

**Cumberland Arts Commission
City Hall Council Chambers
March 7, 2025 4pm**

This is a special meeting called to review a mural presented to Historic Preservation Commission

Historic Preservation commission will go first followed by Cumberland Arts Commission

Agenda

Call to Order

Certificate of Appropriateness

- 100 Baltimore St. COA24-000010 (mural facing N. Centre St.)
Applicant: Jim Weir (Building Owner) & Elijah Thane (Artist)
- 100 Baltimore St. COA24-000010 (mural facing Baltimore St.)
Applicant: Jim Weir (Building Owner) & Elijah Thane (Artist)

Adjournment

City of Cumberland - Dept. of Community Development**Internal Routing Sheet**Permit or Review #: **COA25-000010**

Permit or Review Type: Certificate of Appropriateness

Project Location: 100 BALTIMORE ST CUMBERLAND, MD 21502

Applicant Contact Information: Name: James Weir
Address: 100 Baltimore St
City/State/Zip: Cumberland MD 21502
Phone: 3017777277
Email: awesomegifts@atlanticbbn.net

Contractor Contact Information: Company Name: Zachary Construction and Welding Services, LLC
Contact:
Address: 11910 Homewood Street NW
City/State/Zip: Cumberland MD 21502
Phone: 3043034525
Email: zconwelding@gmail.com

Date of
Application: 03/05/2025

Work Description: (narrative box)

Mural of the Liberty Personified painted on aluminum panels and installed with anchors on brick wall. Faces Centre Street

Amount Paid: 30.00

Amount Due: 0.00



City of Cumberland

☐ Administrative Review ☐ HP Commission Review

Department of Community Development • 57 N. Liberty Street • Cumberland, MD 21502 • www.cumberlandmd.gov
Ruth Davis Rogers, Historic Preservation Planner • 301-759-6431 • ruth.davis-rogers@cumberlandmd.gov

CERTIFICATE OF APPROPRIATENESS PERMIT APPLICATION

AND/OR REQUEST FOR CHANGE AMENDMENT RELATED TO AN EARLIER COA (WITHIN 2 YEARS)

This application is required for ALL exterior work on properties that are located within the Canal Place Preservation District (Cumberland's locally zoned historic district). The application will be reviewed by the Historic Preservation Commission. Examples include additions, alterations, awnings, roofs, doors, painting, porches, fences, siding, signage, window replacement, demolition, and new construction. Please note that you do not need to separately submit this form if you are entering your request through the City of Cumberland's Online Permit Portal - accessed at www.ci.cumberland.md.us/150/Community-Development If you do not already have a portal account, you will need to create one and then please use the same account for any future permit/review applications, rental licenses, and pavilion reservations.

Project Address: 100 Baltimore Street Tax ID # 14 - 004173

The Tax ID # can be found on your tax bill or by visiting www.dat.state.md.us/RealProperty/RealPropertySearch. If you are using the permit portal, you may use the search function to select your property account number. When construction is being done and several property account numbers are involved, permit must be entered under the account of the main structure referencing other accounts (or a separate permit will be required per each property of record).

COA # 25-000010

RCA #

Application Date 3-5-2025

Applicant Name Jim Weir Phone 301-777-7277

Applicant Address (if different than project address) 100 Baltimore Street

Fax _____ Email awesomegifts@atlanticbbn.net

Contractor Name (if applicable) Zachary Construction Phone 304-303-4525

Contractor Address 11910 Homewood St NW, Cumberland Email _____

Summarized Description of Project (please add extra pages, if needed) Mural of Liberty
personified, facing ~~center~~ Centre Street and Liberty
Street. Non-permanent, no damage to building.

Attach a full written scope of work

Use reverse side or attach additional pages, if needed →

Attach photographs of the site and structure

As it pertains to the application/project scope of work, include the following and consult with HPC staff if you require assistance (please note that all of the following might not pertain to your application):

- Façade Elevations
- Sample of Proposed Materials
- Scaled Drawings
- Digital Renderings, when available
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- Manufacturer's Cut-Sheets or Product Specifications

Provide one (1) complete original copy of all supplementary materials (in hardcopy if applying in person; upload digitally if using the portal).

Pay a non-refundable Certificate of Appropriateness review fee of \$30.00 - payable at time of application either in person or online.

Apply for any relevant Building, Sign, and Occupancy Permits through the City (*fees apply*)

The HPC meets the second Wednesday of each month and complete applications are due the first Wednesday of each month before 4:00 p.m. You (or a representative) are required to attend the meeting scheduled for your COA review. Preservation Guidelines can be found on the City of Cumberland website at www.cumberlandmd.gov. Navigate to Historic Preservation Commission and then to Revised Guidelines.

To apply online go to citizenserve.com/Cumberland

An HPC brochure is available

Do not begin work until written approval is received from HPC Staff, and; if the project requires additional building, sign, or occupancy permits, all applicable permits must also have been applied for separately and then approved by the Code Compliance Manager or designated representative.



Scope of Work

A large historic mural will be installed using aluminum panels drilled into the mortar of the wall. No damage to facade will be done. Mural is non permanent and completely removable. The paint used is the highest quality exterior paint: mold proof, scuff proof, weather resistant, fade resistant, and uv protected. The proposed work is entirely appropriate.

This is a project previously requested by the Allegany arts council, and has been in planning for many years. The artist Elijah Thane was handpicked for fulfillment of this project due to his outstanding reputation as a professional artist and unmatched quality of work.

Awesome
**GIFTS &
COLLECTIBLES**
COINS - STAMPS

To whom it may concern.

I James Weir on the 5th. Day of March 2025 give my permission to Elijah Thane to paint any part or all of the building that I own at 100 Baltimore Street Cumberland, Md. I also give my permission to Elijah Thane to vote on my behalf on any thing pertaining to painting on 100 Baltimore Street.

James Weir



RESTORING HERITAGE:
THE AWESOME GIFTS & COLLECTIBLES
MURALS

by Elijah Thane

PROJECT OVERVIEW

- Side A: Facing Baltimore Street - mural of George Washington, historic St. Paul's Lutheran Church, and Fort Cumberland, facing Baltimore Street
- Side B: Facing Centre and Liberty Streets - mural of Liberty personified walking through Western Maryland woods
- Classical Style
- Funded by building owner, painted by local artist



BUILDING



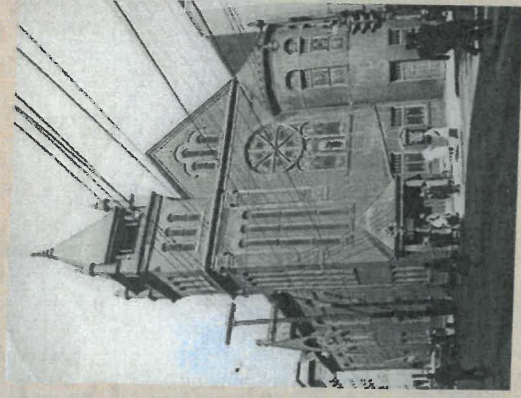
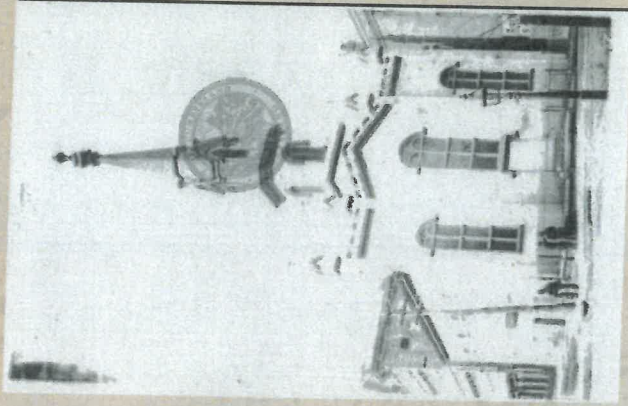
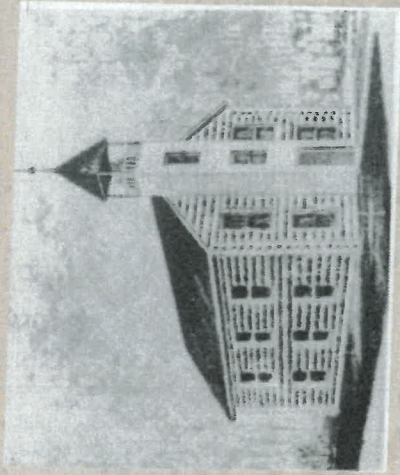
WALL NOW = JUST BRICK, NO HISTORIC VALUE LOST, PANELS PROTECT IT,
DOCUMENTATION WILL PROCEED (FULL PRESERVATION RESPECTED)

SIDE A (PICTURE MAY NOT BE TO SCALE)



- Faces Baltimore Street
- George Washington, St. Paul's Lutheran Church, Fort Cumberland (All local ties)
- Washington was alive and even visited Cumberland during the time that the church was built.
- 16'x50' (800 sq.ft.)
- ~ 3 foot border of exposed brick

ST PAUL'S LUTHERAN CHURCH - LOST CHURCH REBORN



The site's church is gone but this mural will bring it back along with George Washington and Fort Cumberland.

(SIDE B
PICTURE MAY NOT BE TO SCALE)



- Faces Centre (and Liberty) Streets
- Liberty Personified carrying the flame through Western Maryland Woods
- Celebrates our region's spirit
- Section 1 = 25'x60' (1500 sq.ft.)
- Section 2 = 16'x20' (320 sq.ft.)
- Total Area = 1820 sq.ft
- ~ 3 foot border of exposed brick



KEY POINTS



- These murals transform the plain brick facades on an uncharacteristic 1950s brutalist building into something beautiful and meaningful.
 - The murals are completely reversible and cause no harm to the historic building.
 - These murals will enhance Cumberland's story for all to see.
- 
- 

KEY POINTS

- Meets HPC Standards 2 & 9
 - No harm - plain brick, not brutalist character, building's massing and structure remains visible
 - Reversible panels - bolted to mortar, removable
 - Classical Style fits district's aesthetic
- This project has had long-standing interest by the Allegany Arts Council - suggesting community support and pent-up demand for this project.
- Aligns with Arts District goals - public-facing history, local artist, elevates a plain wall into a historical asset
- Draws eyes, costs the city nothing
- Privately Funded, Private Property - no federal involvement applicable

REVERSIBLE.
HISTORICAL.
LOCAL.





**Certificate of Appropriateness Application
Presentation of Information/Staff Report
By Ruth Davis - Rogers**

Congress established the National Historic Preservation Act (NHPA) in 1966, which mandates the active use of historic buildings for public benefit and to preserve our national heritage. Cultural resources, as identified in the National Register of Historic Places, include buildings, archeological sites, structures, objects, and historic districts. The surrounding landscape is often an integral part of a historic property. Not only can significant archaeological remains be destroyed during the course of construction, but the landscape, designed or natural, may be irreparably damaged, and caution is advised whenever major physical intervention is required in an extant building or landscape.

COA25-000010

Address: 100 Baltimore Street (Mural of Lady Liberty Facing N. Centre Street)

Project Contact: Building Owner, Jim Weir Artist, Elijah Thane

Project Summary:

This project involves the installing a large painted L shaped mural (25' x 60' and 16' x 20") on aluminum panels attached to the exterior brick wall, on the side of the building facing N. Centre st., with anchors mounted/drilled into mortar. This type of installation is to allow panels to be removable and not allow damage to the building (see attached pictures and scope of work).

Property Description:

This building is located in the Downtown Cumberland Historic District, on Baltimore Street. This District is listed on the National Register of Historic Places and, in addition to being recognized at the Federal level, is also recognized as a historic district by the State of Maryland and the City of Cumberland. Baltimore Street is the heart of Cumberland and gains its significance from both its architecture and the history of its commercial development. Architecture is art for the masses. The collection of these downtown buildings consist of a broad array of significant architectural styles dating from 1840's – 1970's. 100 Baltimore St. is one of Cumberland's early mid-century modern commercial buildings, built in 1960 (by Leon Levitz of the Levitz Furniture empire), and contributes to the historic downtown district. Its design tells the story of our changing downtown and the dedication of building owners to keep it up to date and current with modern times.

Staff Summary:

For decades, Baltimore Street was a vibrant hub of commerce, attracting shoppers, residents, and day-trippers to Downtown Cumberland. In November 2024 this historic street celebrated its grand reopening following an extensive two-year, 17-million-dollar, renovation. The project now features broader sidewalks, added green spaces, and a reintroduction of vehicle and bicycle traffic. This redesign signifies a major milestone in Cumberland's continuing revitalization efforts aimed at boosting business investment and fostering new growth in the area.

Facades are a crucial element to consider when making changes to buildings within a historic district, as they represent the primary visual face of a building and significantly contribute to the overall aesthetic and character of the neighborhood. While William Cochrane, the designer of the Baltimore Street Redevelopment Project, advised for a mural to be placed on the N. Centre Street side of 100 Baltimore Street, he recommended a "quiet" mural to blend in with the streetscape he designed

Understanding Mid-century Modern Design. The traditional storefront on the archetypal American "Main Street" changed dramatically during the 20th century due to innovations in building construction and retail marketing. The

architectural style of this time period is known as Mid-Century Modern. Designers embraced the optimistic spirit of the time, experimenting with the newest technologies and materials in building, and incorporating “futuristic” elements. Mid-century Modern design used sleek, simplified geometry and nonsymmetrical and angular planes. Because designers of this time period were focused on the use of new, modern technologies and looking towards the future, the Mid-century Modern style is completely distinct from earlier styles more traditionally thought of as historic. As a result, this style has often been under-appreciated and overlooked, and many fine examples have been altered or destroyed. Now, the Mid-century Modern style is increasingly being recognized as unique, innovative, and emblematic of its own time. Mid-century Modern design is characterized by smooth, simple geometry and intersecting angular planes. While architecture of earlier eras tended to use small, embellished details, modern design favored large, smooth surfaces and sharp angles. Materials used in Mid-century Modern facades were typically modular. Mid-century design embraced elements that could be pre-fabricated and assembled on site, such as bricks, curtain walls and tiles. These modular materials add another layer of geometry to the design of facades. Mid-century Modern storefronts are usually asymmetrical, with angled walls guiding the visitor towards the entrance. While storefronts of earlier eras tended to have a central entrance with symmetrical windows on each side, modern storefronts usually have an entrance placed asymmetrically with large windows that allowed pedestrians a full view into the store

Applicable Guidelines this Recommendation is Based Upon:

City of Cumberland Code 25-302 (Powers and Duties of Historic Preservation Commission)

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

City of Cumberland Historic Preservation Design Guidelines

These guidelines are based upon the spirit of and influenced by the Secretary of the Interior Standards for Treatment of Historic Properties <https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf>

Identifying, retaining, and preserving storefronts, and their functional and decorative features, is important in defining the overall historic character of the building.

GUIDELINE 7: 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.

GUIDELINE 37: 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.

William Cochrane's Public Art Master Plan (pages 63-76)

William Cochrane was the designer of the Baltimore Street Redevelopment Project. He proposed a quiet mural, pattern or artistic cladding for the exterior of 100 Baltimore Street, on the Liberty Street side, in his public art masterplan (see attached). In it he wrote, “For artworks to transform plain building facades in historic areas, an inspired and deft touch is required. Visual dominance is not...A quiet mural, a pattern mural or artistic cladding that transforms this exterior into an elegant, interesting landmark and creates a conversation between the present and the past can add greatly to Baltimore Street...Murals may take a simple pattern approach with interesting colors and forms that echo the familiar patterns of the built environment”.

City of Cumberland Code 25-302 (Powers and Duties of Arts Commission)

The arts commission shall advise the mayor and city council on matters pertaining to artwork. The term "artwork" as used in this division shall include, without limitations, paintings, murals, stained glass, sculptures, bas-reliefs, monuments, fountains, arches or other structures of a permanent or temporary character intended for ornament or commemoration or any such graphic display as may be incorporated into the design and construction of improvements deemed to illustrate historical, tribal, cultural or artistic impression on public and private property in the City of Cumberland Arts and Entertainment District.

Mid-Century Modern Commercial Storefront

The traditional storefront on the archetypal American “Main Street” changed dramatically during the 20th century due to innovations in building construction and retail marketing.

In the 19th century, the ground floor of commercial buildings was often framed by a series of cast-iron structural columns supporting masonry walls that shaped the interior. Millwork outlined display windows and entrances, the primary features of the façade; signage, though present, was not yet well integrated with the structure. Innovations in building material categories like glazing and metal façades, along with changes in consumer marketing tactics, changed this, facilitating the rise of modern design.

For many Americans, the downtown storefront might have been their first exposure to the modern design movement that began in Europe and swept across the U.S. in the 1930s. This design transformation was aided by the marketing support of major manufacturing companies, particularly those producing glazing and other storefront products.

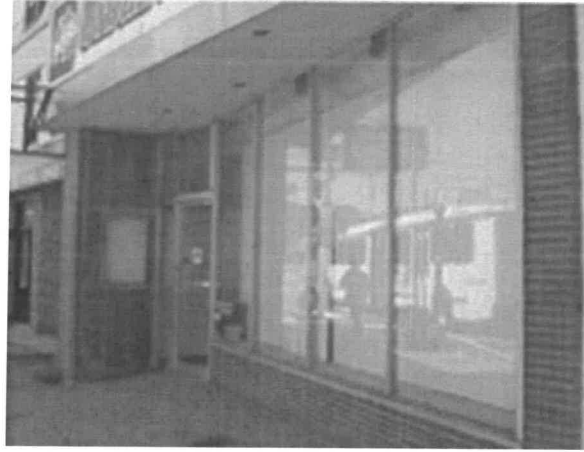
https://www.architectmagazine.com/technology/products/when-modernism-came-to-main-street_o

The period following World War II was an optimistic, forward-looking time in American popular culture. The architectural style of this time period is known as Mid-century Modern. Designers embraced the optimistic spirit of the time, experimenting with the newest technologies and materials in building, and incorporating “futuristic” elements. Mid-century Modern design used sleek, simplified geometry and nonsymmetrical and angular planes.



Lit Brothers at the corner of Cottman and Castor Avenues, 1954
Source: City of Philadelphia Department of Records

As commercial areas became increasingly auto-oriented, businesses sought to grab the attention of passing drivers with increasingly eye-catching signage and storefront design. However, they also considered the pedestrian experience, with large windows that allowed pedestrians a full view into the store, and generous canopies that provided shade on the sidewalk.



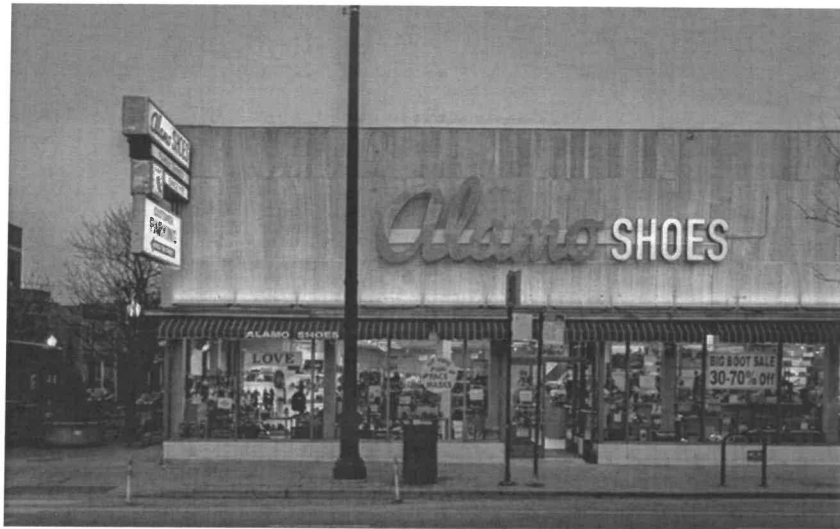
Mid-century Modern architecture is just now being recognized for its architectural and historic merit. Because designers of this time period were focused on the use of new, modern technologies and looking towards the future, the Mid-century Modern style is completely distinct from earlier styles more traditionally thought of as historic. As a result, this style has often been under-appreciated and overlooked, and many fine examples have been altered or destroyed. Now, the Mid-century Modern style is increasingly being recognized as unique, innovative, and emblematic of its own time.

Mid-century Modern design is characterized by smooth, simple geometry and intersecting angular planes. While architecture of earlier eras tended to use small, embellished details, modern design favored large, smooth surfaces and sharp angles. Curved elements were sometimes also used to break up the otherwise linear geometry of the design. Materials used in Mid-century Modern facades were typically modular. Mid-century design embraced elements that could be pre-fabricated and assembled on site, such as bricks, curtain walls and tiles. These modular materials add another layer of geometry to the design of facades. Mid-century Modern storefronts are usually asymmetrical, with angled walls guiding the visitor towards the entrance. While storefronts of earlier eras tended to have a central entrance with symmetrical windows on each side, modern storefronts usually have an entrance placed asymmetrically.



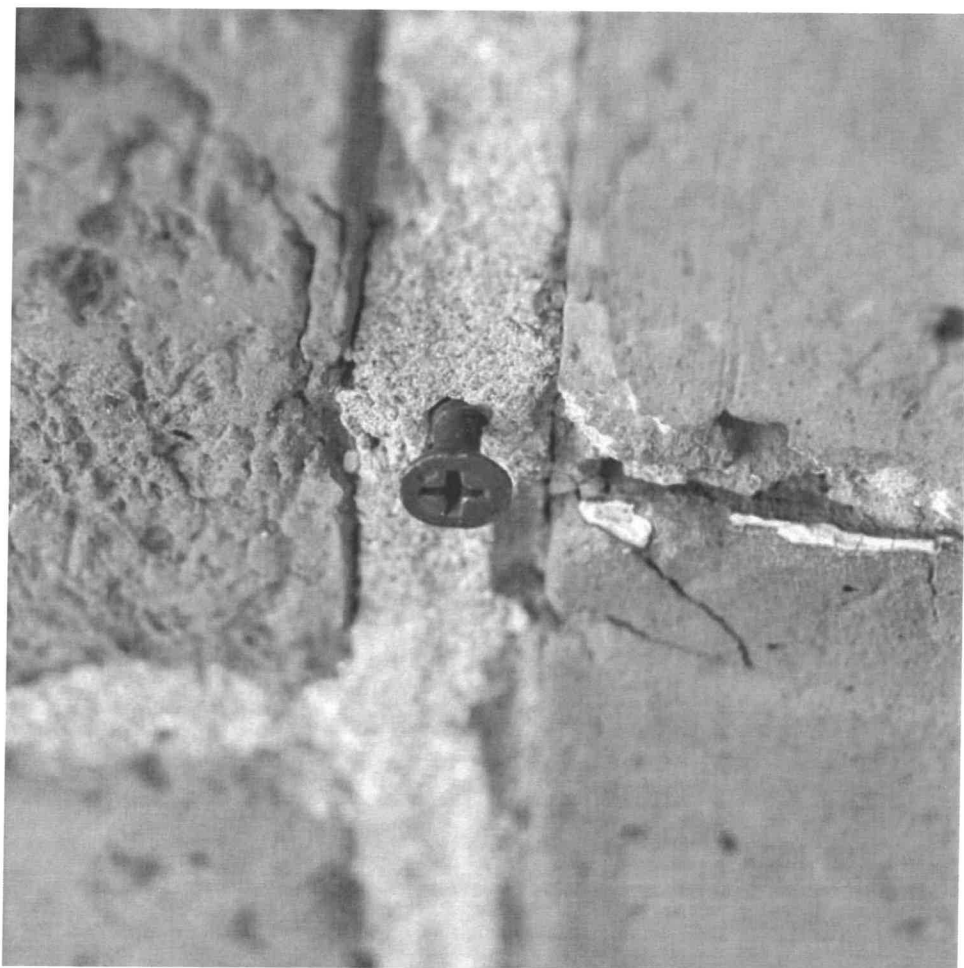
Designers embraced new technologies such as the manufacturing of plate glass and pre-fabricated parts, which allowed for new types of windows in modern buildings. Two main types of windows are most emblematic of this period: plate glass windows and curtain wall construction. Plate glass windows are smooth, large, uninterrupted windows that could extend floor-to-ceiling. This new “open front” style allowed complete visibility into the store, putting the whole store on display instead of just a small window area. Curtain wall construction consists of vertical windows with mullions that

utilized the modern technology of pre-fabrication for easy assembly. These windows create a very regular geometric pattern in the appearance of a facade. These window types, and others from this era, are fixed (the glass cannot be opened or moved) and create a smooth, geometrical appearance.

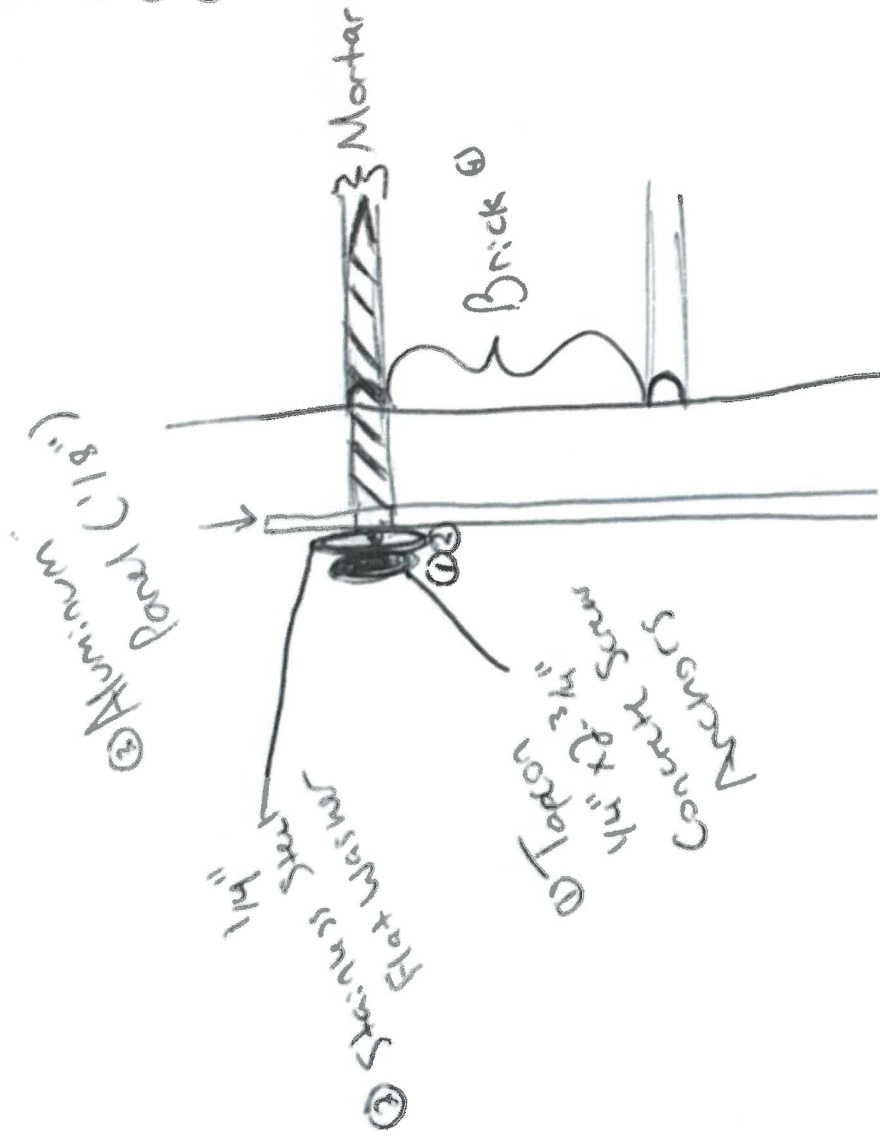


The post-World War II building style was influenced by everything from the proliferation of automobiles to new building materials and even the threat of nuclear war.





- ① Tapcon Screw
- ② Washer
- ③ Panel
- ④ Brick / Mortar



Example of how a large banner, being used as a mural, was installed on a historic building



City of Cumberland - Dept. of Community Development**Internal Routing Sheet**Permit or Review #: **COA25-000011**

Permit or Review Type: Certificate of Appropriateness

Project Location: 100 BALTIMORE ST CUMBERLAND, MD 21502

Applicant Contact Information: Name: James Weir
Address: 100 Baltimore St
City/State/Zip: Cumberland MD 21502
Phone: 3017777277
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Date of
Application: 03/05/2025

Work Description: (narrative box)

Mural of George Washington painted on aluminum panels and installed with anchors on brick wall. Faces Baltimore Street

Amount Paid: 30.00

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Project Address: 100 Baltimore Street Tax ID # -

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Contractor Name (If applicable) Zachary Construction Phone 304-303-4525

Contractor Address 11910 Homewood St NW, Cumberland Email

Summarized Description of Project (please add extra pages, if needed) Mural of George Washington installed with removable panels. Non-permanent, no damage to building. Faces Baltimore Street.

Attach a full written scope of work

Use reverse side or attach additional pages, if needed →

Attach photographs of the site and structure

As it pertains to the application/project scope of work, include the following and consult with HPC staff if you require assistance (please note that all of the following might not pertain to your application):

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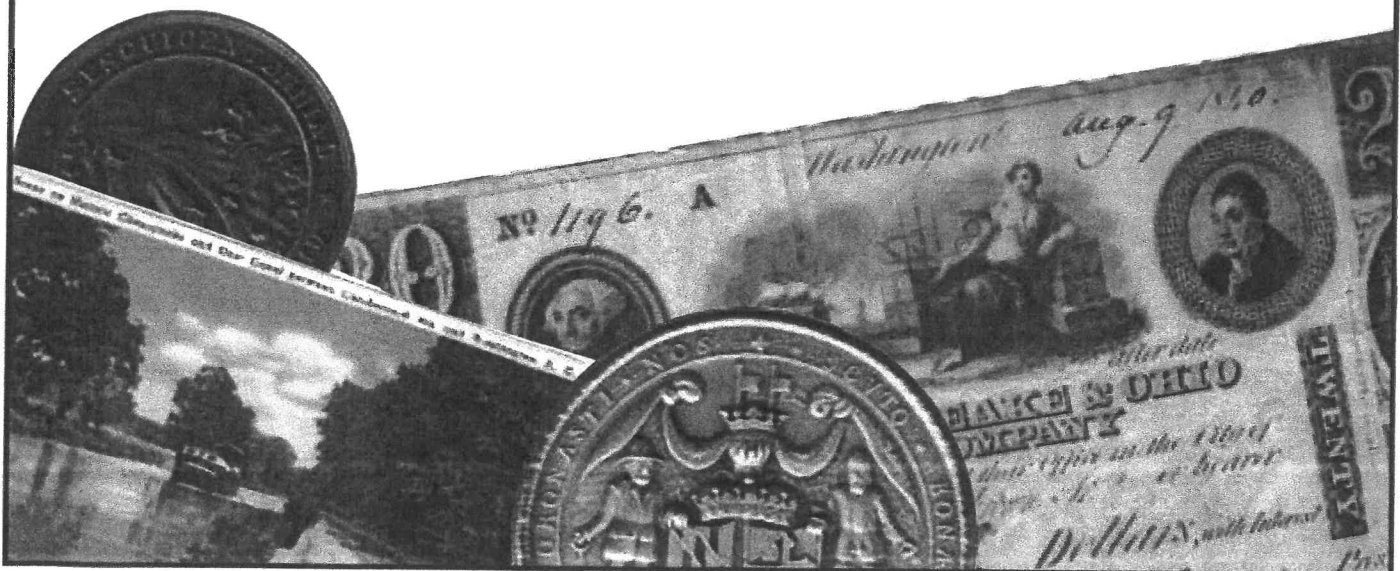
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PROJECT OVERVIEW

- Side A: Facing Baltimore Street - mural of George Washington, historic St. Paul's Lutheran Church, and Fort Cumberland, facing Baltimore Street
- Side B: Facing Centre and Liberty Streets - mural of Liberty personified walking through Western Maryland woods
- Classical Style
- Funded by building owner, painted by local artist



BUILDING



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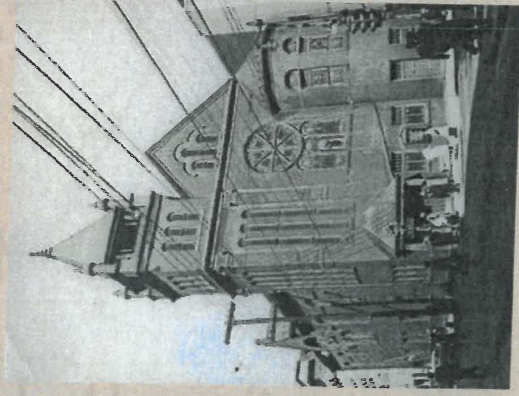
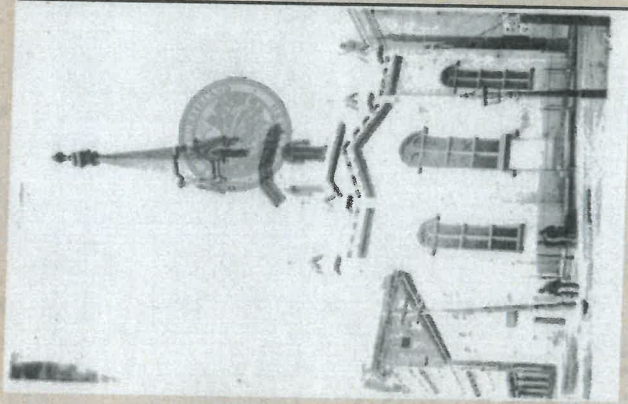
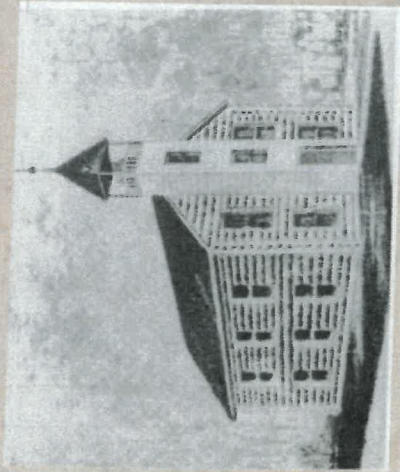
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SIDE B

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Project Contact: Building Owner, Jim Weir Artist, Elijah Thane

Project Summary:

This project involves the installing a large painted mural (16' x 50') on aluminum panels attached to the exterior brick wall, over the front entrance and facing Baltimore street, with anchors mounted/drilled into mortar. This type of installation is to allow panels to be removable but not allow damage to the building (see attached pictures and scope of work).

Property Description:

This building is located in the Downtown Cumberland Historic District, on Baltimore Street. This District is listed on the National Register of Historic Places and, in addition to being recognized as a historic district at the Federal level, is also recognized as a historic district by the State of Maryland and the City of Cumberland. Baltimore Street is the heart of Cumberland and gains its significance from both its architecture and the history of its commercial development. Architecture is art for the masses. These buildings consist of a broad array of significant architectural styles dating from 1840's – 1970. This structure is one of Cumberland's early mid-century modern commercial buildings, built in 1960 (by Leon Levitz of the Levitz Furniture empire), and contributes to the historic downtown district. Its design tells the story of our changing downtown and the dedication of building owners to keep the pace with modern times.

Staff Summary:

For decades, Baltimore Street was a vibrant hub of commerce, attracting shoppers, residents, and day-trippers to Downtown Cumberland. In November 2024 this historic street celebrated its grand reopening following an extensive two-year, 17-million-dollar, renovation. The project now features broader sidewalks, added green spaces, and a reintroduction of vehicle and bicycle traffic. This redesign signifies a major milestone in Cumberland's continuing revitalization efforts aimed at boosting business investment and fostering new growth in the area.

Facades are a crucial element to consider when making changes to buildings within a historic district, as they represent the primary visual face of a building and significantly contribute to the overall aesthetic and character of the neighborhood. While William Cochrane, the designer of the Baltimore Street Redevelopment Project, advised that a mural be placed on the N. Centre Street side of 100 Baltimore Street, he recommended a "quiet" mural. The proposed mural in this application is facing Baltimore Street and is not quiet. It demands attention and overwhelms the streetscape. It is not compatible with the subject property or the surrounding district due to the fact it compromises the exterior facing front of this mid-century modern building and does not blend in and compliment the other buildings on Baltimore Street.

Understanding Mid-century Modern Design. The traditional storefront on the archetypal American “Main Street” changed dramatically during the 20th century due to innovations in building construction and retail marketing. The architectural style of this time period is known as Mid-century Modern. Designers embraced the optimistic spirit of the time, experimenting with the newest technologies and materials in building, and incorporating “futuristic” elements. Mid-century Modern design used sleek, simplified geometry and nonsymmetrical and angular planes. Because designers of this time period were focused on the use of new, modern technologies and looking towards the future, the Mid-century Modern style is completely distinct from earlier styles more traditionally thought of as historic. As a result, this style has often been under-appreciated and overlooked, and many fine examples have been altered or destroyed. Now, the Mid-century Modern style is increasingly being recognized as unique, innovative, and emblematic of its own time. Mid-century Modern design is characterized by smooth, simple geometry and intersecting angular planes. While architecture of earlier eras tended to use small, embellished details, modern design favored large, smooth surfaces and sharp angles. Materials used in Mid-century Modern facades were typically modular. Mid-century design embraced elements that could be pre-fabricated and assembled on site, such as bricks, curtain walls and tiles. These modular materials add another layer of geometry to the design of facades. Mid-century Modern storefronts are usually asymmetrical, with angled walls guiding the visitor towards the entrance. While storefronts of earlier eras tended to have a central entrance with symmetrical windows on each side, modern storefronts usually have an entrance placed asymmetrically with large windows that allowed pedestrians a full view into the store

Applicable Guidelines this Recommendation is Based Upon:

City of Cumberland Code 25-302 (Powers and Duties of Historic Preservation Commission)

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

City of Cumberland Historic Preservation Design Guidelines

These guidelines are based upon the spirit of and influenced by the Secretary of the Interior Standards for Treatment of Historic Properties <https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf>

Identifying, retaining, and preserving storefronts, and their functional and decorative features, is important in defining the overall historic character of the building.

GUIDELINE 7: 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.

GUIDELINE 37: 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.

William Cochrane's Public Art Master Plan (pages 63-76)

William Cochrane was the designer of the Baltimore Street Redevelopment Project. He proposed a quiet mural, pattern or artistic cladding for the exterior of 100 Baltimore Street, on the Liberty Street side, in his public art masterplan (see attached). In it he wrote, “For artworks to transform plain building facades in historic areas, an inspired and deft touch is required. Visual dominance is not...A quiet mural, a pattern mural or artistic cladding that transforms this exterior into an elegant, interesting landmark and creates a conversation between the present and the past can add greatly to Baltimore Street...Murals may take a simple pattern approach with interesting colors and forms that echo the familiar patterns of the built environment”.

City of Cumberland Code 25-302 (Powers and Duties of Arts Commission)

The arts commission shall advise the mayor and city council on matters pertaining to artwork. The term "artwork" as used in this division shall include, without limitations, paintings, murals, stained glass, sculptures, bas-reliefs, monuments, fountains, arches or other structures of a permanent or temporary character intended for ornament or commemoration or any such graphic display as may be incorporated into the design and construction of improvements deemed to illustrate historical, tribal, cultural or artistic impression on public and private property in the City of Cumberland Arts and Entertainment District.

Mid-Century Modern Commercial Storefront

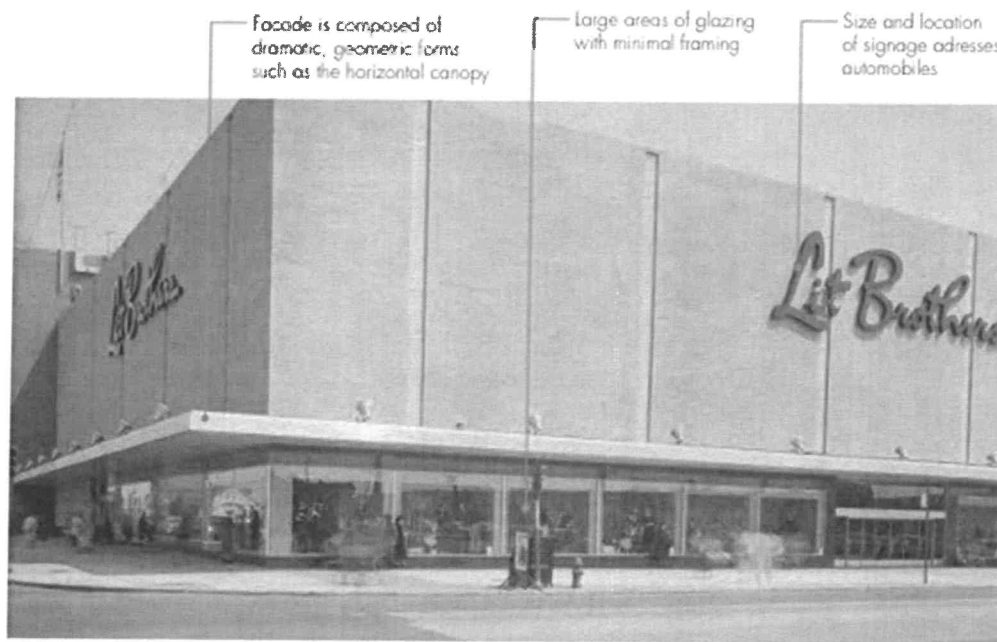
The traditional storefront on the archetypal American “Main Street” changed dramatically during the 20th century due to innovations in building construction and retail marketing.

In the 19th century, the ground floor of commercial buildings was often framed by a series of cast-iron structural columns supporting masonry walls that shaped the interior. Millwork outlined display windows and entrances, the primary features of the façade; signage, though present, was not yet well integrated with the structure. Innovations in building material categories like glazing and metal façades, along with changes in consumer marketing tactics, changed this, facilitating the rise of modern design.

For many Americans, the downtown storefront might have been their first exposure to the modern design movement that began in Europe and swept across the U.S. in the 1930s. This design transformation was aided by the marketing support of major manufacturing companies, particularly those producing glazing and other storefront products.

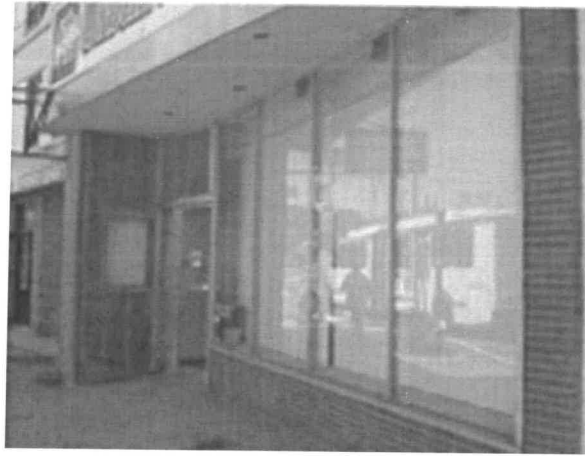
https://www.architectmagazine.com/technology/products/when-modernism-came-to-main-street_o

The period following World War II was an optimistic, forward-looking time in American popular culture. The architectural style of this time period is known as Mid-century Modern. Designers embraced the optimistic spirit of the time, experimenting with the newest technologies and materials in building, and incorporating “futuristic” elements. Mid-century Modern design used sleek, simplified geometry and nonsymmetrical and angular planes.



Lit Brothers at the corner of Cottman and Castor Avenues, 1954
Source: City of Philadelphia Department of Records

As commercial areas became increasingly auto-oriented, businesses sought to grab the attention of passing drivers with increasingly eye-catching signage and storefront design. However, they also considered the pedestrian experience, with large windows that allowed pedestrians a full view into the store, and generous canopies that provided shade on the sidewalk.



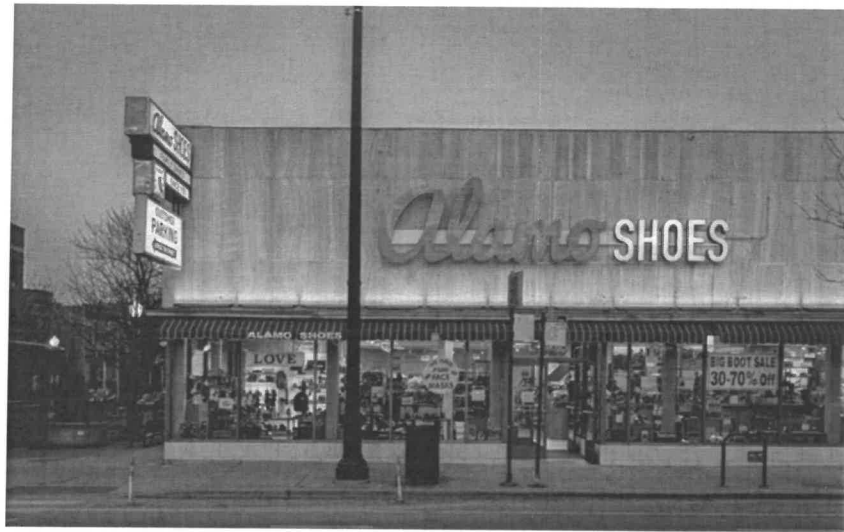
Mid-century Modern architecture is just now being recognized for its architectural and historic merit. Because designers of this time period were focused on the use of new, modern technologies and looking towards the future, the Mid-century Modern style is completely distinct from earlier styles more traditionally thought of as historic. As a result, this style has often been under-appreciated and overlooked, and many fine examples have been altered or destroyed. Now, the Mid-century Modern style is increasingly being recognized as unique, innovative, and emblematic of its own time.

Mid-century Modern design is characterized by smooth, simple geometry and intersecting angular planes. While architecture of earlier eras tended to use small, embellished details, modern design favored large, smooth surfaces and sharp angles. Curved elements were sometimes also used to break up the otherwise linear geometry of the design. Materials used in Mid-century Modern facades were typically modular. Mid-century design embraced elements that could be pre-fabricated and assembled on site, such as bricks, curtain walls and tiles. These modular materials add another layer of geometry to the design of facades. Mid-century Modern storefronts are usually asymmetrical, with angled walls guiding the visitor towards the entrance. While storefronts of earlier eras tended to have a central entrance with symmetrical windows on each side, modern storefronts usually have an entrance placed asymmetrically.



Designers embraced new technologies such as the manufacturing of plate glass and pre-fabricated parts, which allowed for new types of windows in modern buildings. Two main types of windows are most emblematic of this period: plate glass windows and curtain wall construction. Plate glass windows are smooth, large, uninterrupted windows that could extend floor-to-ceiling. This new “open front” style allowed complete visibility into the store, putting the whole store on display instead of just a small window area. Curtain wall construction consists of vertical windows with mullions that

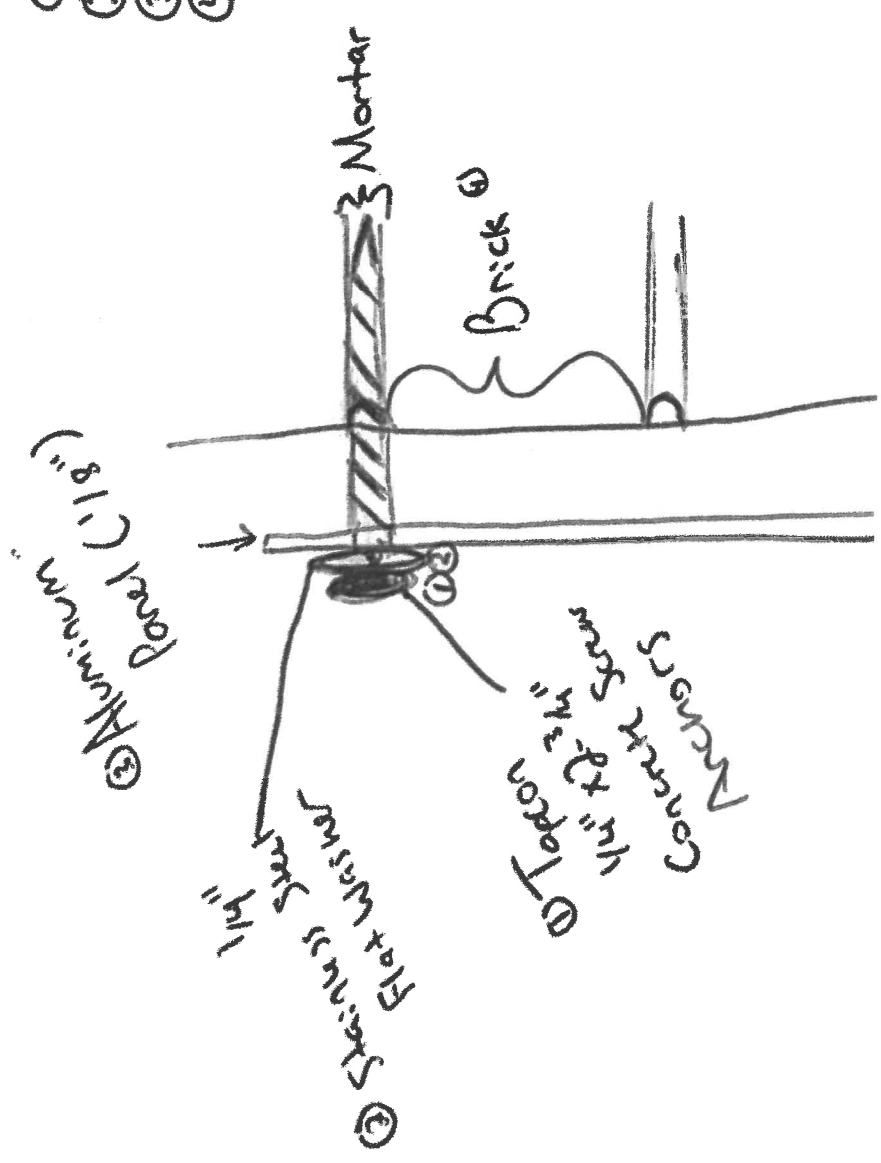
utilized the modern technology of pre-fabrication for easy assembly. These windows create a very regular geometric pattern in the appearance of a facade. These window types, and others from this era, are fixed (the glass cannot be opened or moved) and create a smooth, geometrical appearance.

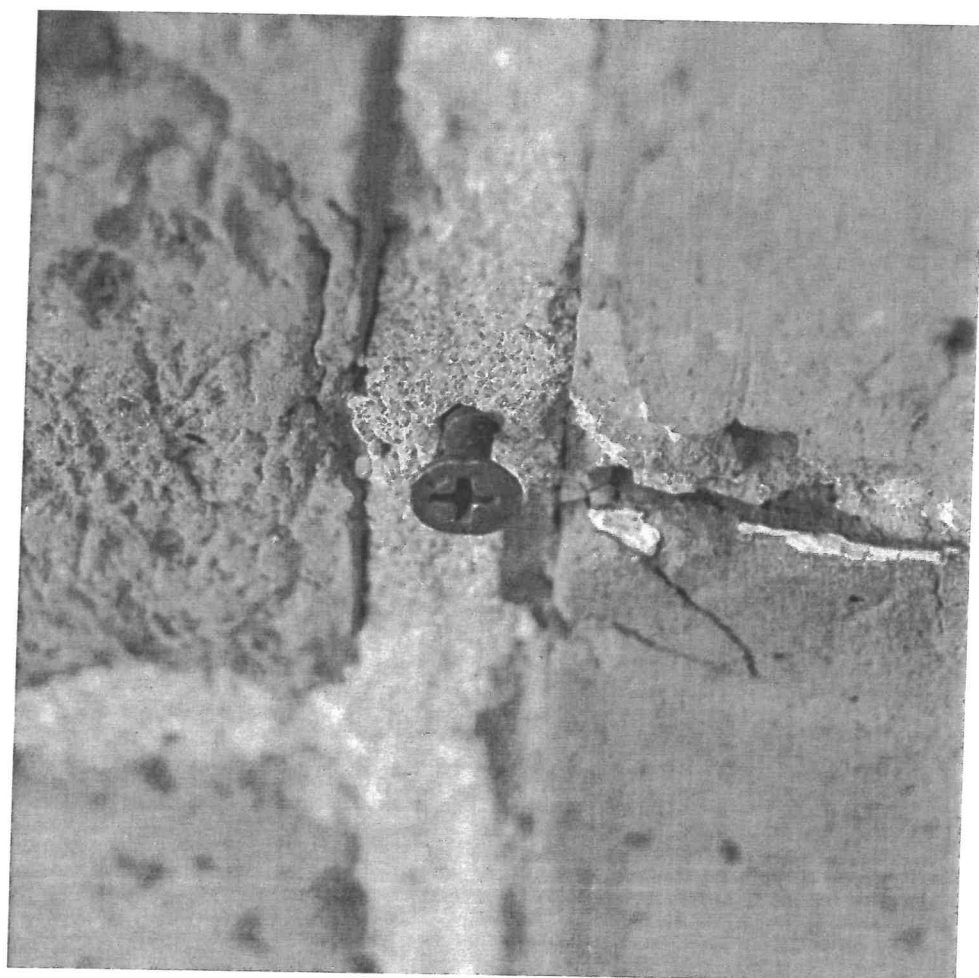


The post-World War II building style was influenced by everything from the proliferation of automobiles to new building materials and even the threat of nuclear war.



- ① Tapcon Screw
- ② Washer
- ③ Panel
- ④ Brick / Mortar





Example of how a large banner, being used as a mural, was installed on a historic building

