

**CHAPTER 5**  
**DESIGN GUIDELINES FOR**  
**CUMBERLAND, MARYLAND**



## Introduction

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

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

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



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

## SPECIAL NOTE FOR NEW CONSTRUCTION

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

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

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



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



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

## General Design Guidelines

### GUIDELINE 1: PRESERVE SIGNIFICANT HISTORIC FEATURES

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

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

## GUIDELINE 2: REPAIR BEFORE REPLACE

### TECHNICAL RESOURCES FOR CLEANING AND REPAIRING

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

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

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

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

### RECOMMENDATION

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



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

### HISTORIC PHOTOGRAPH COLLECTION

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

### GUIDELINE 3: RESTORE SIGNIFICANT HISTORIC FEATURES

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

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



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

#### GUIDELINE 4: PERMITTED USES

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

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



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



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

#### GUIDELINE 5: CONTEXT SENSITIVE NEW DESIGN

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

#### GUIDELINE 6: SAFETY CODES AND HANDICAP ACCESS

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

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

## Design Guidelines for Exterior Walls

### GUIDELINE 7: MATCH EXISTING OR HISTORIC SIDING



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

#### TECHNICAL RESOURCES

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

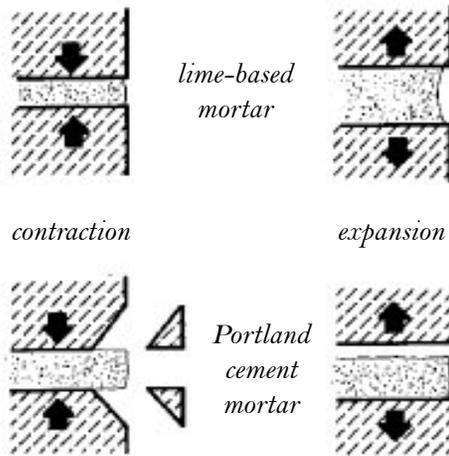
- a. The historic material found on the exterior walls of a building is a character-defining feature and should be preserved, maintained, repaired, rehabilitated and restored whenever feasible.
- b. If replacement is required, apply the new siding in a way that matches the existing or historic.
  - »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

### GUIDELINE 8: REPOINTING HISTORIC MASONRY

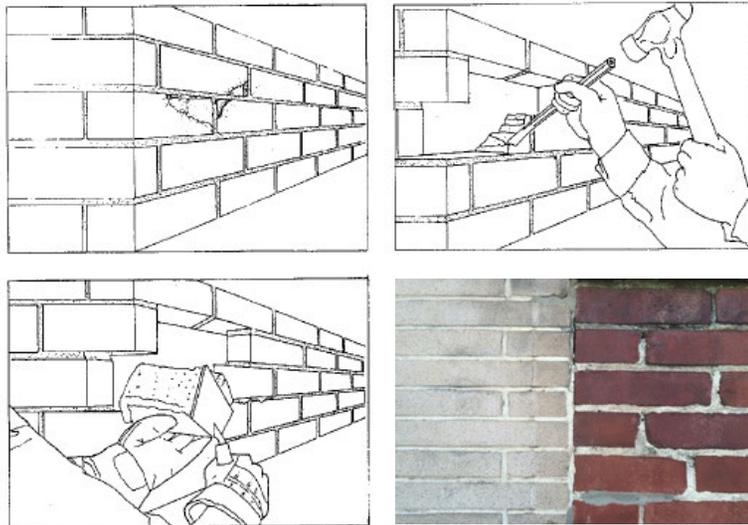
- a. Repoint only where there is evidence of deterioration such as disintegrating mortar, cracks, loose brick, damp walls, or damaged plaster.
  - » Do not remove intact mortar from sound joints just to repoint the entire surface for the sake of achieving a uniform appearance.
- b. Use traditional repointing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

**PRESERVATION DISTRICT DESIGN GUIDELINES**  
**Design Guidelines for Cumberland, Maryland**

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



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



**GUIDELINE 9: REPLACING EXTERIOR WALLS**

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

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

**SUGGESTION**

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



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

**GUIDELINE 10: STUCCO SURFACES**

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

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

**GUIDELINE 11: SYNTHETIC SIDING**

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

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



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

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

#### **GUIDELINE 12: NEW EXTERIOR WALLS**

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

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

**SUGGESTION**

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



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

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



## Design Guidelines for Painting Buildings

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

### GUIDELINE 13: GENERAL PAINTING APPROACHES

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

### GUIDELINE 14: PAINTING MASONRY

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



Early Victorian  
color scheme



High Victorian color  
scheme



Colonial Revival  
color scheme

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

#### GUIDELINE 14: DETERMINING A COLOR SCHEME

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

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

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

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

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

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

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



**NOTE**

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

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



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

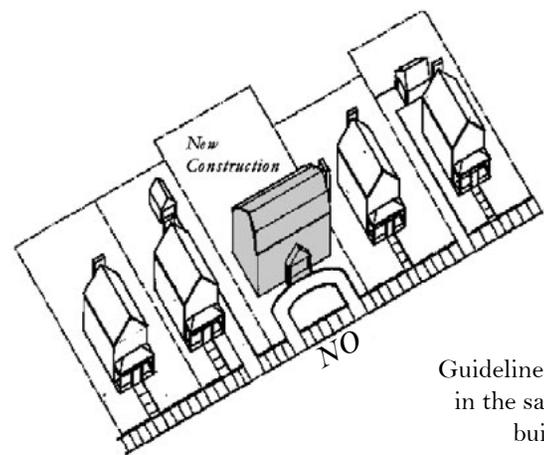
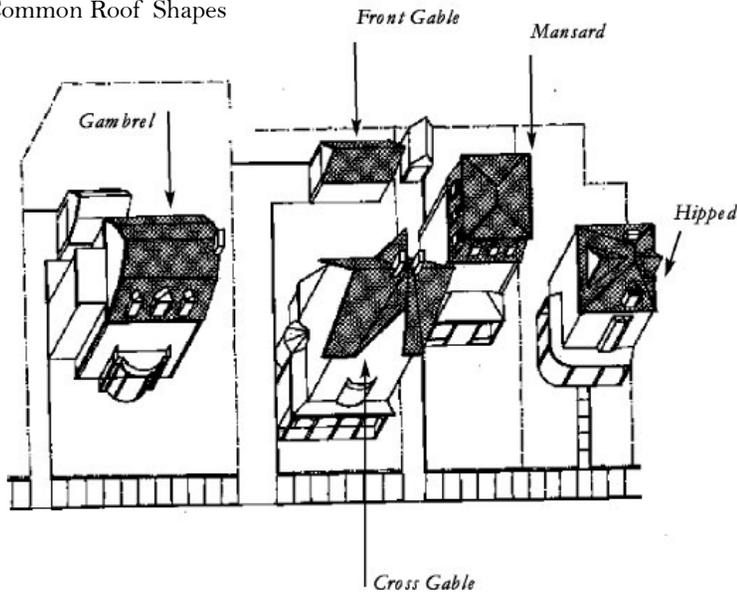
## Design Guidelines for Roofs

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

### GUIDELINE 15: ROOFING MATERIAL

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

Common Roof Shapes



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

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

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

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

#### GUIDELINE 17: ROOF SHAPE AND SLOPE

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

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

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

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

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

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

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

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

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



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

#### GUIDELINE 18: DORMERS

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

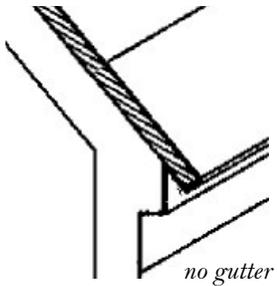
b. New dormers on non-public street elevations should be consistent in form, size, roof shape, slope, and detail; should be in the historic style of the building; and should be set back at least two feet from the primary facades so that the historic roof line is still observed from the street.

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

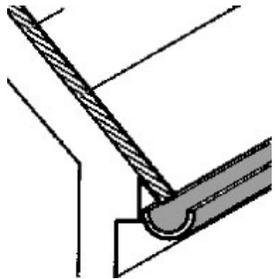
d. Total overall width of any new dormer should not exceed one-half the roof width of which it is a part.

#### GUIDELINE 19: SKYLIGHTS

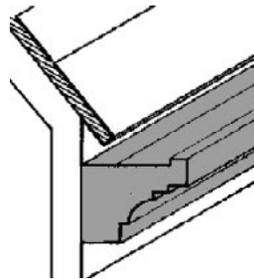
a. New skylights are not permitted if they will be visible from the public right of way, keeping in mind that some roofs are visible from a distance due to the City's topography.



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



*half-round gutter*



*molded ornamental gutter*



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

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

- » Bubbled or domed skylights are not permitted.

#### GUIDELINE 20: GUTTERS AND DOWNSPOUTS

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

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

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

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

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

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

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

- » Half-round gutters are preferred.

## GUIDELINE 21: CHIMNEYS AND VENTS

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



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



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

## Design Guidelines for Windows

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

### GUIDELINE 22: RETAIN HISTORIC WINDOWS

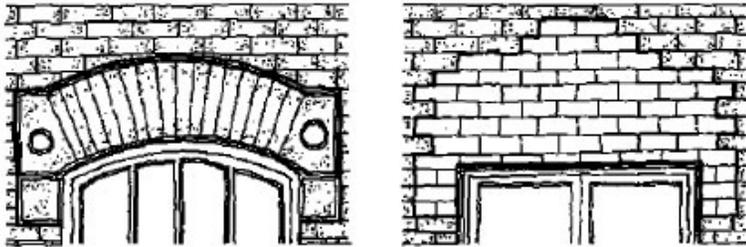
- a. Wood windows, if historic to the building, must be maintained.
- b. Retain the historic hardware components, including locks and shutter hinges, where possible.

### GUIDELINE 23: REPLACEMENT WINDOWS

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

### Character-defining features of a window:

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



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





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



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

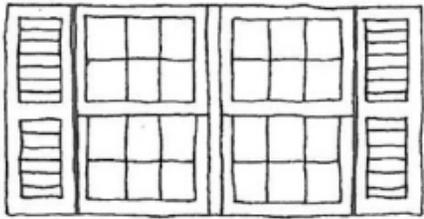
- c. Retain the window type indigenous to the historic style of the building. For example, do not replace a historic double-hung window with a new casement window.
- d. Tinted glass is not permitted.
- e. Picture windows and oriel or bay windows cannot be used to replace historic windows on building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

#### GUIDELINE 24: NEW WINDOW OPENINGS

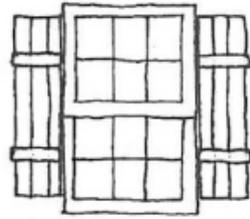
- a. Generally, new openings in historic walls are discouraged and are prohibited on building elevations facing public streets.
- b. Where recent changes have altered historic window openings, restoration of the historic placement and material is encouraged.

#### GUIDELINE 25: STORM WINDOWS

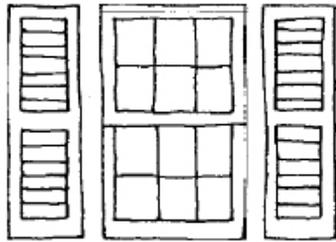
- a. Storm window frames may be made of wood, vinyl or plastic, however unfinished aluminum should not be used.
- b. Paint them to match the color of the existing window trim or sash and muntin. This helps them to blend with the historic details of the window.
- c. Custom shape storm windows should be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



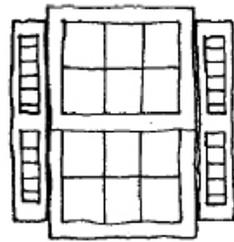
NO



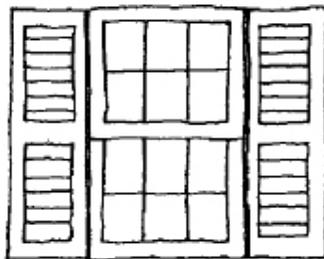
NO



NO



NO



*YES - appropriate size and location*

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



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



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

**GUIDELINE 26: WINDOW SHUTTERS**

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

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

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

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

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

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



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

#### GUIDELINE 27: NEW CONSTRUCTION WINDOWS

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

## Design Guidelines for Doors

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

### GUIDELINE 28: RETAIN HISTORIC DOORS

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

### GUIDELINE 29: REPLACEMENT DOORS

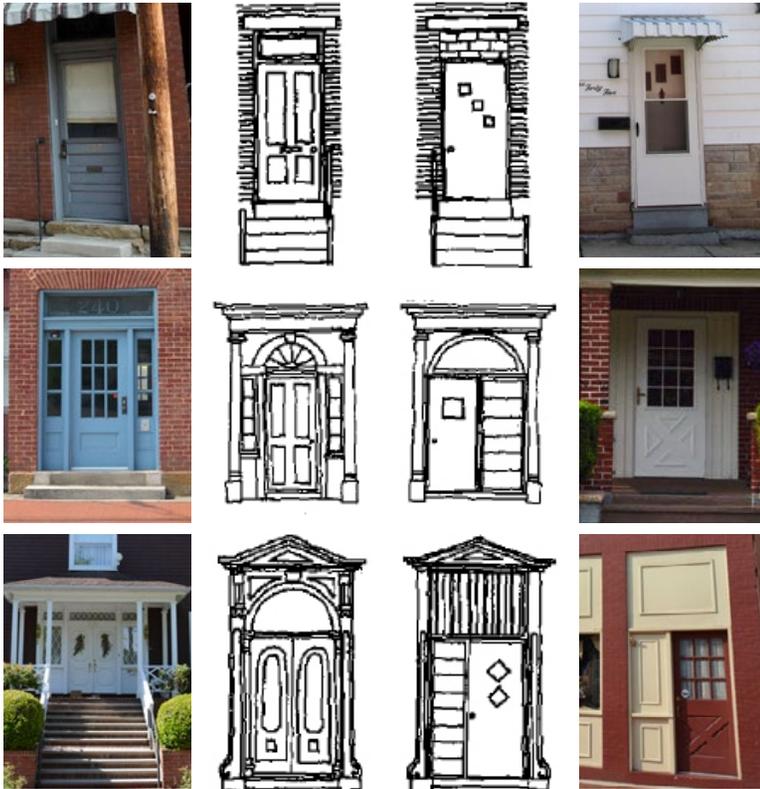
- a. Where door replacement is necessary, the new door should match the historic door in location, size, type, paneling, glazing pattern, profile, and color.

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

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

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

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



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



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



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

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

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

#### **GUIDELINE 30: NEW DOOR OPENINGS**

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

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

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

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



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



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

### GUIDELINE 31: STORM OR SCREEN DOORS

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

### GUIDELINE 32: NEW CONSTRUCTION DOORS

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

## Design Guidelines for Porches

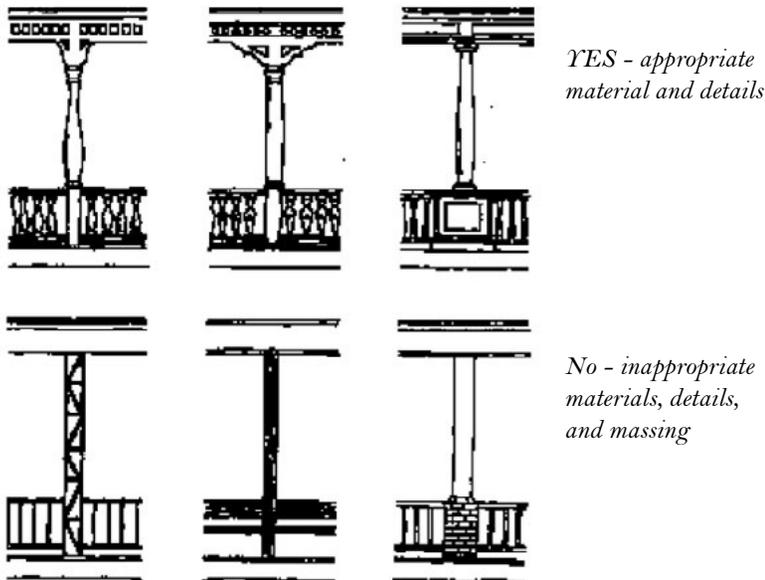
### CHARACTER DEFINING FEATURES OF A PORCH



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

### GUIDELINE 33: RESTORE HISTORIC PORCH FEATURES

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



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



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



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

#### GUIDELINE 34: REPLACEMENT PORCHES

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

#### GUIDELINE 35: PORCH ADDITIONS AND MODIFICATIONS

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

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

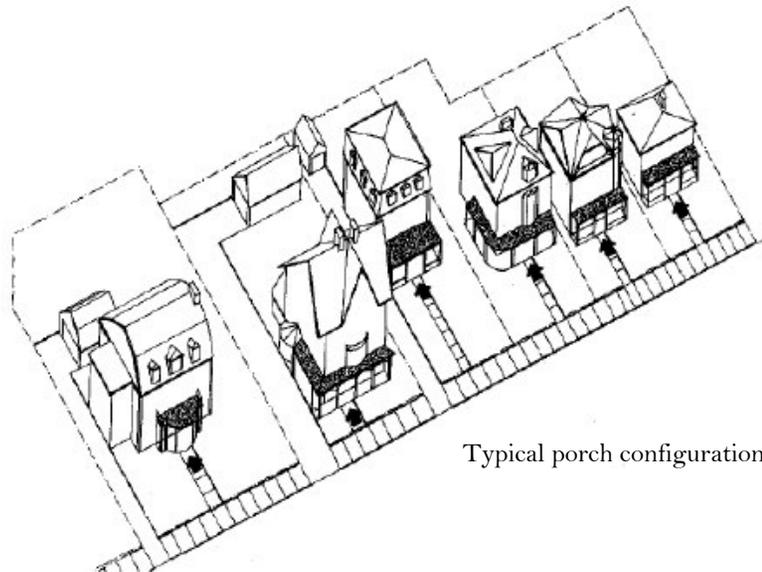
#### GUIDELINE 36: NEW PORCHES

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



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

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



Typical porch configuration

## Specific Design Guidelines for Commercial Buildings

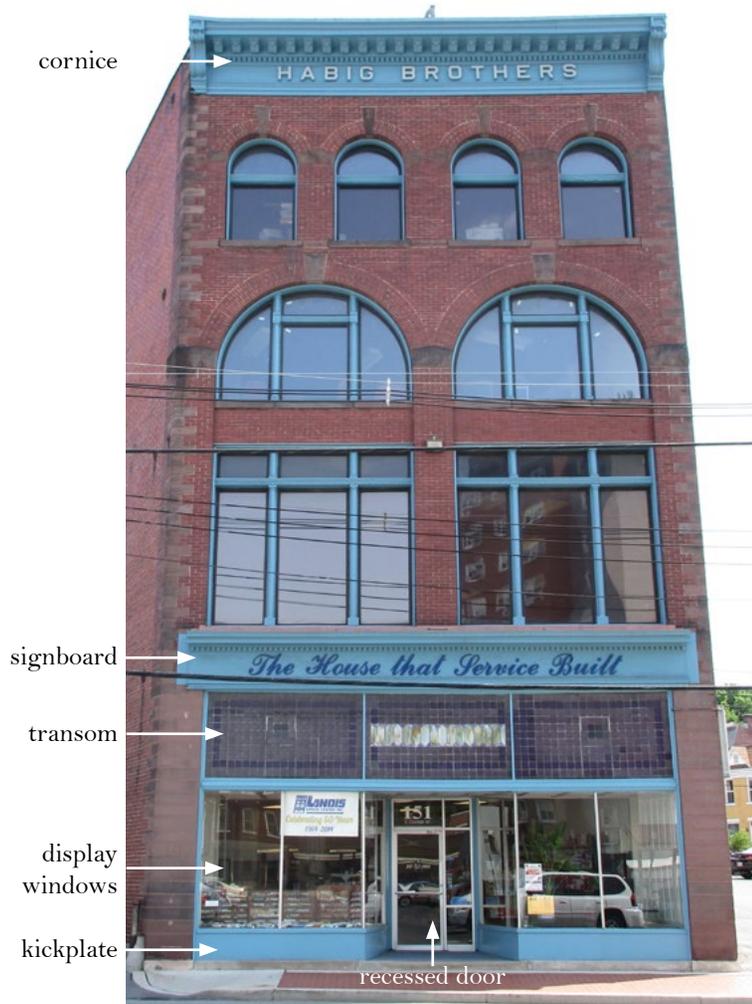
This section attempts to address issues and features unique to existing and new commercial buildings, but should be used in conjunction with all other guidelines in this chapter, including the previous sections on specific building features, the following sections on new construction, and the sections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

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

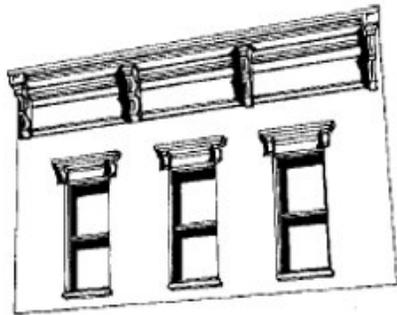
While most early 19th and 20th century styles produced their own variant of the basic storefront (refer to Chapter 4 for a breakdown of styles and types), all historic styles shared certain key elements. These features usually included:

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

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

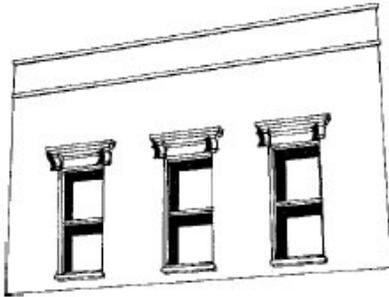


Good example of a rehabilitated early 20th century commercial building. It retains nearly all of its historic features, including the sign board, transom, and overall configuration. Though windows have been replaced throughout, the upper floor mullions have been retained and the new framing respects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



**YES**

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



**NO**



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

### GUIDELINE 37: COMMERCIAL BUILDING ORNAMENTATION

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

### GUIDELINE 38: FACADE CONFIGURATION

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



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



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

### **GUIDELINE 39: STOREFRONT ENTRANCES**

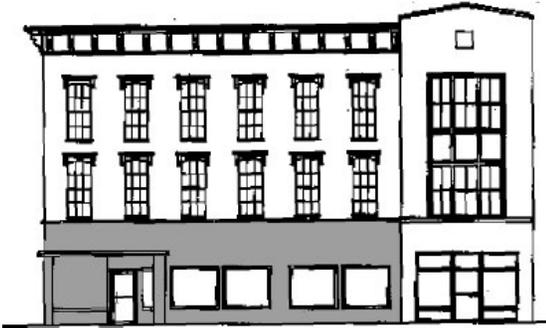
Store entrances were almost always recessed in order to avoid conflict between customers entering or exiting the store and passersby on the street. The recess also offers shelter from the weather and provides a rhythm of shaded areas along the street, denoting entrances. During the turn of the 20th century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

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

#### GUIDELINE 40: STOREFRONT WINDOWS

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

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



Historic  
storefront  
configuration.





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



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

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

#### GUIDELINE 41: UPPER-STORY WINDOWS

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

**GUIDELINE 42: HISTORIC STOREFRONT ALTERATIONS**

a. Retain and utilize historic storefront alterations that have achieved significance in their own right.

» Where recognized stylistic alterations have occurred, such as the Art Deco style between the 1930s and 1940s, retain the overall theme. This includes the retention of materials used at this time, such as Carrara glass.

» Retain large glass window display boxes as they were reconfigured during the early and mid-20th century.



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

## Specific Design Guidelines for New Construction

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

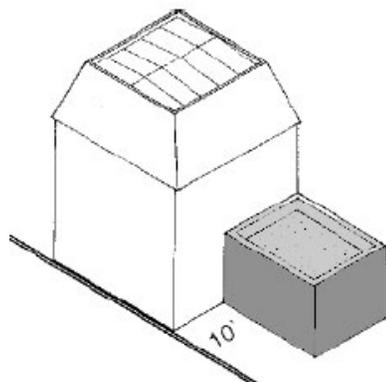
### GUIDELINE 43: SETBACKS

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

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

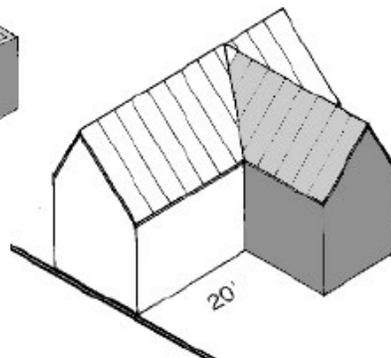
b. Additions to the overall building height of commercial buildings are permitted in commercial districts and are subject to the zoning limits and setback guidelines set forth in these Design Guidelines.

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



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

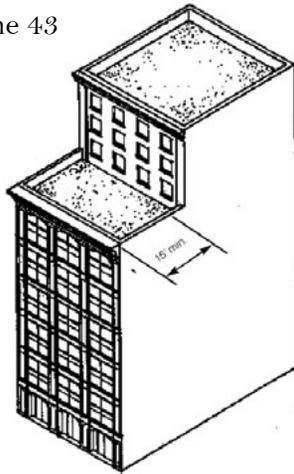
Guideline 43



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



Guideline 43



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



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

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

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

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

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

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

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

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

#### GUIDELINE 44: SIZE AND SCALE

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

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



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

**NOTE**

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

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

## Design Guidelines for Signs



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

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

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

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

## NOTE

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

### GUIDELINE 45: MAINTAIN AND RESTORE HISTORIC SIGNS

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



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



Guideline 45: Example of ghost signs.

### GUIDELINE 46: SIGN PLACEMENT

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



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



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

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

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

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

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

#### GUIDELINE 47: SIGN SIZE

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

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

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

#### GUIDELINE 48: SIGN LIGHTING

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

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



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

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

#### GUIDELINE 49: NEW SIGN MATERIALS

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

#### GUIDELINE 50: EXISTING NON-HISTORIC SIGNS

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

#### GUIDELINE 51: MURALS AND SIGNS AS ART

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



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



## Design Guidelines for Awnings

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

### GUIDELINE 52: CANVAS AWNING PLACEMENT AND SIZE

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



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





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

### GUIDELINE 53: AWNING DESIGN

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

## Design Guidelines for Utilities

### GUIDELINE 54: BUILDING LIGHTING

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



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



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

### GUIDELINE 55: UTILITY EQUIPMENT



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

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

### GUIDELINE 56: CELLULAR AND SATELLITE EQUIPMENT

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



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

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

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

#### **GUIDELINE 57: SECURITY SYSTEMS**

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

### TECHNICAL RESOURCE

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



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

## Design Guidelines for Renewable Energy Systems

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

### GUIDELINE 58: OBTAIN AN ENERGY AUDIT

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

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

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

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

#### **GUIDELINE 59: ROOFTOP EQUIPMENT**

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

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

**GUIDELINE 60: GROUND-MOUNTED EQUIPMENT**

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

## Design Guidelines for Site Design



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



### GUIDELINE 62: FENCES

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

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



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



#### **GUIDELINE 63: RETAINING WALLS**

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

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

#### **GUIDELINE 64: LANDSCAPING (SOFT SCAPE)**

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

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

#### **GUIDELINE 65: LANDSCAPING (HARD SCAPE)**

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



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



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

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

#### **GUIDELINE 66: PARKING**

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

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