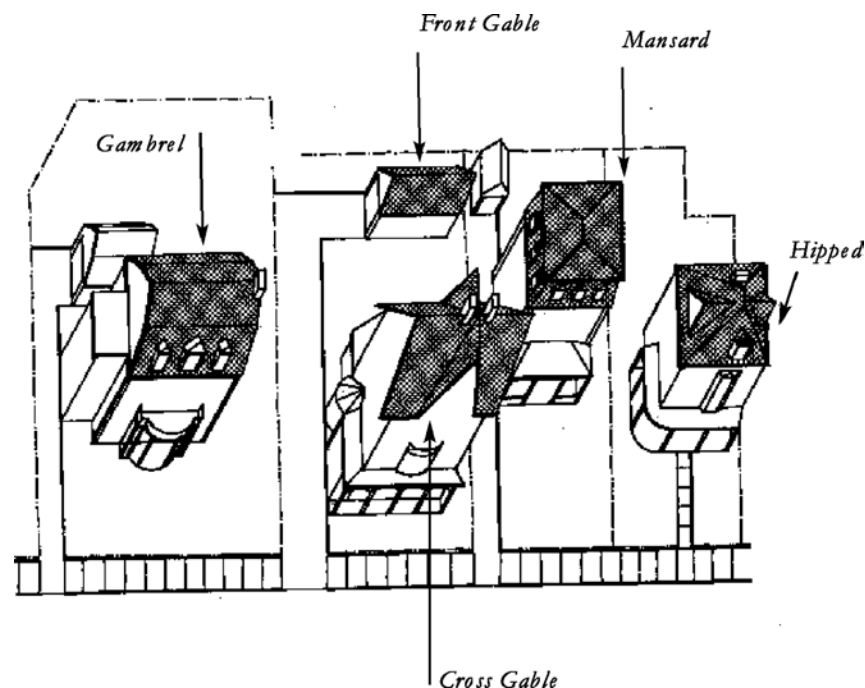


Preserve original roof materials where feasible. When replacing your roof, select a material and a pattern that is historically appropriate to Cumberland and your house.

- Retain and repair roof material that is in good condition.
- Where replacement is necessary, use materials, unit sizes, shapes, and colors similar to the original.
- For buildings built before 1910 when asphalt shingles were introduced, a more accurate replacement material is recommended. If asphalt shingle roofing is used to replace wood, slate, or metal roofing, shingles should be heavy weight, square tab strip shingles weighing not less than 290 lbs. per square of a color similar to the historic roofing material.
- Sources for original material replacements are available. A list can be obtained from the Historic Planner/Preservation Coordinator.
- Substitute roofing materials, particularly those to replace original slate, should be considered carefully for their ability to capture the appearance and texture of the original material. Request for substitute materials will be reviewed on a case-by-case basis.
- You do not have to receive approval from the Historic Preservation Commission to replace a roof on a flat-roof surface that contains no visible portions of the roof when viewed from the street.

Guideline 35

Common Historic Roof Shapes



Guideline 37: Dormers


Dormers should be maintained in their original size and shape on the public street sides of the historic buildings.

- New dormers on non-street sides of buildings should be consistent in form, size, roof shape, slope, and detail, with dormers in the historic style of the building, and should be set back at least two feet from the primary facades so that the original roof line is perceived from the street.
- Total overall dormer width should not exceed one-half the roof width of which it is a part.

Guideline 38: Gutters and Downspouts


Use gutters and downspouts similar to those employed historically

- Replacement in a similar material to the original is preferred, but substitute materials are acceptable. Try to match the size and profile of the replacement to the original as closely as possible.
- Galvanized steel is more durable and corrosion-resistant than untreated steel. Painted aluminum is acceptable.
- Where gutters or downspouts are being added to building locations that did not have them, match them to other gutters and drain spouts on the building.
- Where gutters were not used originally on the building, use simple shapes to minimize their usual impact. Half-round gutters are preferred.

Guideline 38 *continued on page 55*

Guideline 37


No: Left dormer out of scale

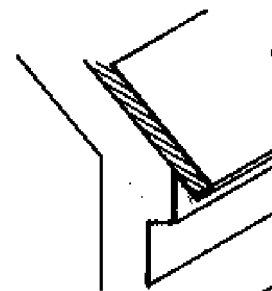
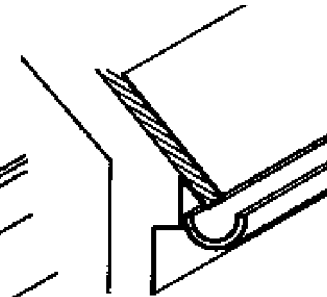
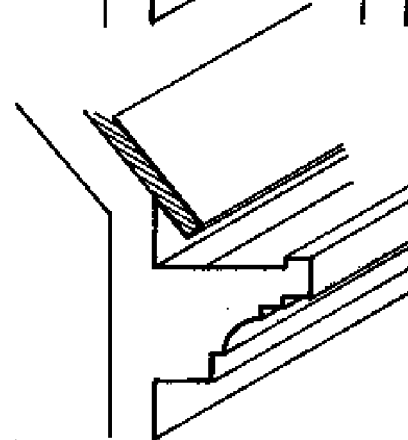
Guideline 38 *continued on page 54*

- When gutters and 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.
- Gutters and downspouts are part of a good drainage system. Install them so that they convey water away from the roof and foundation.

Guideline 39: Skylights

Flat skylights are permitted but not to exceed 3% of the horizontal area under the roof to which they fit.

- Bubbled or domed skylights are not permitted.
- Skylights are not permitted on street sides of a roof if visible from sidewalks or the opposite side of the street.

Guideline 38*Roof without gutter**Roof with simple half-round gutter**Roof with molded ornamental gutter*

Proposed new chimneys and the demolition of existing chimneys must be reviewed by the Historic Preservation Commission. Chimney placement and design are important architectural features of historic buildings.

Guideline 40: Chimneys



Maintain existing chimneys.

- If repairs are necessary, match the original materials, colors, shape, brick pattern and details as closely as possible.
- Replacement chimneys should be reproductions of original chimneys based on historical photographs or comparables from buildings of the same type.
- Interior chimneys may be removed as part of a proposed alteration only if changes in plan configuration require it.
- Boxed wood chimneys are not permitted except on wood clad houses of less than 2,500 sq. ft. and then only on interior, side, or rear walls.
- Concrete block chimneys are not permitted.

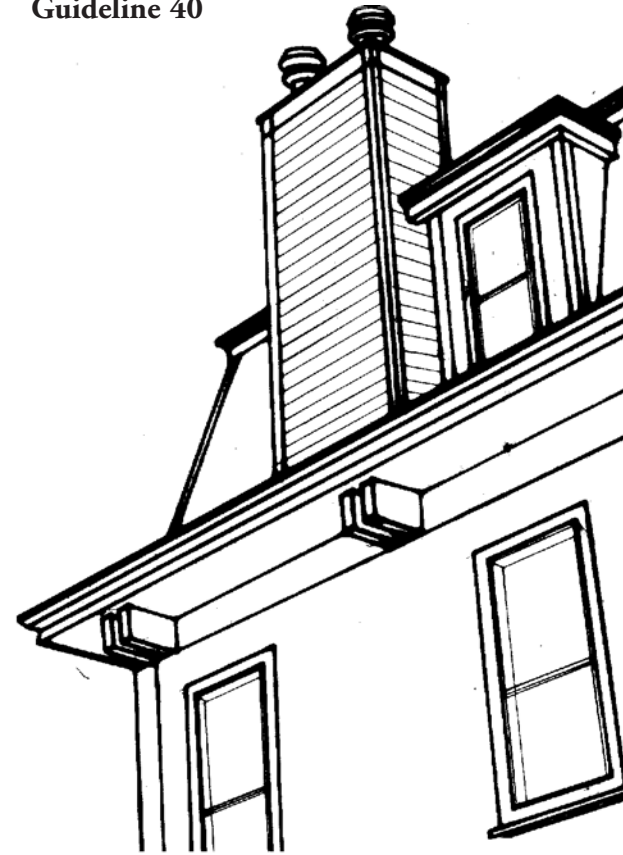
Guideline 41: Vents



Place vents for wood stoves, double-lined flue fireplaces, or new furnaces on interior, side, or rear walls

- Chimney stacks for new flues should be of a material consistent with chimneys in the neighborhood.

Guideline 40



No boxed wooden chimneys

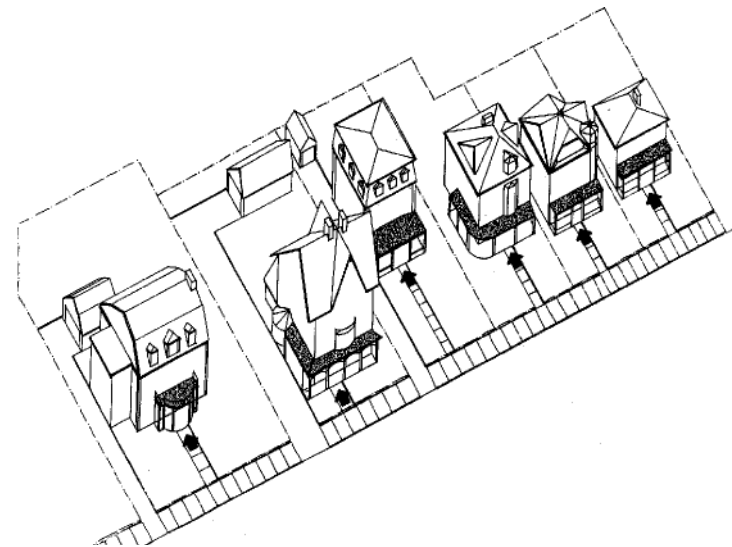
In the residential area of Cumberland, porches are perhaps the key defining element of a neighborhood's streetscape. Almost all styles of building employ them. They are often the most important visual and decorative building element - set against a simpler building massing. They also provide shade and a human presence on the street on warm days - a friendly character missing from too many of our cities. Finally, they provide a smaller, human scale element between sidewalk and building. Their general character, including posts, balustrades, steps, roof shape, and architectural detail, should be preserved.

Guideline 42: Maintaining Porches



Maintain the original porch or stoop on your house where feasible.

- Replace missing posts and railings where necessary to be of similar size to the original.
- Match the original proportions and spacing of balustrades.



Guideline 42



Typical example of historic porch

Guideline 43: Restoring Porches



Use as much of the original materials and ornament as possible if repair or restoration is necessary

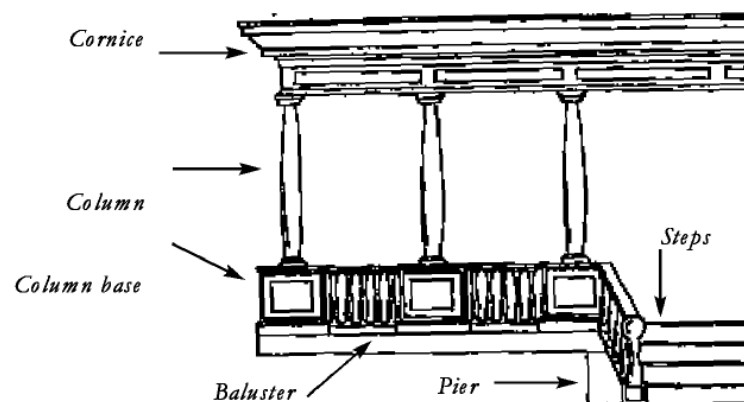
Guideline 44: Porch Materials



In most cases, use wood for porch details and structural parts, including steps and foundations

- Other materials are acceptable only if they can be documented as being used on the house originally or at an early date.
- Do not use flat-iron replacement columns or railings, steel pipe columns, horizontal board railings, or concrete steps.
- Concrete blocks, pipe columns, other poured masonry or masonry units are not permissible as visible structural supports for porches without historic evidence as to their previous use. On porches where skirting using latticework or other details were historically employed, these materials can be used to screen masonry structural materials.

Guideline 43



Guideline 44



No flat iron replacement posts

Guideline 45: Replacing Porches



If porch replacement in whole or part is necessary, reconstruct it to match the original in form and detail.

- Use materials similar to the original wherever feasible.
- Do not use decorative elements not known to be on your house or others like it. Likewise, do not oversimplify the design.

Guideline 46: Adding To Enclosing Porches



Avoid enclosing, or adding screens to porches.

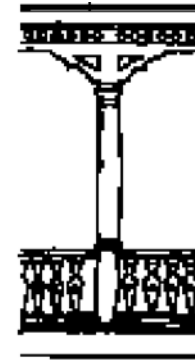
- In general, the Historic Preservation Commission will look unfavorably on enclosing front porches.
- When historic porches are enclosed or screens added, design the enclosure or screen detail to be recessed from the supporting posts and railing so that the original form of the porch is perceived.
- Enclosures should generally appear darker than the original porch elements themselves, much as a shaded porch would appear, in order to set off the original porch configuration.

Guideline 45

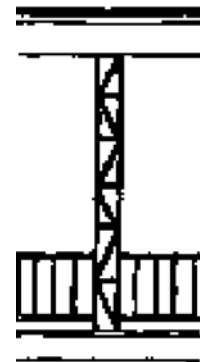
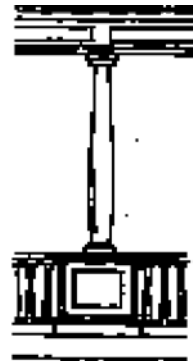
Yes



Yes



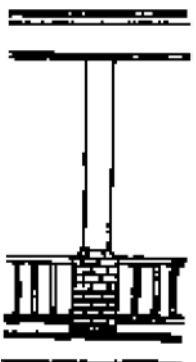
Yes



No



No



No

Guideline 47: New Porches



A new porch may be added if a house belongs to a type to which porches have been attached historically elsewhere in the district.

- A new porch must be similar in character to those found on other buildings of the same type.
- The house 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.

FOUNDATIONS AND PIERS

Because of the steep topography throughout Cumberland, the base of many buildings and their porches are often exposed to public view. Their design and construction, therefore, has become an important part of the streetscape worth preserving and maintaining.

Guideline 48: Replacing Foundations and Piers



Use historic materials if it is necessary to replace any foundations or piers.

Guideline 49: Skirting



Use appropriate materials for skirting portions of buildings built on piers.

- Use the material historically associated with your building.
- Do not use cinder blocks, cedar shingles, plywood, or corrugated metal as the exterior cover for the foundation level of your building or porches.

ARCHITECTURAL DETAILS

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

Guideline 50: Maintaining Original Details



Maintain the original architectural details on your house or commercial building. Do not confuse styles.

- If replacements are necessary, duplicate the existing details that can be documented as being used on your house or on similar house types and styles.
- Do not add architectural features representative of other architectural styles. Consult the Historic Preservation Commission for guidance.

You should maintain your historic fence or retaining wall. Some yards in Cumberland are bordered by fences and/or retaining walls. Retaining walls that helped building lots step up the hills of the city were generally built of stone. Front yards are traditionally not enclosed by high fences or walls, but by waist level enclosures.

Guideline 51: Fences and Retaining Walls



If you want to replace or add, 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 to historic photos for ideas.
- Do not use chain-link, unpainted redwood, rough cedar, stockade, post and rail, vinyl lattice, or concrete block fences for the front yard or any yard fronting a street on your property.
- All wood fences must be painted.
- The height of your fence or combined fence and retaining wall should generally not exceed 4.5 feet in yards fronting streets.
- 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.

Guideline 51



Typical example of a historic fence

Guideline 51



Typical example of a stone retaining wall

Guideline 52: Landscaping



In most cases, you do not need approval from the Historic Preservation Commission to landscape your yard.

- You must obtain approval for new construction projects that involve on-site parking for more than three cars. Buffer planting will be required.
- Removal of trees planted in the city's right-of-way in front of your building requires approval by the Historic Preservation Commission.
- You should try to maintain the character of the street you live on 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 acceptable. Concrete block is not an acceptable material. Also, do not use faux stone rocks with illuminated address numbers. 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. Concrete sidewalk replacement of brick sidewalks is discouraged in the historic district.
- Where concrete sidewalks currently exist, property owners may replace these sidewalks with brick pavers or may install sidewalks made of colored and stamped concrete to resemble brick sidewalks
- Retain boot scrapers and carriage locks where they still exist.

Guideline 52



Typical landscape treatment on Washington Street

Guideline 53: Parking


 *Locate off-street parking to the rear of the site.*

- Parking should never be located between the building and the street in either residential or commercial districts.
- Keep curb cuts and driveways to a minimum.
- Use low but thick planted shrubs to screen parking areas.
- Pressed colored concrete or brick pavers may also be incorporated into driveways or parking areas.

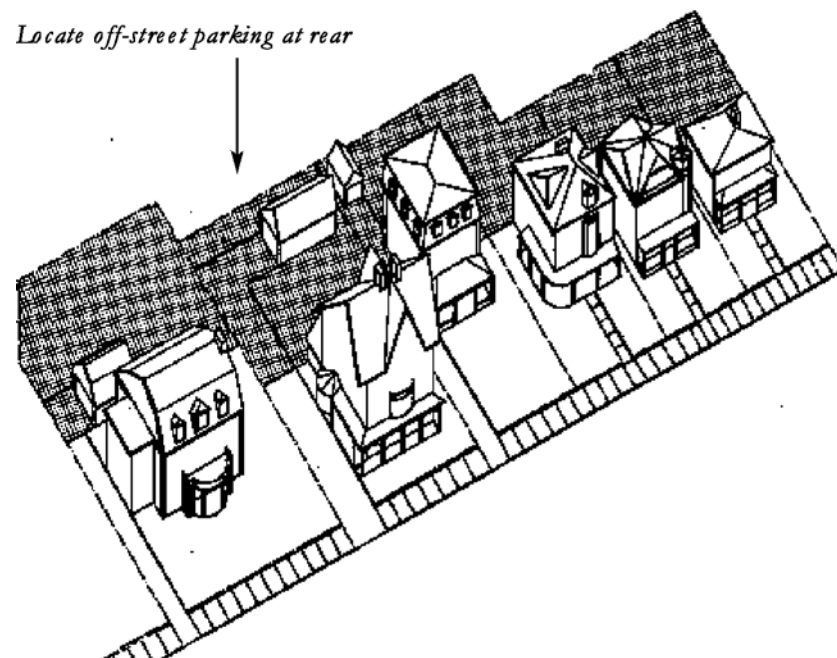
Guideline 54: Lighting


 *Install light fixtures that are appropriate to the location and style of your property and surrounding district.*

- When selecting a light fixture to place either on your house or in your yard, start first by trying to locate a genuine fixture from the era appropriate to the style and era of your building
- If a genuine fixture cannot be located, select a fixture that is simple in style and which does not detract from your building
- Consider installing an inset ceiling light that spreads a soft light over your porch entrance.
- In general, installed light fixtures, whether located in commercial or residential areas should not provide intense, obtrusive lighting. Seek to keep light levels near those of adjacent properties. The Historic Preservation Commission reserves the right to consult with lighting experts to determine whether a proposed lighting plan exceeds acceptable lighting level standards and deny those applications that exceed the standard.
- In general, light levels in residential neighborhoods will be restricted to a lower intensity than commercial areas.
- Consult lighting suppliers for reproduction fixtures.

Guideline 53

Locate off-street parking at rear



Guideline 55: Service Areas



Locate service areas in the rear of the property.

- The visual impact of mechanical, electrical, and trash disposal systems should be minimized. Screen trash areas with walls, fences, or planting from abutting properties in row house, commercial, or apartment housing developments.

Guideline 55



Minimize appearance of service areas

Guideline 56: General Approaches



You need to obtain approval from the Historic Preservation Commission to paint your building

If you are planning on doing any painting, even repainting with the same color, you must receive approval, unless the Historic Preservation Commission has approved the color within the last five years.

When materials are replaced or additions are made to a property, the Commission requests that wood surfaces be painted and that masonry surfaces be left their natural color if they have not been stuccoed. In the case of exterior renovations (including the installation of signs), remodeling, or additions, the Commission will review proposed paint colors as part of the review of the proposed renovations.

Suggestions: The Historic Preservation Commission has approved a pallet of historic paint colors from all major manufacturers. You may choose colors from these pallets and follow other guidelines in this section regarding painting.

You might want to conduct a color examination to determine the original colors of your building. If a three-color scheme is selected, be careful to use colors that are neither too harsh nor too bright. 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 alters colors over the years. The color of the existing roof should be considered when selecting a color scheme. When installing a new roof, choose a neutral color that will be adaptable to any future color changes on the building.

If having difficulty selecting colors, the best approach is to drive or walk through the neighborhood looking at other buildings and noting color combinations that you prefer. Notice that it is important for paint colors to blend with the neighborhood. Very dark colors, too many colors on one building, or stained surfaces often do not harmonize with surrounding buildings. Remember that house colors will have an impact on the entire block.

Guideline 57: Historic Precedents



The color scheme for a building varies depending upon the style and the period in which it was built. Follow the general guidelines below to enhance the original design of the building.

- *Gothic, Italianate and other early Victorian buildings:* These more ornate buildings were usually painted 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 generally were painted deep, rich colors such as greens, rusts, reds and browns. Several colors often were used on one building to highlight the architectural details.
- *Colonial Revival and Neoclassical buildings:* As the style of buildings again became simpler, there was a return to lighter, simpler color schemes, usually with a light pastel body and white trim.

Guideline 58: Number Of Colors



The number of colors used in the scheme should be limited.

- Trim, including horizontal and vertical trim boards, porch framing and columns, and window framing, should be painted the same color. The wall should be a contrasting color. In the case of Victorian era houses, the sash may be painted a darker color. Doors and shutters also may be painted a darker color than the walls and trim.
- 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.

Guideline 59: Complementing A Neighborhood



Use color schemes that will complement other buildings nearby.

- Look to see if colors used by others in the block may be incorporated in your scheme. This will help to tie in with others in the block. You might “mix and match” colors from several nearby buildings in your color scheme.

Guideline 60: Composing A Color Scheme



Use color to coordinate facade elements in an overall composition.

- Use only one base color for the majority of the background wall surface. For Victorian era houses, base colors may be muted earth tones. Look for “built-in” features of the facade that can be highlighted with an accent color. Window frames, sills, molding and cornices are potential elements to dramatize with a contrasting color

Guideline 61: Bright Colors



Reserve bright colors for accents only

- Use bright colors only in small amounts. 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.

Secondary buildings were once common to many historic properties. In the 18th and 19th centuries, the typical secondary building on a property would be a carriage house or small barn; in the 20th century, detached garages were added or older carriage houses were converted to house automobiles.

Guideline 62: Size, Materials and Detailing



Guidelines that apply to primary residential buildings also apply to detached structures. The most important points are:

- Secondary structures must be smaller than primary structures.
- Maintain materials that are in keeping with the primary structure of the property.
- Keep details simple.
- Greatest care in design should be given to detached structures on corner properties, because they are the most visible from the street.

Chapter 5: Additions

A Certificate of Appropriateness is required for new construction within the Preservation District whether for a new building or an addition to an existing building. In general, an applicant must demonstrate to the Historic Preservation Commission that the new construction will be compatible (in terms of scale, massing, proportions of facade openings, site placement and materials) with either: 1) the contributing historic buildings adjacent to or abutting the site; 2) or, in an instance where the block in which the site is located contains a variety of architectural styles, with one of the more common styles found along the block. The intent of this requirement is not to encourage the design of historical replicas, but to promote a compatibility of design that safeguards the architectural character of the preservation district.

Note: Additions to non-contributing properties (non-historic or badly altered historic examples), are judged primarily for their visual impact on nearby properties. Additions will generally be recommended if their size is minor in relation to the total structure, or if they do not significantly increase any existing visual incompatibility between neighboring historic properties and any existing non-contributing property that detracts from the district's character.

In some cases, additions or alterations were made to historic structures that have become a part of the historic composition. The most obvious examples are older porches and kitchen wings added to houses.



Guideline 63: Historic Additions



Preserve older alterations that have achieved historic significance in their own right

Guideline 64: Preserving Original Entries



Do not obscure the original building entry when making an addition

- Open porches do not violate this guideline. Enclosed front porches do.

Guideline 65: Removing Prior Additions



Roof shapes on additions should be consistent with the style of architecture of the main structure.

- In some rezoned former residential districts, one-story commercial additions have been 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 original facade if desired.

Guideline 66: Shape and Location of Additions



Additions should appear as discrete masses attached to the original building.

- Additions should not simply extend the recognizable volume of the original building.
- Set additions back from primary facades or set them apart from the main building and connect them with a 'link.'

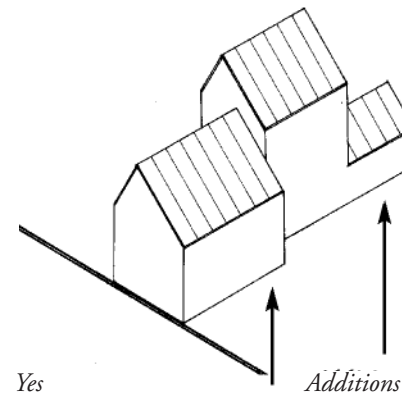
Guideline 66: *continued on page 71*

Guideline 65

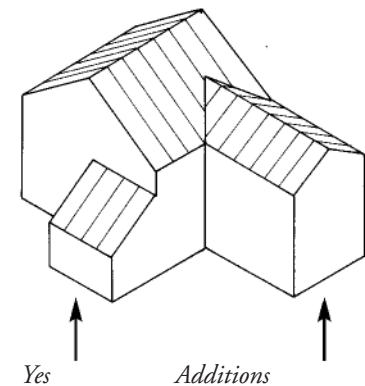


No: Incompatible addition to building front

Guideline 66



Guideline 66



Guideline 66: *continued from page 70*

- Set back additions from the front facade by at least 20 feet or make the addition to the main building obviously smaller in scale and set back that secondary mass by at least 10 feet.

Guideline 67: Size of Additions

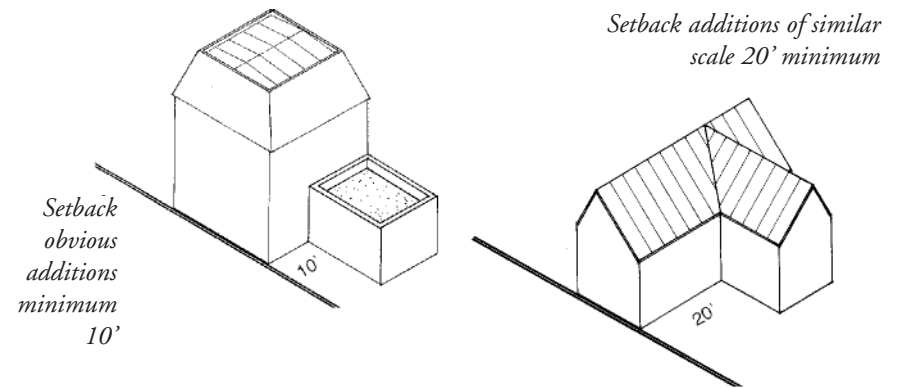
Residential additions should be visually subordinate to, or simply smaller than, the main building. Commercial additions may continue the massing pattern of the historic structure.

- Additions in building height are permitted in commercial districts subject to the zoning limits and height guidelines set forth under the guidelines for New Commercial Construction.

Guideline 68: Roof Shapes

Roof shapes on additions should be consistent with the style of architecture of the main structure.

- Look at the roof forms of secondary structures historically attached to buildings of this style (porches, smaller wings, etc.). For example, gable roofed buildings generally had additions with gables or sheds.
- Roof slopes should be roughly consistent with those of the primary structure. For gable roofs the roof slope ratios of additions and secondary structures should be between 7 in 12 and 10 in 12, except where a proposed addition roof is matching a steeper slope or an existing building.
- Additions to flat roofed commercial buildings should generally be flat-roofed.

Guideline 66 and 71**Guideline 66**

Yes: good example of commercial addition

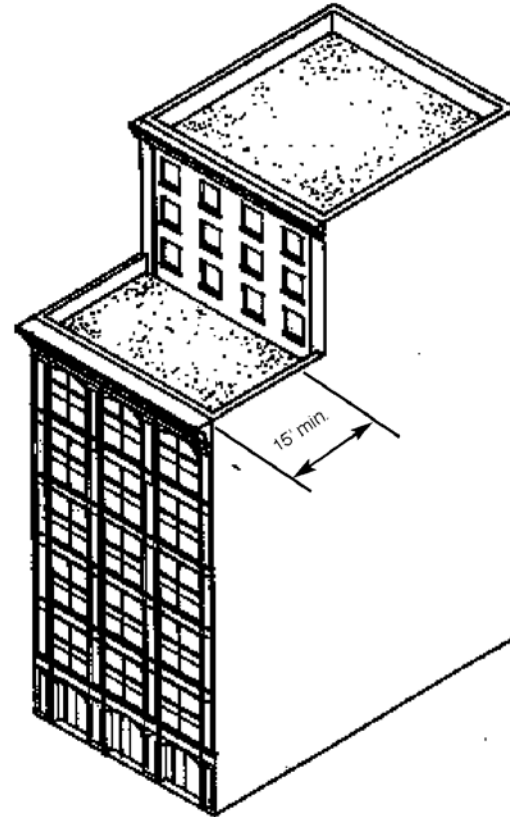
Guideline 69: Commercial Building Setbacks



An increase in height in commercial buildings must be accompanied by a setback from the original cornice line of at least 15 feet.

- The addition of an extra floor hidden behind a fake mansard roof is not permitted.

Guideline 69



Guideline 70: Roofing Materials



Roofing materials used on additions to historic buildings should be compatible with the materials used on the existing building.

Guideline 71: Setbacks



Additions must respect the historic front yard setbacks of the buildings in the block.

Guideline 72: Compatibility



Additions should be made distinguishable from the historic building while remaining visually compatible with its earlier features.

- Additions need not replicate the historic buildings. Rather, they should be sympathetic to them.
- It is the owners' choice, subject to review by the Historic Preservation Commission and to the other provisions of this section, whether to alter the style, material, or set-backs of the addition.
- Through proportion, linkage, color, materials, rhythm of openings and/or form, the addition can differ from the original in some but not all qualities.
- It is strongly recommended that the color of residential additions seek to match the color of the original building.

Guideline 72

Flat-roof addition



Historic example of commercial addition (right)/ Example of new addition (center)

Guideline 73: Windows and Doors in Additions



Windows and Doors in an addition to a historic building should seek to relate to the proportion and scale of those that exist in the original structure. The addition of projecting bays, oriel windows or other additions that may be incompatible should be avoided.

- New windows, including sash patterns, should either repeat, or at least be sympathetic in scale and patterns of the existing building.
- Sliding glass doors are generally out of character from traditional door patterns found in the historic district and are discouraged.
- Bays may be permitted, however, on “picturesque” building styles, including Gothic Revival, Queen Anne, and other late 19th century “picturesque” styles.

Guideline 74: New Chimneys



The height and massing of chimneys on new additions should not exceed those of the original building being added onto.

Chapter 6: New Residential Construction

There is always a natural tension connected to 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 a fine balance between those two extremes. While contemporary design is perfectly acceptable in some contexts, it is often found to be visually jarring within a historic district when the new building consciously breaks with all of the traditional design guidelines established informally 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 building from an impostor. The ideal then, though always a design challenge, is to create a new building that may be interpreted as a product of its own time, while, at the same time, creating a design that respects tradition.

Lot widths in Cumberland's neighborhoods vary. This leads to the possibility of conforming to the city's zoning setbacks and building code while still designing a building that looks out of place because of its site location and massing along the front of the building lot.

Guideline 75: Maintaining Historic Scale

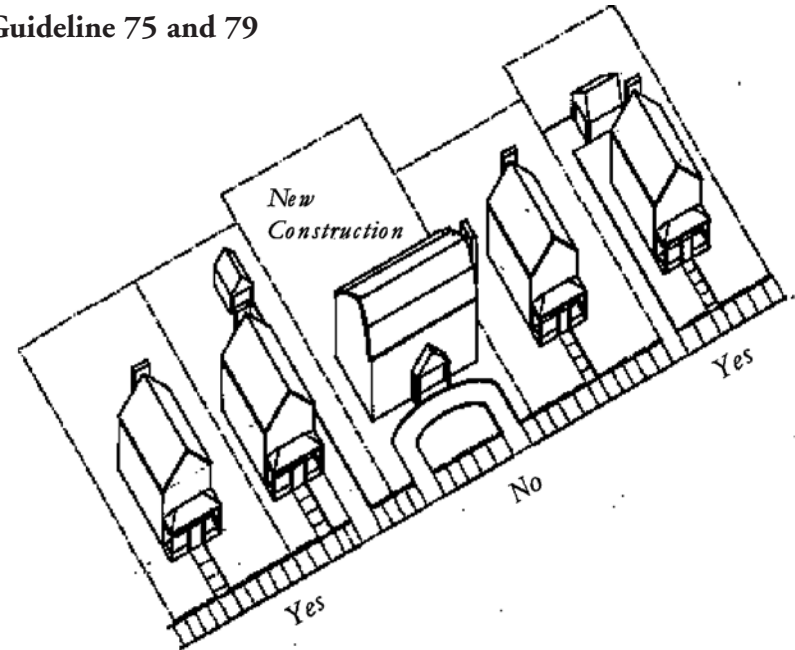


Maintain the traditional size, proportions and height of historic facades along the block of the building site.

- New buildings should have similar widths and heights as those found on the block front.

Guideline 75 *continued on page 76*

Guideline 75 and 79



Guideline 75 *continued from page 75*



- The maximum width of your building at the required setback line should not exceed the widest building of similar roof type on your blockfront.
- If you plan a gable roof in a block with other gable roofed homes, orient yours in the same direction.
- If buildings on the block tend to be deeper than wide, yours should be too.

In most cases, city zoning districts are tied to the existing bulk and height of buildings within a given district. For the most part these guidelines work to protect the city's residential areas. They do not work in the downtown, however, where the 11-story height limit encourages speculation and demolition.

Guideline 76: Height



Regardless of the existing zoning, buildings in the Preservation District should not exceed the height of the tallest historic building within the district of the same type.

Guideline 75, 76 and 79



Typical historic type found in Boston, MA



New interpretation of historic type found in Boston, MA

Guideline 77: One Story Building



One story buildings are discouraged within the historic preservation district unless the predominant historic height within the block of the proposed building site is one story

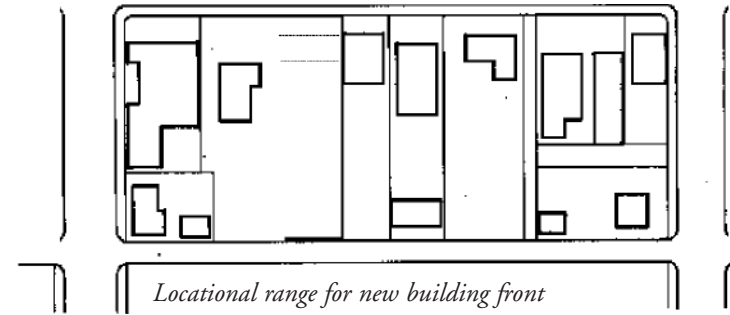
Guideline 80: Roof Material



Maintain the historical patterns of front yards.

- On blocks where buildings are set back, new buildings should be set back consistent with the prevailing front yard depths on that block.
- Specifically, a building's setback should preferably be the same as either of its abutting neighbors, or less preferably at some dimension between the two. If one of its neighbors (as shown in the illustration) is set back less or more than the typical pattern on the blockfront, then the new building should conform to the setback of its more typical neighbor or be between that setback and the average setback of buildings on the blockfront.
- If three or more of a new building's neighbors to one side align more or less precisely then the new building should conform to that alignment.

Guideline 78



Guideline 79



No: Modern roof inappropriate to neighborhood

Guideline 79: Roof Shape



Use roof shapes and orientations similar to those found historically in the Historic Preservation District

Guideline 80: Roof Material



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

Guideline 81: Entries



Maintain the typical orientation of entrances to the street.

- Orient the main entrance of building to the street.
- Avoid facing main entrances toward the side yards (unless an entry porch fronting the street is extended around the side per historical precedent in the blockfront).

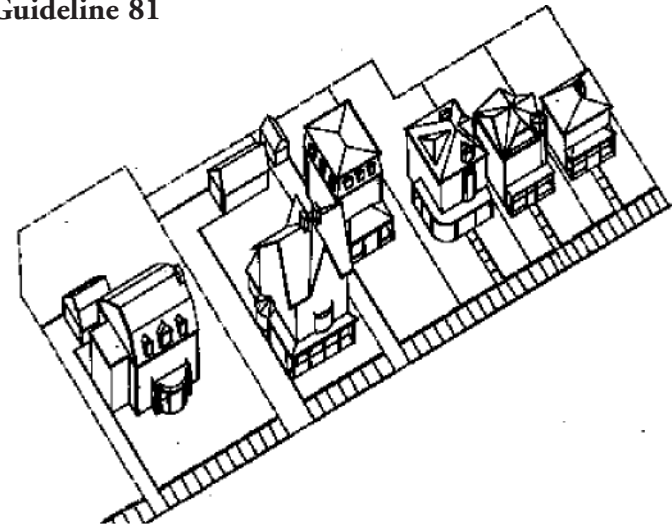
Guideline 82: Entries



Maintain the orientation and dimension of porches.

- Historically in Cumberland the porch protected the entrance of the house. The main porch faced the street and it ran across the entire front of the house and often around to the side.
- Some building types - such as colonial houses - tended to have elaborate entry porticos, as opposed to porches.

Guideline 81



Guideline 78, 79, 81, 82, and 83



Because of topography and lot size, many buildings do not have on-site parking in Cumberland. For those which do:

Guideline 83: On-site Parking



On-site parking in residential areas should occur in the rear yard.

- Exception 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 blockfront.
- Parking should never occur in front yards (that area between the building frontage and the street). This guideline pertains to residential and commercial areas and, in the latter case, is aimed at inhibiting strip-commercial type development.

Guideline 84: Windows on Street Facades

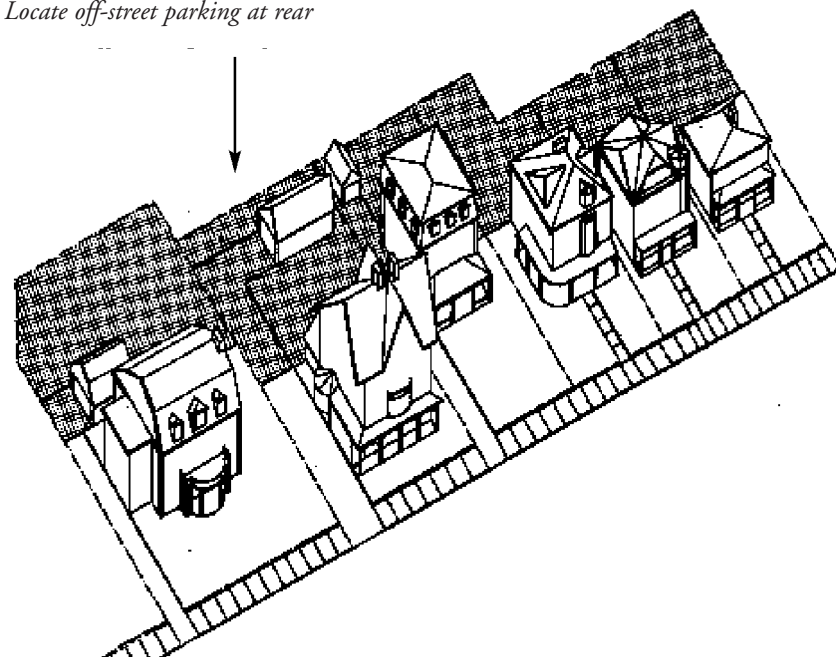


Use ratios of windows to walls on street facades that are similar to historic structures.

- Generally, the amount of glass on a building should not exceed one-third of the total wall area.

Guideline 83

Locate off-street parking at rear



Guideline 85: Window Placement and Type



Use window types, proportion and alignment typical of the historic district

- Most windows are double hung and vertical rather than horizontal. In many neighborhoods, a regular spacing pattern of windows on a building type is developed that should generally be repeated in new buildings of the same type.

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

Guideline 86: Building Materials



Select building materials that are in keeping with materials seen on the block.

- Use similar materials. For masonry walls, use bricks of a similar size, color and texture to those historically used - do not use concrete block or reflective surfaces or jumbo brick.
- Historically, wood was painted. Do not use unpainted wood surfaces.
- Aluminum, vinyl, and other synthetic surfaces are discouraged in new construction.

Guideline 87: Safety Codes and Handicap Access



Compliance with health and safety codes and handicap access requirements shall be carried out with a minimum of impact to the historic character of institutional and commercial buildings.

- When permitted by law the placement of firescapes, or firetowers, at the rear of buildings as a secondary means of egress is generally a good solution.
- Handicap access ramps should not obscure the features and composition of historic buildings where alternatives are possible.

Chapter 7: What Special Guidelines Apply To Commercial Buildings?

STOREFRONTS

It is recommended that the reader review Chapters 3 and 4—“General Preservation Principles” and “How Do I Rehabilitate My Historic Building”—before reading this section.

Storefronts

The storefront used to display goods and services is often the most immediate advertising tool available to a small business within a commercial district. Effective presentation of a business image has always been critical for any merchant. For those reasons, storefronts have been historically the most prominent feature of commercial buildings, and the parts most likely to be remodeled over time. Within the context of a downtown historic district, however, a storefront restored to its period appearance often presents an attractive and progressive image. The multi-step approach recommended below aims at conserving or restoring key architectural elements of the historic storefront.

While most 19th and early 20th century styles produced their own variant on the basic storefront, all historic styles shared certain key elements. These usually included large display windows, divided by columns or piers, a wood or metal kickplate that the glass rested on, recessed doors (single or double depending on the style of the building); a signband (sometimes the lintel between first and second floors); and in some styles, transom windows.



Typical example of turn-of-century storefront on North Centre Street

Guideline 88: Retaining Historic Storefronts



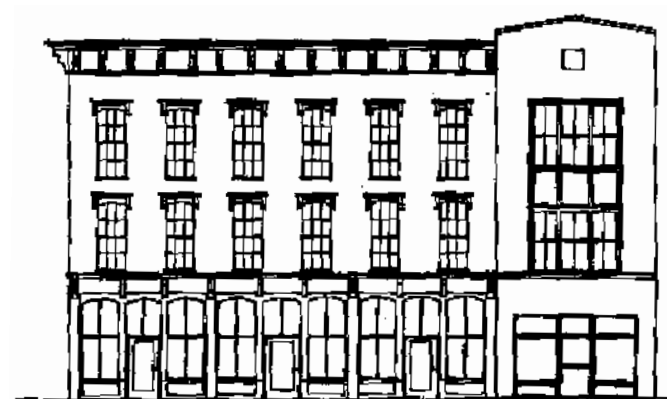
Maintain or restore the original size and elements of historic storefronts

- Preserve or restore the original size and configuration of glass windows where possible.
- Retain the kickplate that is located below the display window. Appropriate materials are wood or painted metal. Coordinate the color of the kickplate with other storefront and facade elements
- Where elements of the original storefront are missing, try to replace them in kind. Where that is not possible, use a palette and array of materials that reflects the color, texture, scale, and compositional principals of the historic facade (see illustration).

STOREFRONTS

Guideline 88

Yes: Restored storefronts



No: Badly altered storefronts



Transom windows or the horizontal band of glass that appeared above the doors and shopfronts of many historic storefronts lent continuity and detail to the street and ordered the placement of shops (usually in the signboard just above them). Many of these have been subsequently covered. Many still exist behind this cover.

Guideline 89: Transom Windows



Preserve or replace the transom if it was a part of the original storefront design.

- Maintain the divisions of the original transom.
- Use glass in the transom where possible. It both introduces additional light into the store and accurately captures the reflectivity of the original.
- Scribed plastics or even dark wood can serve as a substitute. If glass is not used, use a dark background.
- In some cases, unit air conditioners have been placed in one of the transom panels, usually just over the entry. These units throw hot air onto customers and passersby and act as a deterrent to entry visually and functionally. They should be relocated to the rear or where feasible, in a full building rehab, replaced by a roof top system.

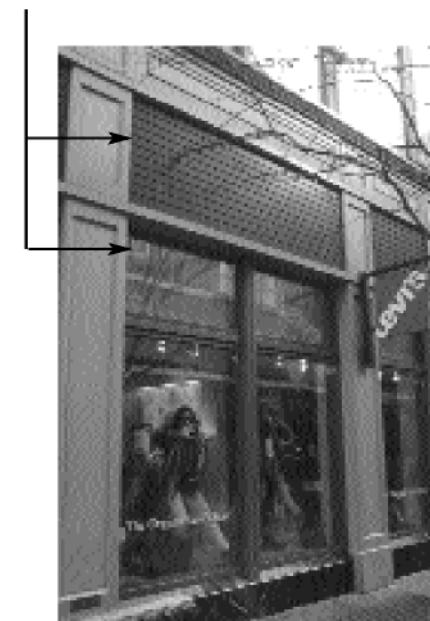
Guideline 89



*Historic example:
Transom window*

Guideline 89

*New example:
Compound transom
(panel and glass)*



Storefront windows occur at the sidewalk line. It is important that they convey with authenticity the historic qualities of the building.

Guideline 90: Storefront Materials

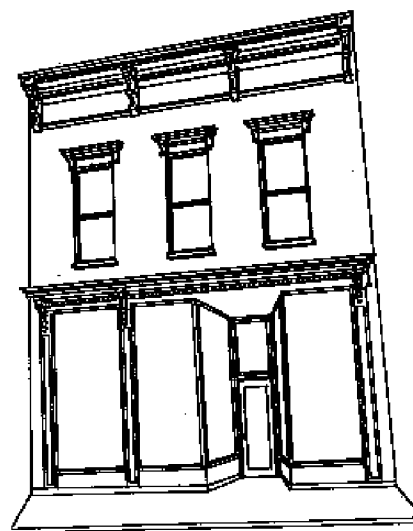


Storefront windows shall be constructed of wood or a material consistent with the style and era of the building.

- While wood was often the traditional framing material of choice for storefronts, some 19th century buildings employed cast-iron members. These members should be restored where feasible, otherwise an appropriate substitute that shares the look and scale of the original framing member may be considered.

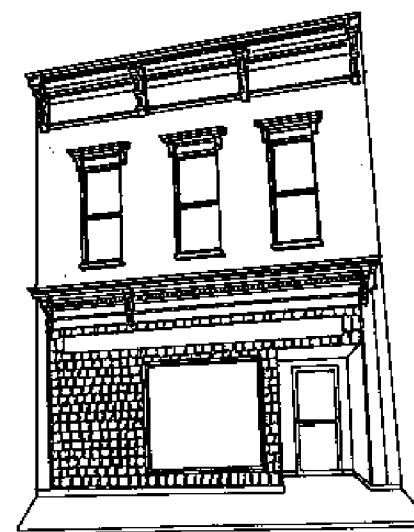
The glass storefront walls always hugged the sidewalk. Placing brightly lit window displays immediately adjacent to potential shoppers on a sidewalk and establishing a continuity of experience for window shopping is essential for successful merchandising. If glass is replaced by opaque surfaces, or if the storefront is pulled away from the plane of the sidewalk, customers will be less likely to enter the store and some of the merchandising continuity of the street will be lost.

Guideline 88, 90, 92 and 93



Yes: Original storefront intact

Guideline 88



No: Badly altered storefront

Guideline 91: Setbacks

Maintain the storefront wall at the sidewalk edge

- Do not setback from the sidewalk.
- Maintain glass in the storefront from property line to property line with the exception of access doors to the upper floors.
- Use lighting to accentuate store window displays.

Store entries were almost always recessed in order to avoid conflict between people entering and exiting the store and passersby. The recess also offers shelter from the weather and provides a rhythm of shaded areas along the street demarcating entries. In turn of the century buildings the entries were angled in to funnel customers into the shop and make the sense of commitment to entering less noticeable. In the 1950's entries were often significantly recessed in an effort to increase window sales area.

Guideline 92: Recessed Entries


Maintain recessed entries where they exist.

- Preserve decorative entries - such as those with porticos angled into corners, where they exist.
- Avoid doors that are flush with the sidewalk. If the original recessed entries have been closed up, consider reopening them.
- Use doors with large areas of glass. They lessen the perceptual barrier from street to store for shoppers.
- Consider using an accent color on the door to draw customers' attention.

Guideline 93: Ornamentation


Preserve original ornamentation and detail that was part of the façade.

- Do not add arbitrary ornamentation that was not part of the original facade

Every city has its share of storefront rehabilitations that reflect an overaggressive use of permastone walls and shingle mansards. These materials and their application were never part of a style as much as they were building components that came into vogue from the 1950's onward.

Guideline 92 and 93

Guideline 92 and 93


Guideline 94: Later Historic Alterations

Preserve and utilize later historic alterations

- Where recognized stylistic alterations have occurred, such as Art Deco between 1930-1940, retain good theme. This includes the retention of materials such as Carrara glass.



The Rosenbaum building, located at 118 Baltimore Street, was built in 1899

Guideline 94

Renovations to the original store front were made to the Rosenbaum building in 1923. Current day renovations were completed in 1986.

The upper-story windows in historic commercial structures were usually symmetrical about a center line and had stylistically appropriate lintels (and often decorative window hoods).

Guideline 95: Window Alignment



Maintain or restore the historic size, alignment, and openings of upper-story windows.

- Restore the historic shape, alignment and detail where possible.
- Infill or screening of upper-floor windows with temporary materials is discouraged.
- Likewise, do not infill, screen or block off upper-story windows with permanent materials. If they are presently blocked, consider reopening them.
- If your budget cannot include reopening covered windows, consider using permanently closed “shutters” to define the original window dimensions.
- Where upper floors are vacant, consider reinforcing the color scheme of the business below by either using curtains, or awnings of the same color as first floor awnings or trim.
- **Window and framing should appropriately fit original opening (See Guideline 24).**

Guidelines 95 and 96



No: Exterior screen over windows

Guidelines 95 and 96



No: Windows boarded

Decreasing the height of these windows is often done when an interior ceiling is installed below a new HVAC system or when an owner seeks to use inexpensive stock window replacements.

Guideline 96: Reconfiguring Window Shape

Historic windows should not be covered, boarded up, or reconfigured to account for lowered interior ceiling heights or partition patterns.



- Dropped ceilings and new walls can be angled or offset as they meet the outer wall of the building.



Guideline 95 and 96

Yes: Windows preserved



Guideline 95 and 96

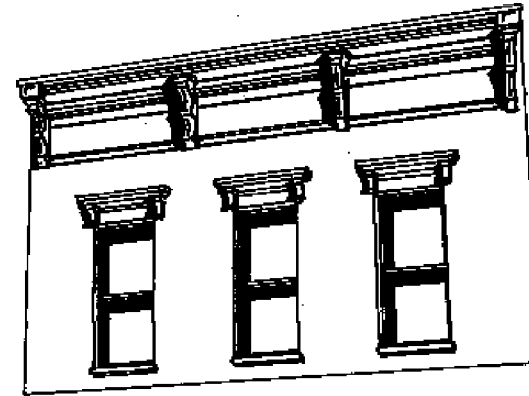
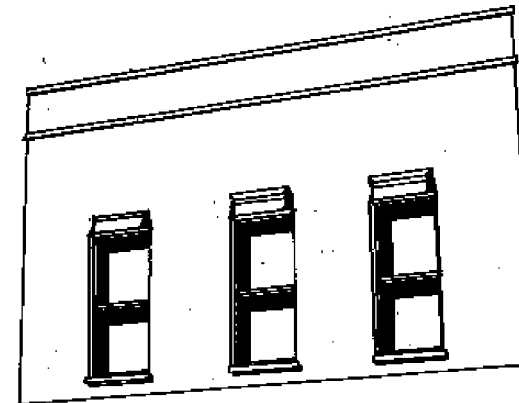
No: Windows covered and altered



Guideline 97: Storm Windows


One alternative to achieve thermal installation for upper-story windows in commercial districts is to place internal storm windows.

- The choice to use interior storm windows should be weighed carefully for their “invisible” appearance from the outside versus the possibility of condensation forming between the interior window and the historic window, thereby causing the historic window to potentially deteriorate.

Guideline 98*Yes***Guideline 98***No*

Guideline 98: Cornices


Maintain, restore, or replace the ornamental cap or cornice.

- If restoration isn't feasible, replacement is permitted. Accurate recreation is recommended using either the original material or replacement materials such as molded fiberglass.
- Recreation should be based on photographic evidence or remnant segments of the original cornice. If no such evidence exists, a simplified cornice similar in scale can be used.

Poor access to upper floors is one factor in the often high vacancy rates found for this space in many cities. Multi-floor merchandising, except for wholesale merchandise is difficult and upper floor usage for office and residential uses sometimes requires a second set of stairs under current fire codes. To make upper floor space more marketable:

Guideline 99: Upper Story Access



Improve access to upper floors where feasible

- Coordinate your work with the local building inspector
- Stairs can be located in a separate stair tower

Guideline 99



SIGNS AND AWNINGS

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

This wide variety was part of the character of 19th century commercial districts. 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.

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. In general, painted wood or metal signs will be considered most appropriate to the character of the Downtown Historic District.

Remember that the storefront facade of your building is as integral to the advertising image of your business as your sign is. With historic commercial buildings, the most effective way to create or improve a business image is not to disguise the building's historic character, but to restore and accentuate it. A sign which complements this historic character is essential as an image enhancing device.

Investing in a custom-made sign with high-quality materials is often no more expensive than a stock-made sign, especially considering the longer service it should provide. The concurrent use of a unique design or logo may also create an important public image that distinguishes your business from others. Mass-produced signs usually fail to convey that special image.

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

Guideline 100: Permitted Signs



The following types of signs are considered appropriate in the Preservation District:

- Hanging signs that project no farther than four (4) feet from the primary wall surface
- Wall (or parallel) signs. Wall signs are defined as those projecting 12 inches or less from the primary wall of a building.
- Goldleaf (simulated) lettered window signs painted directly on the inside of storefront windows or the upper floors of multi-story commercial buildings.
- Awning signs in which lettering has been applied to the front and side flaps only of the awning material.
- Historic signs, such as painted wall signs, signs in mosaic tile, and those constructed directly into an architectural detail of the structure should be retained and maintained.
- Changes of copy on existing signs should be in keeping with the character of the sign and structure on which it is placed.

Guideline 101: Prohibited Signs



The following types of signs are considered inappropriate:

- Flashing, blinking, twinkling, animated, moving, signs except public service time and temperature.
- Smoke-, sound- or vapor-emitting signs.
- Tall free-standing signs that overpower the scale of the building facade.
- Signs placed above a building's roof line.
- Painted wall signs.
- Rather than changing the copy on a non-conforming ("grandfathered") sign, if sign copy is to be changed, replacement with a historically appropriate sign shall be required.
- Signs that would obscure or damage any significant architectural feature or detail.
- Internally lit signs are prohibited. These signs include portable marquee signs
- Signs of any type that utilize florescent colors.

Guideline 100



Wall Sign



Hanging Sign

Guideline 101



Guideline 100



Guideline 102: Hanging and Projecting Signs



Hanging or projecting signs may not project farther than four (4) feet from a building's primary wall surface. No portion of the sign may be mounted lower than ten (10) feet above the sidewalk (or basic grade) and no higher than twenty-five (25) feet.

- It is recommended that hanging signs are placed near the front door to direct customers to the entrance. Symbols may be used to provide visual interest and memorability.

Guideline 103: Wall Signs



Wall (or parallel) signs may not be mounted less than seven and one half feet (7.5) above the sidewalk (or basic grade).

Guideline 104: Area of Signs



The total area of all signs shall not exceed twenty-five (25) percent of the area of the building face (including windows and door area and cornices) to which they are attached. In no case, however, shall the total area of all signs exceed one hundred (100) square feet.

Guideline 105: Placement



Signboards should not obscure or hide significant historic features or details, such as windows, doorways, cornices, and architectural trim.

- Wall signs should be designed to accentuate the horizontal lines of the building façade.
- Wall signs should generally be placed in the traditional position between the first and second floors.

Guideline 106: Business Directory Signs



Use consolidated business directory signboards when several businesses share a single building.

- Use a common header sign identifying the building's name or address, followed by smaller individual business identification signs positioned below, all of which should share a similar design look.
- A building directory sign with changeable letters should be placed in the building lobby, and not outside.

Awnings

Cumberland, as many American Main Street communities, 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, decreased window reflections, thus allowing shoppers to better see the merchandise, 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.

Lettering or symbols can be incorporated into the dropflap or valance. Street level awnings should have a valance of about 1 foot in width; the bottom of the valance should hang no less than seven (7) feet above the pavement.

Guideline 107: Awnings



Fixed or operable canvas awnings correctly placed over display windows are encouraged and often are suitable locations for signage.

- Plastic bubble, rough sawn wood and shale or asphalt shingles are not appropriate materials for awnings or canopies. Fake mansard roofs are inappropriate.
- Likewise metal canopies are not historically indigenous to Cumberland and are discouraged.
- 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 just between the transom and the storefront window.

Guideline 107



Typical example of appropriate canvas awning

- Maintain and replace awnings as conditions require.
- Coordinate the color of the awning with that of the building.
- Installing lighting within awnings so that they act as an internally lit sign is inappropriate. This practice distracts attention from the store front window and signboard.

Chapter 8: New Commercial Construction

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 of the last 30 years have turned their backs on traditional "Main Street" development practices, following a suburban site planning ideal rather than an urban. The result has been a diminution of the downtown's historic character around its edges. The guidelines below are intended to correct that trend.

Guideline 108: Street Facade Composition



The street facades of new commercial buildings should follow the compositional principles of historic commercial structures

- The facade shall be divided into horizontal and vertical components.
- Vertically, the building shall have a base (which, if it contains a store, shall follow the guidelines for storefronts), a middle (if it is three or more stories in height), and a top (in the form of a cornice or distinctively designed top floor).
- If more than 36 ft wide at the streetfront, the building shall be divided horizontally into bays of 18 ft. to 48 ft. 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.

Guideline 108



Artist : Vivian L. Pena-Ariet for the Annapolis Historic District Commission

New Buildings should be compatible with adjacent historic buildings, in facade proportions, bulk and mass, eave heights or cornice elevations, but they should not reproduce historic styles.

Commercial buildings were historically built to the side property lines and sidewalk line. This pattern reinforced the integrity of the block and the continuity of the pedestrian experience.

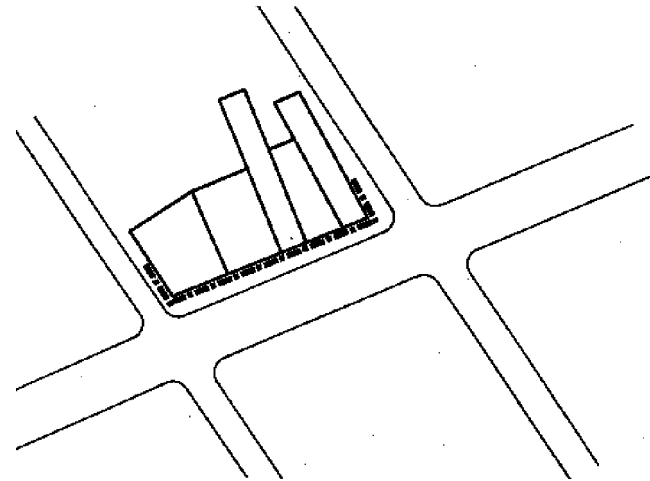
Guideline 109: Setbacks



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 should also build out to the front sidewalk in areas where that pattern has set the precedent.
- Sanborn Fire Insurance maps will show you if the previous building on your property conformed historically to that traditional urban pattern.
- New buildings must conform to Guideline 91.
- Commercial buildings in residential areas should conform to the setbacks typical of houses at that street.

Guideline 109



The continuity of the pedestrian retail experience is a critical factor in downtown revitalization.

Guideline 110: Storefront Transparency



At least 70% of the ground floor streetfront of retail buildings in commercial districts shall be glass.

- Office buildings or uses on retail streets must conform to the 70% guideline.
- Kickplates should account for the bulk of the non-glass area. Alternating floor to ceiling glass and masonry is discouraged as a means of conforming to this guideline.

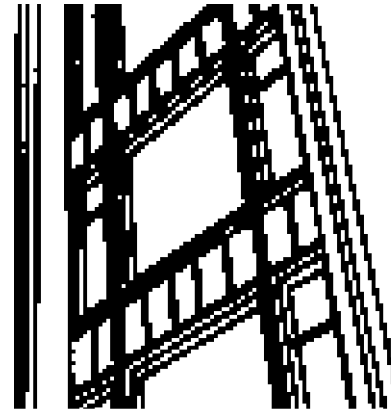
Historically in Cumberland, windows were taller than they were wide because of the structural limits of masonry and wood lintels to span the opening. In the modern era those structural constraints disappeared as steel became used for lintels and masonry became a facing material. Such modern windows look out of place in Cumberland's Preservation District.

Guideline 111: Window Shape

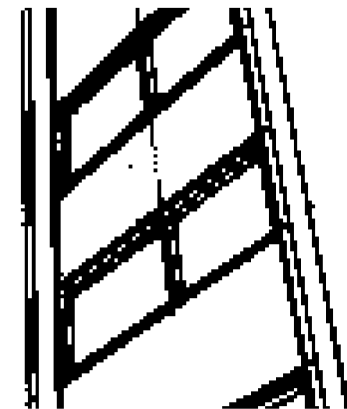


Windows on upper floors of new commercial structures should be taller than they are wide.

Guideline 111



Yes



No

Guideline 112: Discrete Windows



Windows should not be connected by raised surfaces either horizontally or vertically.

- Traditional spandrels on high rise commercial buildings, set back behind the wall plane of the building, are permitted in new construction.

Guideline 113: Extended Roofs



Flat roofs should not extend beyond the face of the building.

- Cornices are an exception.
- Sloped roofs should be used in commercial districts only where there is historic precedent, and generally only as “stand alone” buildings as opposed to buildings sharing party walls.

Guideline 114: Massing



New structures greater than 150 feet in width should mass their facades to give a sense of scale to the street as historic structures did.

Guideline 115: Parking



No parking is permitted between a new building and the street(s) it faces.

Guideline 112 and 113



Guideline 114



Chapter 9: Special Considerations: Communications Systems, Utility Equipment, and Modern Conveniences

Guideline 116: Utility Meters and Connections



Utility meters, utility boxes, service locations, wires, piping, and conduits should be installed, when possible, in less visible and unobtrusive locations.

- As a rule, the location of utility equipment is not appropriate for the front façade
- Property owners are urged to speak with utility companies well in advance of planned work to avoid the unnecessary relocation of equipment.
- If an alternative to the primary location 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.

Guideline 117: Heating/Ventilation Equipment and Machinery



When possible, every effort should be made to locate HVAC equipment in the least visible location.

- The installation of window air conditioning units is discouraged on the front façade.
- For larger units, especially for commercial buildings, equipment can be located on the rooftop, or carefully screened at ground level.

Guideline 118: Automated Teller Machines (ATMs)



In general, ATM machines are not typically considered to be compatible with a historic district, however, as a needed convenience in today's society, they should be carefully located to minimize their appearance.

- Locating the machine inside an accessible building lobby is encouraged.
- Try to locate the equipment on a non-primary façade, especially in building recesses and entryways.
- When placing the equipment on a historic structure, it should be installed in a manner that causes the least amount of damage as possible to the historic fabric of the building.
- The machine should be selected of the smallest size possible that will still meet the needs of the customers.
- Alternative means for lighting the equipment should be considered, especially with signage since backlit signs are discouraged within the district.

Guideline 119: Cellular and Satellite Equipment



Cellular and satellite equipment should be installed in the least visually obtrusive location possible.

- The smallest equipment as possible should be selected that still allows for proper reception.
- Try to select areas on your building that hide the equipment as much as possible, such as farther back on the roofline or behind a parapet wall.
- Consider painting the satellite dish a color that blends well with the building's primary color.
- When installing ground-based satellite equipment, consider using vegetation or other materials to screen the equipment.

Guidelines 117



Screen Machinery to Minimize Visibility

Guidelines 119



Locate Satellite and Other Communication Equipment Away from Primary View

Chapter 10: Demolition By Neglect

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:

1. *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*
2. *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.*

Demolition by Neglect Procedure:

- A. 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.
- B. 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.
- C. 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.

- D. 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.
- E. 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.

Demolition by Neglect information contained in the above chapter can also be found in City of Cumberland Ordinance #3208.



Chapter 11: 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 Commission's review could take place over the course of two meetings, especially if the demolition involves new construction on the site.

The Review Procedure: The review procedure for a demolition permit is the same as outlined in these guidelines for obtaining a Permit in the Historic Preservation District.

In reviewing an application for demolition of a structure the Commission shall consider:

- A. If it is registered on the National Register of Historic Places;
- B. Its historic and cultural significance to the nation, county, or city;
- C. Any architectural and design significance and whether it represents features which are not duplicated elsewhere in the district;
- D. All factors contained in Ordinance 3208;
- 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.

If the Commission determines that the structure does not contribute to the Preservation District, the Commission may take action upon the request for demolition without the need for the documentation and follow-up materials that will be needed for the review of a contributing structure.

The following material will be required for all applications to demolish a contributing structure:

- Form of ownership of the property
- Cost of the proposed demolition or removal
- A report from a licensed engineer in the State of Maryland as to the structural soundness of the structure and its feasibility for rehabilitation.
- The fair market value as determined by a professional appraisal.
- An itemized breakdown from a professional experienced in rehabilitation as to the economic feasibility of rehabilitation or reuse of the existing structure.
- 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.
- 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.
- Price asked and offers received, if any, within the previous two years.
- A list of alternatives (with costs involved, names of contractors and any bids submitted) that were considered. The reasons why those alternatives were rejected must also be submitted.
- The Commission may request additional information specific to the project.

In matters where economic hardship becomes an issue, the property owner will need to provide reasonable proof that the hardship exists.

Archival Documentation Requirements for Approved Demolitions of Contributing Structures:

The following information must be provided to the Commission's staff by the application prior to the commencement of demolition.

- A site plan drawn to scale showing the placement of the property on the lot
- A series of 5" x 7" photographic prints depicting all angles of the property (front, rear, and sides), as well as the structure in relation to adjacent structures. Prints must be labeled and numbered.

Partial Demolitions

The same standards 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.

Standard for the Treatment of Cleared Lots

The procedure for obtaining a demolition permit for a historically certified building within the Preservation District is outlined in the Zoning Ordinance. It is required, however, that the following guidelines be adhered to for the treatment of cleared lots following demolition within the district:

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.

Screening of Vacant Lots: If the Commission approves the location of parking on a vacant lot, the owner will be required to 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. If undeveloped, the entire lot should be seeded.

Appendix A: The Secretary of the Interior's Standards for Rehabilitation

The design guidelines are based upon the *Secretary of the Interior's Standards for Rehabilitation*, the single most commonly recognized preservation guidelines for the maintenance and treatment of historic properties in the United States. Originally developed by the National Park Service for the federal tax credit program for historic rehabilitation, the Standards have been adopted by state historic preservation agencies across the nation, and by numerous municipal governments with their own local historic preservation ordinances.

Rehabilitation, which is the most common preservation approach adopted by property owners, is defined below and is considered the most practical and flexible of the five recognized preservation treatments in meeting the contemporary demands of modern code compliance and adaptive reuse for historic buildings. Rehabilitation should be contrasted with “restoration” and “reconstruction” which are both more stringent treatment approaches defined below. Restoration, for example, is usually adopted voluntarily by an institution, such as a house museum, to achieve a far higher level of preservation than required by the City of Cumberland.

Definitions Of Preservation Treatment Approaches

Rehabilitation is the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.

Preservation is the act or process of applying measures to sustain the existing form, integrity and material of a building or structure, and the existing form and vegetative cover (or landscape) of a site. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building material.

Restoration is the act or process of accurately recovering the form and details of a property and its settings as it appeared at a particular period of time by means of the removal of later work or by replacing missing earlier work.

Reconstruction is the act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

Stabilization is the act or process of applying measures designed to re-establish a weather resistant enclosure and the structural stability of unsafe or deteriorated property while maintaining the essential form as it exists at present.

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the buildings and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historical materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Appendix B: Preservation Resource Organizations

Listed below are several of the public and private sector organizations that offer technical assistance in historic preservation. Note, however, that all of these organizations must serve wide geographical regions with limited staff resources.

Maryland Historical Trust, Division of Historical and Cultural Programs, 100 Community Place, Crownsville, MD 21032-2023, (410) 514-7600. www.marylandhistoricaltrust.net

Established within Maryland's Division of Historical and Cultural Programs, the Trust is the state agency designated by federal law to act as the State Historic Preservation Office (SHPO). The SHPO is responsible for carrying out the national historic preservation program at the state level, which includes providing technical assistance to citizens and organizations. The SHPO also oversees the preparation of National Register nominations, and reviews the renovation proposals of developers and property owners seeking federal tax credits for certified historic rehabilitations. The Trust also administers the federal Certified Local Government (CLG) program, as well as several state-sponsored incentive programs such as the Heritage Preservation Tax Credit Program. Preservation Maryland, 24 W. Saratoga St., Baltimore, MD 21201. (410) 685-2886. www.preservemd.org

Preservation Maryland is a private nonprofit organization with a state-wide mission of assisting local community groups with funding, outreach and advocacy for historic preservation projects. Its work runs the gamut from helping save buildings from the wrecking ball to helping educate citizens and elected officials about the benefits of community-based preservation of locally important historic properties.

The National Alliance of Preservation Commissions, 325 South Lumpkin Street, Founders Garden House, Athens, GA 30602, (706) 542-4731. www.sed.uga.edu/psa/programs/napc/napc.htm

The Alliance is a membership organization that provides information concerning historic preservation law, local ordinances, design review, and local preservation planning. It maintains a speakers' bureau and periodically publishes the Alliance Newsletter.

The National Center for Preservation Law, 1333 Connecticut Ave., N.W., Suite 300, Washington, D.C. 20036. (202) 338-0392.

The Law Center monitors an active file of legal issues regarding historic preservation law, much of which relates to the design review process. The Center interprets court cases having a direct or related effect upon historic preservation, and addresses other legal subjects in a series of Updates available by subscription.

The National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington, DC 20036-2117, Tel: (800) 944-6847. www.nationaltrust.org

This private non-profit organization, supported by membership dues, private donations, federal grants and other sources, was chartered by Congress in 1949 to serve as the nation-wide advocate for historic preservation. The Trust publishes a variety of educational and technical assistance publications, and administers several funds offering financial assistance to nonprofit-sponsored rehabilitation projects. The Trust's Mid-Atlantic region, which includes Maryland, is headquartered in Philadelphia. For information of Trust programs and membership, call the regional office listed above or the national headquarters at (202) 673-4000.

The National Trust also maintains a Department of Law and Public Policy out of its Washington, D.C. headquarters which provides education and advice regarding preservation law and historic districts, zoning, monitoring and interpretation of preservation litigation, and other preservation issues.

National Park Service, Heritage Preservation Services, National Center for Cultural Resources, National Park Service, 1201 Eye Street, NW, 2255, Washington, DC, 20005, (202) 513-7270. www.cr.nps.gov/hps/index.htm

The Heritage Preservation Services Division of the Park Service is the federal office responsible for administering the national historic preservation program which includes the National Register of Historic Places, the Historic Preservation Fund, which is allocated directly to each state SHPO, and the rehabilitation tax credit program. For the average owner of a historic property, assistance is provided in the form of technical publications which include the "Preservation Brief" series listed on the following pages. The office is responsible for developing and sharing with the public technical information regarding specific preservation and rehabilitation problems, as well as interpreting The Secretary's Standards.

The Park Service also oversees and operates the C&O Canal National Historical Park which, like a long corridor, extends along the Potomac River from Cumberland to Georgetown just north of Washington, D.C.

The Advisory Council on Historic Preservation, 1100 Pennsylvania Ave., NW, Suite 809, Old Post Office Building, Washington, D.C. 20004. Tel: (202) 606-8503. www.achp.gov

This federal office is responsible by law — the National Historic Preservation Act of 1966 — with determining whether any activity funded or licensed by a federal agency will have an adverse impact upon a property listed on the National Register of Historic Places. Before such a project may go ahead, the effect must be evaluated for the Council by the SHPO (see Maryland Historical Trust) acting as its representative in Maryland. If the SHPO together with the Council determine that the effect may be adverse, it will seek mitigative action.

Appendix C: Technical Assistance

Publications

Preservation Briefs Nos. 1-42 are an invaluable series of short manuals prepared by the Preservation Assistance Division of the National Park Service, Department of the Interior. The technical advice contained within the series is especially invaluable for its consistency with the Secretary of the Interior's Standards for Rehabilitation. \$1.00 per copy. Available through the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402-9325, or call Order and Information Desk, (202) 783-3238. Copies are also available on the National Park Service's website, free of charge, at <http://www2.cr.nps.gov/tps/briefs/presbhom.htm>

#1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

#2: Repointing Mortar Joints in Historic Masonry Buildings

#3: Conserving Energy in Historic Buildings

#4: Roofing for Historic Buildings

#5: The Preservation of Historic Adobe Buildings

#6: Dangers of Abrasive Cleaning to Historic Buildings

#7: The Preservation of Historic Glazed Architectural Terra-Cotta

#8: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings

#9: The Repair of Historic Wooden Windows

#10: Exterior Paint Problems on Historic Woodwork

#11: Rehabilitating Historic Storefronts

#12: The Preservation of Historic Pigmented Structural Glass
(Vitrolite and Carrara Glass)

#13: The Repair and Thermal Upgrading of Historic Steel Windows

#14: New Exterior Additions to Historic Buildings: Preservation Concerns

#15: Preservation of Historic Concrete: Problems and General Approaches

#16: The Use of Substitute Materials on Historic Building Exteriors

#17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character

#18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements

#19: The Repair and Replacement of Historic Wooden Shingle Roofs

#20: The Preservation of Historic Barns

#21: Repairing Historic Flat Plaster - Walls and Ceilings

#22: The Preservation and Repair of Historic Stucco

#23: Preserving Historic Ornamental Plaster

#24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches

#25: The Preservation of Historic Signs

#26: The Preservation and Repair of Historic Log Buildings

#27: The Maintenance and Repair of Architectural Cast Iron

#28: Painting Historic Interiors

#29: The Repair, Replacement, and Maintenance of Historic Slate Roofs

#30: The Preservation and Repair of Historic Clay Tile Roofs

#31: Mothballing Historic Buildings

#32: Making Historic Properties Accessible

#33: The Preservation and Repair of Historic Stained and Leaded Glass

- #34: Applied Decoration for Historic Interiors: Preserving Historic Composition
Ornament
- #35: Understanding Old Buildings: The Process of Architectural Investigation
- #36: Protecting Cultural Landscapes: Planning, Treatment and Management of
Historic Landscapes
- #37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
- #38: Removing Graffiti from Historic Masonry
- #39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
- #40: Preserving Historic Ceramic Tile Floors
- #41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the
Forefront
- #42: The Maintenance, Repair and Replacement of Historic Cast Stone

Glossary

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 rail (e.g., on a stairway or porch).

Balustrade - A series of balusters with a rail.

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

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.

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.

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

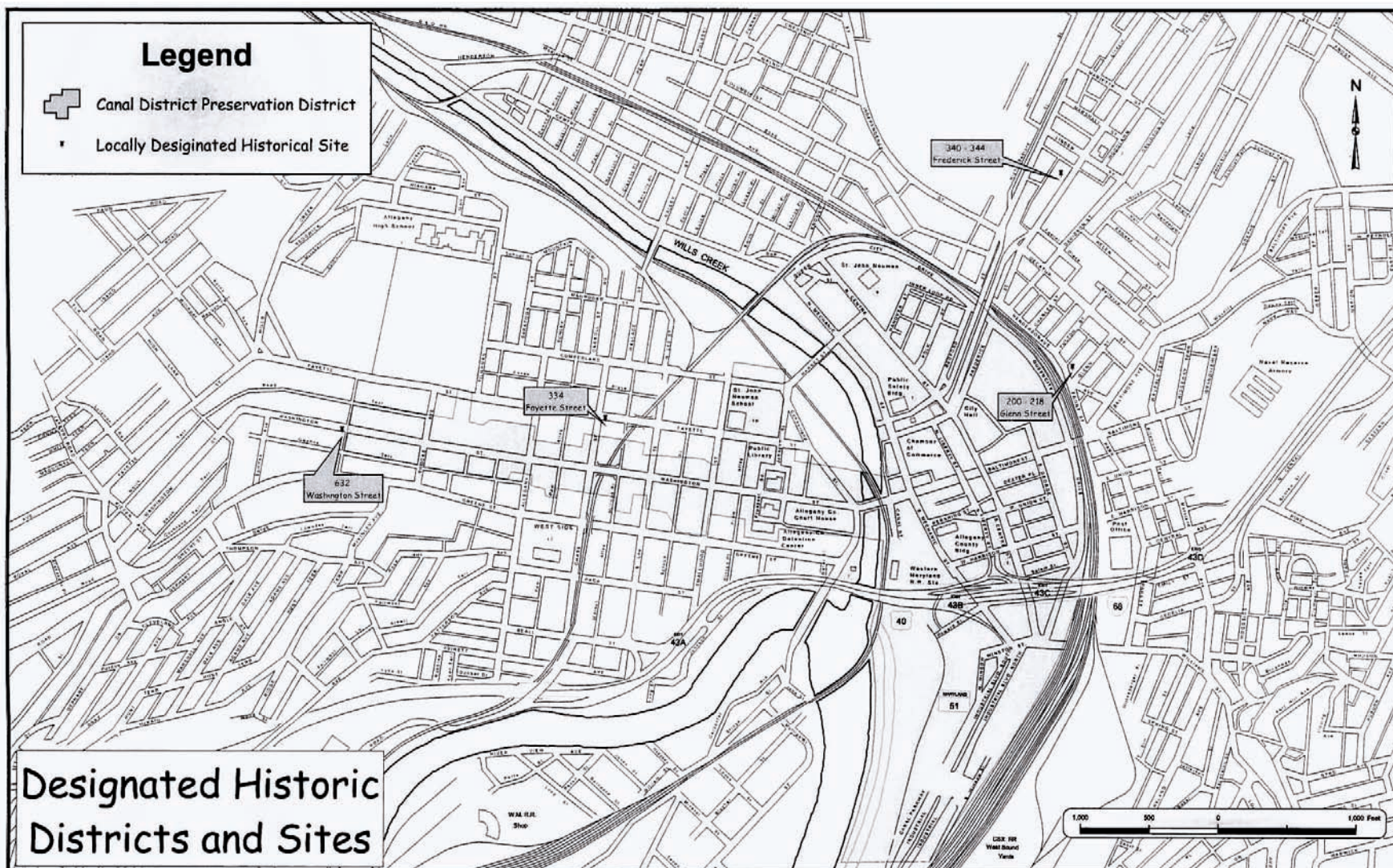
Wattle and daub - A method of construction with thin branches (wattles) plastered over with clay mud (daub).

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.

Poppeliers, John, et al. What Style is it? (Washington, D.C.; The Preservation Press).



Appendix E: City Map

