

CHAPTER 4

PROPERTY TYPES AND STYLES





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

NOTE

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

Introduction

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

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

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

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

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

Commercial Architecture

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

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

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



Late 19th-century commercial buildings on Baltimore Street.



Ca. 1930 building at 215 S. George Street.

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

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

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

Commercial Architectural Styles

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

ITALIANATE 1860-1880

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



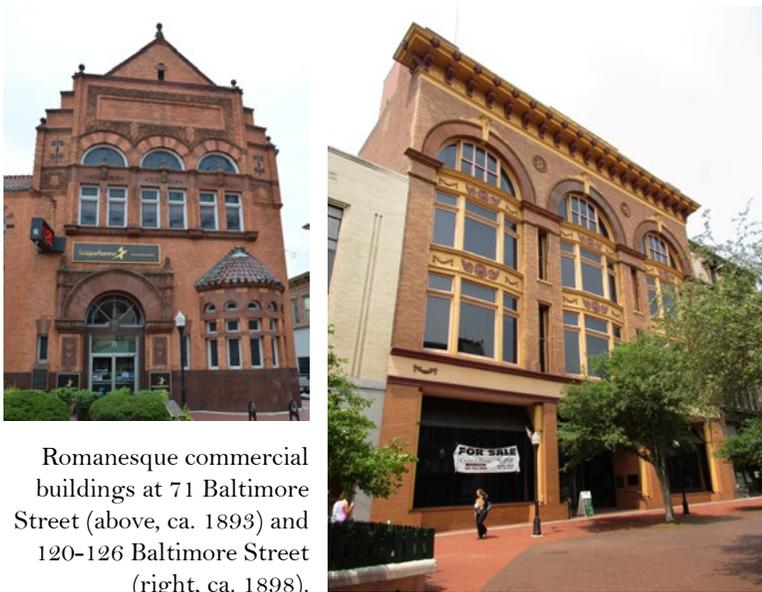
The upper floors of this commercial building at 101-105 Baltimore Street (1890) retain their historic Italianate design, though the storefronts have been altered over time.



Italianate upper floors at 36-39 Baltimore Street.

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



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

ROMANESQUE 1880-1900

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



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

NEO-CLASSICAL 1900-1920

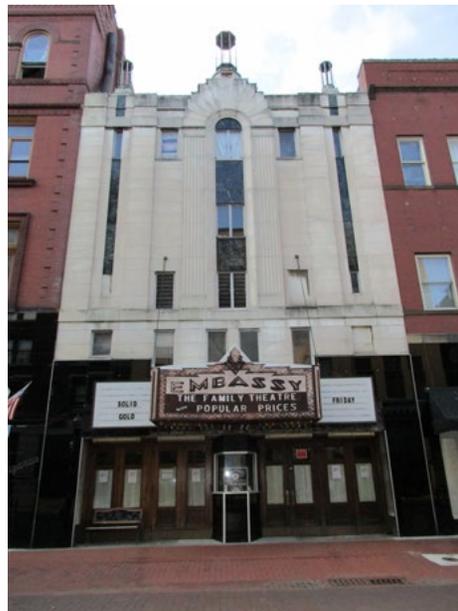
The prevailing taste for architecture in the early 20th century, especially for governmental and institutional buildings, was classical. All varieties, including commercial, were characterized by symmetrical facades of monumental proportions with smooth or polished stone finishes. Highly decorated moldings,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



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

ECLECTIC HYBRIDS 1900-1930

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



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

ART DECO 1925-1940

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



Art Deco storefront at 62 Baltimore Street.



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

INTERNATIONAL 1930-1950

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



Chessie Bank (ca. 1950).

Commercial Building Types

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

TWO-PART COMMERCIAL BLOCK 1850-1950

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



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



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



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



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

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



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



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

ENFRAMED WINDOW WALL 1900-1940

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

VERTICAL BLOCK

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

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

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



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



Cumberland Shopping Center, Queen City Drive.



McDonalds at 32 Queen City Drive.

STRIP MALL

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



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

DRIVE THRU

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



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



Residential Architecture

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

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

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



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



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

Residential Architectural Styles

FEDERAL 1830-1860

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

Local Features:

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



Rendering of Federal buildings in Cumberland.



Federal dwelling at 104 Washington Street.

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



Dwelling with Greek Revival details at 110 Washington Street.



Dwelling with Greek Revival details at 201 Washington Street.

GREEK REVIVAL 1830-1860

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

Local Features:

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



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



Gothic Revival dwelling at 31 Prospect Square.

GOTHIC REVIVAL 1850-1880

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

Local Features:

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



Gothic Revival dwelling at 514 Washington.



Porch details at 515 Washington Street.



Italianate dwelling at 508 Washington Street.



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

ITALIANATE 1860-1890

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

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

Local Features:

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



Roofline detail at 112 Washington Street.



Window details at 115 S. Centre Street.



Second Empire dwelling at 218 Washington Street.



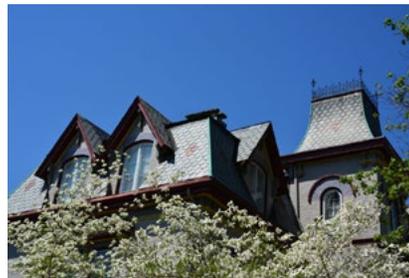
Vernacular dwelling with
Second Empire-influenced
characteristics
at 123 Polk Street.

SECOND EMPIRE 1870-1890

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

Local Features:

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



Roof detail at 522 Washington Street.



Queen Anne dwelling at 306 Washington Street.



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

QUEEN ANNE 1880-1900

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

Local Features:

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



Upper floor details at 412 Washington Street.



Roof details at 224 Washington Street.



Shingle dwelling at 654 Washington Street.



Vernacular Shingle style dwelling at 223 Lee Street.

SHINGLE 1880-1910

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

Local Features:

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



611 Washington Street.



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





Colonial Revival dwelling at 519 Washington Street.



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

COLONIAL REVIVAL 1890-1930

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

Local Features:

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



Portico detail at 528 Washington Street.



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



Large Tudor style dwelling at 726 Washington Street.



Prairie-influenced dwelling at 717 Washington Street.

TUDOR (1890-1940)

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



Small Tudor dwelling at 503 Macgruder Street.

PRAIRIE (1900-1920)

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



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

CRAFTSMAN (1905-1930)

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



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



342 Mt. View Drive.



746 Fayette Street.

Residential Building Types

I-HOUSE TYPE 1800-1930

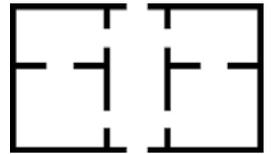
I-Houses, which are two rooms wide, one room deep and two stories tall, were a popular form of vernacular or folk housing throughout the eastern half of the United States in the 19th and 20th centuries. While the outward appearance of the building could be varied by ornamentation and the placement of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



I-House at 121 North Allegany Street.

DOUBLE PILE TYPE 1800-1945

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



Double-Pile house at 655 Washington Street.

PRESERVATION DISTRICT DESIGN GUIDELINES

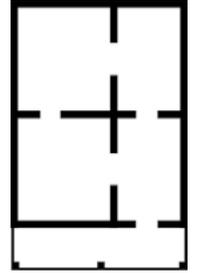
Property Types and Styles



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

GABLE FRONT TYPE 1860-1945

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



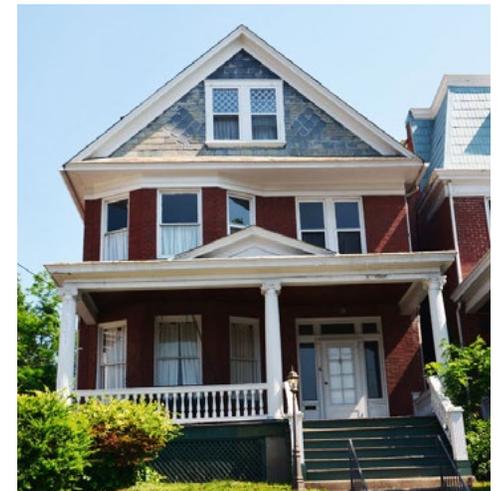
Locally, this residential building type is heavily used in much of the residential neighborhoods surrounding downtown and the Washington Street Historic District. This regional type features a prominent enclosed front gable which is treated as a major architectural feature with patterned and colorful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



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



12 Smallwood Street.



525 Cumberland Street.

PRESERVATION DISTRICT DESIGN GUIDELINES
Property Types and Styles



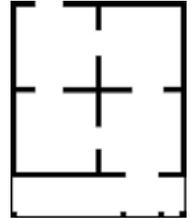
Four-square dwelling at 737 Washington Street.



Larger three-bay example at 643 Washington Street

FOUR-SQUARE TYPE 1900-1940

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



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



Vernacular duplex example at 208-210
Wallace Street



Vernacular four-square at 644
Fayette Street.

BUNGALOW 1900-1940

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



Bungalow dwelling at 632 Washington Street.



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



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



Kelly bungalow example at 815 Fayette Street.



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





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



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

CUMBERLAND WORKERS HOUSE (ROWHOUSE)

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

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



Rowhouses at 773-791 Fayette Street.



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

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



Minimal Traditional dwelling at 619 Washington Street.

MINIMAL TRADITIONAL 1935-1950

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



119 Karns Avenue.



640 Fayette Street.

Institutional, Civic and Religious Architecture

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

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



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

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



Baair Cheim Temple, built 1866.



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



GREEK REVIVAL 1820-1860

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



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

GOTHIC REVIVAL 1830-1860

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

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



Maryland National Guard Armory, built 1925.

PRESERVATION DISTRICT DESIGN GUIDELINES

Property Types and Styles



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



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

ITALIAN RENAISSANCE REVIVAL 1890-1935

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



Masonic Temple, built 1911

ROMANESQUE REVIVAL 1840-1900

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



Centre Street United Methodist Church, built 1871



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

NEOCLASSICAL (CLASSICAL REVIVAL) 1895-1950

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



City Hall, built 1912

Industrial Architecture

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

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

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



Former Cumberland Steel Corporation building, built 1890



Footer's Dye Works: Finishing Building, built 1906



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