

Historic Preservation Commission



Members:

Dr. Stephen Gibson – Chairperson
Ms. Suzanne Wright – Vice Chairperson
Mr. Tim Hoffman – Secretary
Mr. Larry Jackson
Mr. Chris Myers
Dr. Michael Garrett
Vacant Seat
Councilwoman Laurie Marchini
Staff Liaison: Kathy McKenney, Historic Planner/Preservation Coordinator

AGENDA

Historic Preservation Commission
Cumberland City Hall, Council Chambers

DATE: October 14, 2020

TIME: 4:00 PM

APPROVAL OF MINUTES

- [1.](#) Review of the meeting minutes from the September 9, 2020 Historic Preservation Commission meeting

PUBLIC COMMENT

CERTIFICATES OF APPROPRIATENESS

- [2.](#) 501 Washington Street - Request to Change/Amend COA 858 in order to replace a fence and make existing wall repairs, where needed, Jim Hilgeman, applicant
- [3.](#) 218 Washington Street -Request to reconstruct failing wall in rear yard visible from Spruce Place – Suzanne Trussell, applicant on behalf of the Allegany County Historical Society
- [4.](#) 11-15 South Liberty Street - Request to create Trompe l'Oeil murals on infilled window openings, Chris Myers, applicant

OTHER BUSINESS

5. Updates from staff and from the Chairperson
6. New Meeting Date November 18, 2020 - Changed from November 11, 2020 due to the holiday
7. Monthly report of all Certificates of Appropriateness that were reviewed by staff: 49 Baltimore Street – Request by the Allegany Arts Council to repaint the doors on the rear façade. 29 Baltimore Street – Request to change the logo/name on the existing signs using the same material, 500 Washington Street – Request to change/amend COA853 in order to make in-kind repairs to the cedar shakes and to repaint previously painted surfaces, 224 Washington Street – COA20-000007 – In-kind replacement of porch roof, porch components, and repainting

ADJOURNMENT

If you are unable to attend this meeting, please contact the Department of Community Development at (301) 759-6431 or (301) 759-6442.

Applicants or their appointed representatives must be present at the meeting for a review to take place. Please remember to turn off or silence all electronic devices prior to entering the meeting.

File Attachments for Item:

Review of the meeting minutes from the September 9, 2020 Historic Preservation Commission meeting

MINUTES

HISTORIC PRESERVATION COMMISSION

October 14, 2020

Virtual Zoom Meeting

The Cumberland Historic Preservation Commission held its regular meeting on Wednesday, September 9, 2020 at 4:00 p.m., via a virtual zoom meeting. Members present were Chairperson, Dr. Stephen Gibson, Mr. Larry Jackson, Dr. Michael T. Garrett, Mr. Chris Myers, Ms. Suzanne Wright, Mr. Tim Hoffman, and Councilwoman Lauri Marchini.

Others in attendance were Kathy McKenney, Historic Planner/Preservation Coordinator, Debbie Helmstetter, Code Technician, Mr. Gorman Getty, Mr. Steve Chaney, Mr. Mike Fetchero and Ms. Sandi Saville.

Chairperson, Dr. Stephen Gibson, called the meeting to order. He read the following statement into the record: "The Cumberland Historic Preservation Commission exists pursuant to Section 11 of the City of Cumberland Municipal Zoning Ordinance. Members are appointed by the Mayor and City Council and shall possess a demonstrated special knowledge or professional or academic training in such fields as history, architecture, architectural history, planning, archeology, anthropology, curation, conservation, landscape architecture, historic preservation, urban design or related disciplines. The Commission strives to enhance quality of life by safeguarding the historical and cultural heritage of Cumberland. Preservation is shown to strengthen the local economy, stabilize and improve property values, and foster civic beauty. The Cumberland Historic Preservation Commission operates pursuant to State of Maryland 1977 Open Meetings Act and therefore no pending applications shall be discussed between or amongst Commissioners outside the public hearing to determine the disposition of the application."

Chairperson Dr. Stephen Gibson introduced the Commission members present and staff.

APPROVAL OF MINUTES

1. Minutes for August 10, 2020 were approved as written. Mr. Chris Myers made the motion to approve the minutes as written and Dr. Michael Garrett seconded the motion; all members were in favor, motion was approved.

PUBLIC COMMENT

There were no public comments.

CERTIFICATES OF APPROPRIATENESS

1. **COA 842 Change/Amendment Request - 3 Pershing Street - Allegany Museum** - Applicant Mike Fetchero, representing the Allegany Museum, requested a change/amendment to the original Certificate of Appropriateness in order to seek approval for work that had not been completed without review by the Historic Preservation Commission. This included the construction of a wooden enclosure and new concrete pad around the HVAC unit, reconstruction of the exterior stairs, reconstruction of the accessible ramp, and replacement of the soffit on the rear addition using Hardie Reveal cement board.

Discussion focused on the chiller and the wooden screen that was constructed around the chiller. The Maryland Historical Trust has reviewed the project since they hold a preservation easement on the property. Mr. Fetchero provided background information about the project. Mr. Fetchero said the fence will be painted to match the surrounding masonry once the treated wood could be painted.

Ms. Suzanne Wright made a motion to table a decision on the application until the Maryland Historical Trust completes their review, particularly since the Maryland Historical Trust is the body that holds the easement on the property. Mr. Chris Myers seconded the motion; all members were in favor. Motion approved.

2. **COA20-000003 Change/Amendment Request- 23 Washington Street**, applicant Mr. Gorman Getty requested a change/amendment to the original review. In addition to the previously approved removal of the existing brick for the purpose of leveling the surface underneath the sidewalk,

additional work will include reducing the width of the sidewalk to seven feet, the installation of concrete pavers, measuring 3.5" x 11.5", separating the sidewalk from the grass plot between the sidewalk and the curb, and installing a new grass plot between the curb and the new pavers. No mortar will be utilized in the installation. The sidewalk has sunk and is hazardous to people walking up and down the street. The original brick will be reinstalled for the newly leveled sidewalk. *Mr. Chris Myers made the motion to approve the change/amendment to COA20-000003 for 23 Washington Street pursuant to Guideline 1 Chapter 5 page 65, Guideline 2 Chapter 5 page 66 and Guideline 65 Chapter 5 page 144. Dr. Michael Garrett second the motion, all members were in favor; motion approved.*

- 3. COA20-000004 - 27 North Centre Street - Applicant Sandi Saville requested to replace the front existing window units, two years ago one of those windows blew out into her bedroom. The glass did not break, but the frame does not have the ability to put it up and down is inoperable. She had the window frames put back in. She requested to replace the windows with units that almost exactly alike, same size, same color with triple pane glass. Ms. Suzanne Wright made a motion to approve the application, as submitted, noting that the existing windows are not historic. She noted that the proposed changes are consistent with the Guidelines Guideline 23 page 82 - Design Guidelines for windows. Mr. Tim Hoffman seconded the motion. All voting members were in favor (Mr. Jackson had abstained) therefore the request was approved.*

TAX INCENTIVE APPLICATION REVIEW

1. City of Cumberland's Local Tax Credit Part 1 Review - Town Center Development Group, LLC presented Part 1 of the local historic district tax incentive application for review for 107-109 Baltimore Street - Applicant Steve Chaney, Town Center Development Group, LLC provided an overview of the project, focusing mainly on the interior. Chaney stated there will be an apartment on the second and third floors. No structural changes inside will affect any changes on the exterior.

Mr. Larry Jackson, a member of the HPC and a partner in Town Center Development Group, owner of the property under review, advised that he would be abstain from the review.

Following discussion among staff and members of the Historic Preservation Commission about the Part 1 review process and references to the Secretary of the Interior's Standards for Rehabilitation, Ms. Suzanne Wright made a motion to approve Part one of the tax credit application since it was consistent with the Preservation Guidelines and preservation standards. Mr. Myers seconded the motion

Ms. Suzanne Wright has studied the Tax Incentive Application Review (City of Cumberland's Historic Preservation Tax Program Construction Scope Part I Review) the property is at 107-109 Baltimore Street, it individually contributes to the period of significance in the Historic contents of the Canal Place Preservation District and we find the application consistence with Guidelines and Preservation Standards. Mr. Chris Myers seconds the motion. Vote was 5-0 for the motion; motion approved.

OTHER BUSINESS/STAFF UPDATES

1. On the Friday before the meeting, the City announced a new façade program for the Canal Place Preservation District that was launched through the City's Website and Facebook. It is for a maximum of \$5,000.00 matching grant for façade improvements for residential owner occupied properties within the Canal Place Preservation District. Applications will be due September 30, 2020.
2. Ms. McKenney said she sent around a link for the National Trust Historic Preservation Conference that will be held virtually this year due to the pandemic and offered to register any member of the HPC who wished to participate. The conference will be held the last week of October 27-30th this year.
3. Ms. McKenney advised that she had received a notice from the National Trust for Historic Preservation that a Diversity Scholarship was available for the Saving Places Conference.

REVIEW OF PROPOSED REVISIONS TO THE RULES AND PROCEDURES

Ms. McKenney provided an overview of edits that she prepared to the Rules of Procedure to help address several new needs that have arisen due to pandemic with the virtual meeting format as well as to provide for including digital signatures from the HPC officers in the new permit platform being used by the Department of Community Development, called Citizenserve.

Mr. Chris Myers made a motion to adopt the changes as presented by Kathy McKenney. Dr. Michael Garrett seconded the motion. The motion was unanimously approved.

ADMINISTRATIVE APPROVALS

1. 23 Washington Street - Removal of bricks.

Kathy McKenney stated that there was a need to reschedule the November meeting since it would fall on Veterans Day. She noted that she would contact everyone to check for the best alternative date.

An audio of tonight's meeting is available upon request.

ADJOURNMENT

Mr. Tim Hoffman made the motion to adjourn and Mr. Larry Jackson seconded the motion. All members were in favor; motion approved.

Respectfully,

Mr. Tim Hoffman, Secretary

October 14, 2020

File Attachments for Item:

2. 501 Washington Street - Request to Change/Amend COA 858 in order to replace a fence and make existing wall repairs, where needed, Jim Hilgeman, applicant



EXISTING CERTIFICATE OF APPROPRIATENESS REQUEST FOR CHANGE/AMENDMENT

Certificate of Appropriateness #: 858

Property Owner: James and Carolyn Hilgeman

Original Approval Date: 11/21/18

Project Address: 501 Washington Street

Property Number: 06-005969

Change/Amendment Review Date: October 14, 2020

The request for a change/amendment to the original review includes the following scope of work: the repair of the existing wall in order to correct settling issues. An appropriate mortar mix to match the existing will be utilized for the repairs. Once the wall is repaired, the existing fence, which is deteriorated, will be replaced with a custom-made wood fence fabricated in the style shown on the eleventh page of the application packet (not including the gate that is shown on the image). The height will be varied in order to compensate for the changes in grade to the rear of the property. Once installed, the surface will be stained with Sherwin Williams Flagstone Exterior Color # 3023.

The request was:

DENIED
APPROVED AS SUBMITTED
APPROVED, SUBJECT TO THE FOLLOWING
CONDITIONS

APPROVED with the following conditions:

Signed:

HPC Chair

HPC Secretary

NOTE: Please note that the approval listed above only constitutes the approval of the Historic Preservation Commission. You must still ensure that all other permits associated with this project, if required, have been applied for and approved by the Building and Zoning Officer.

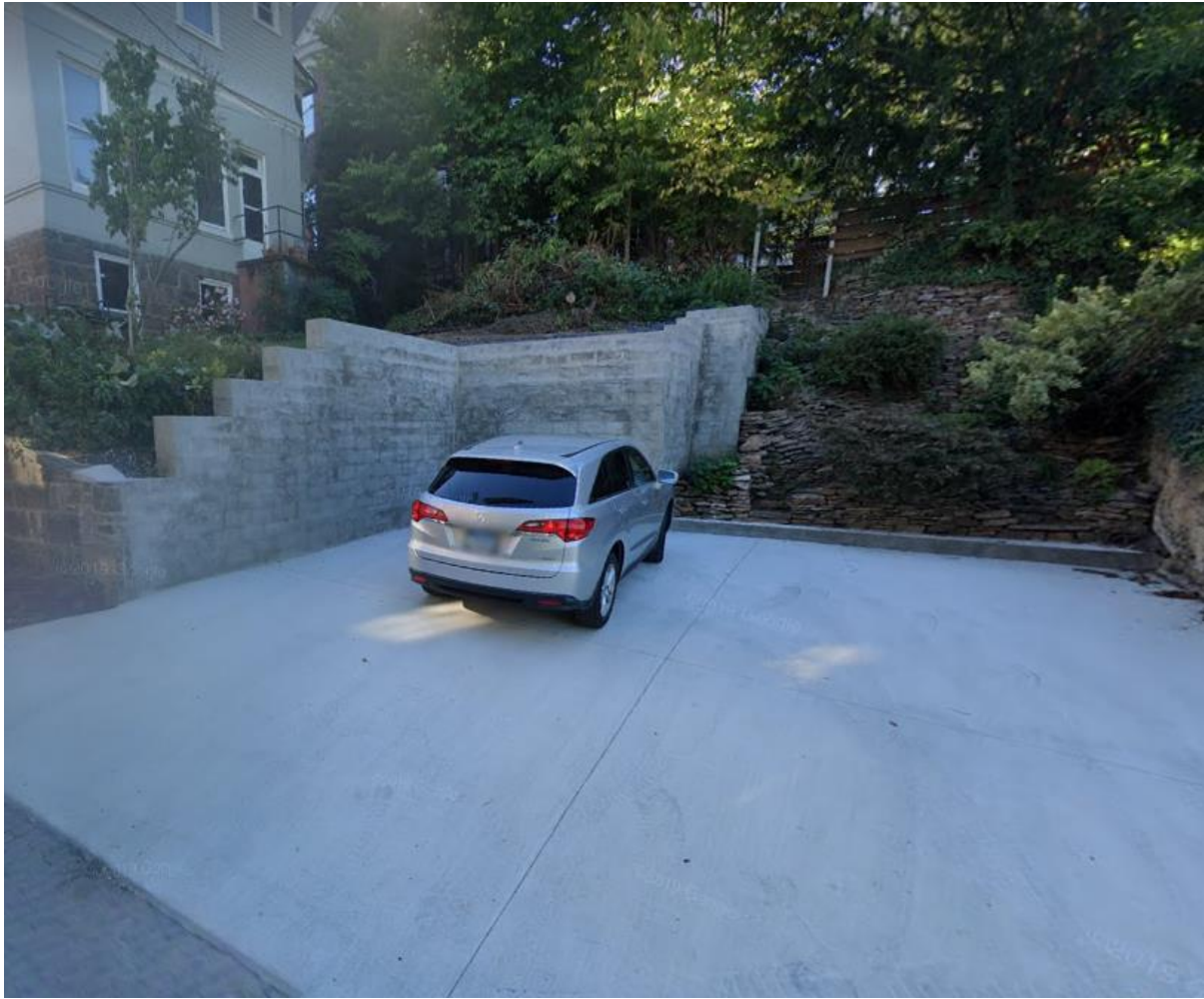


Existing Conditions



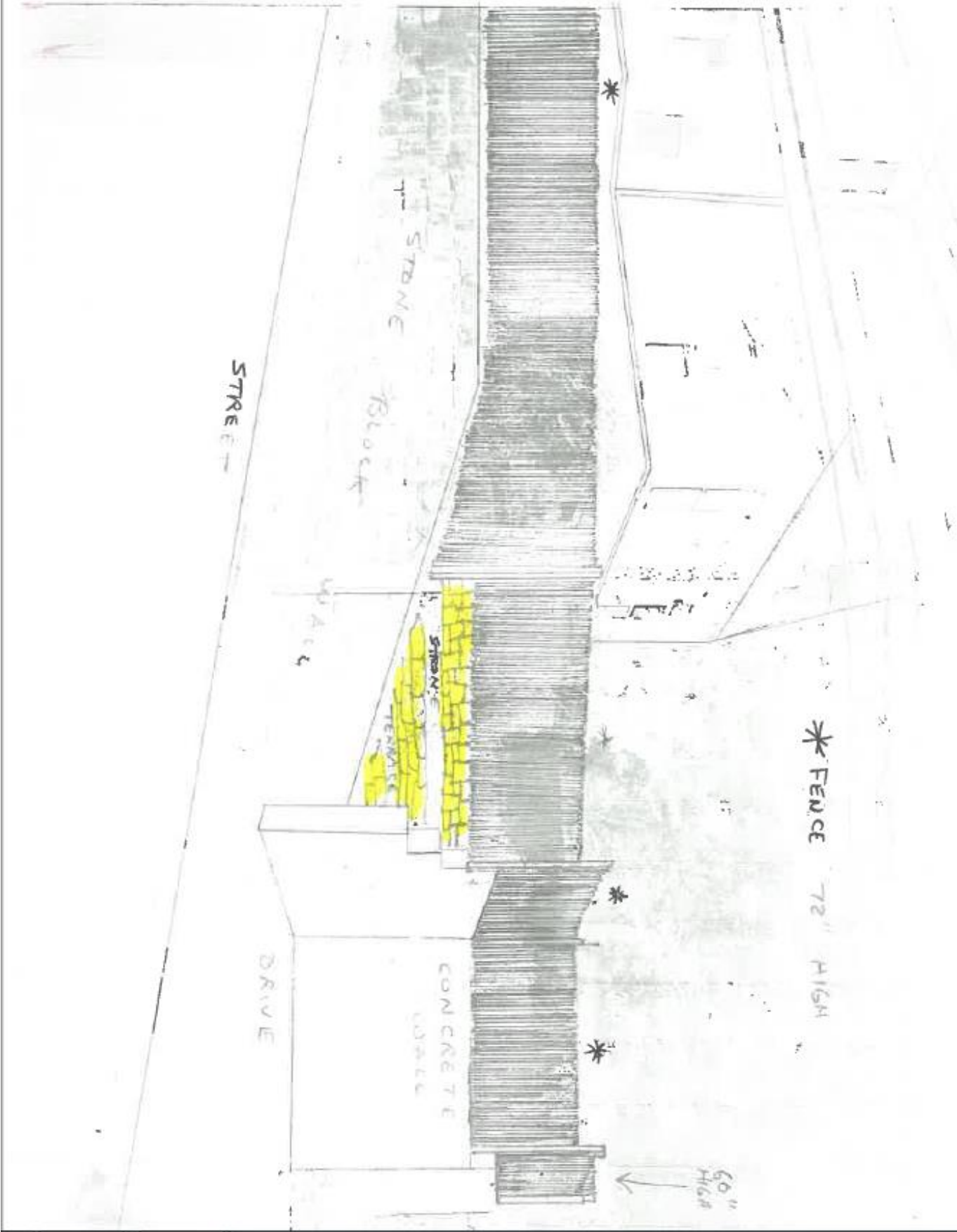


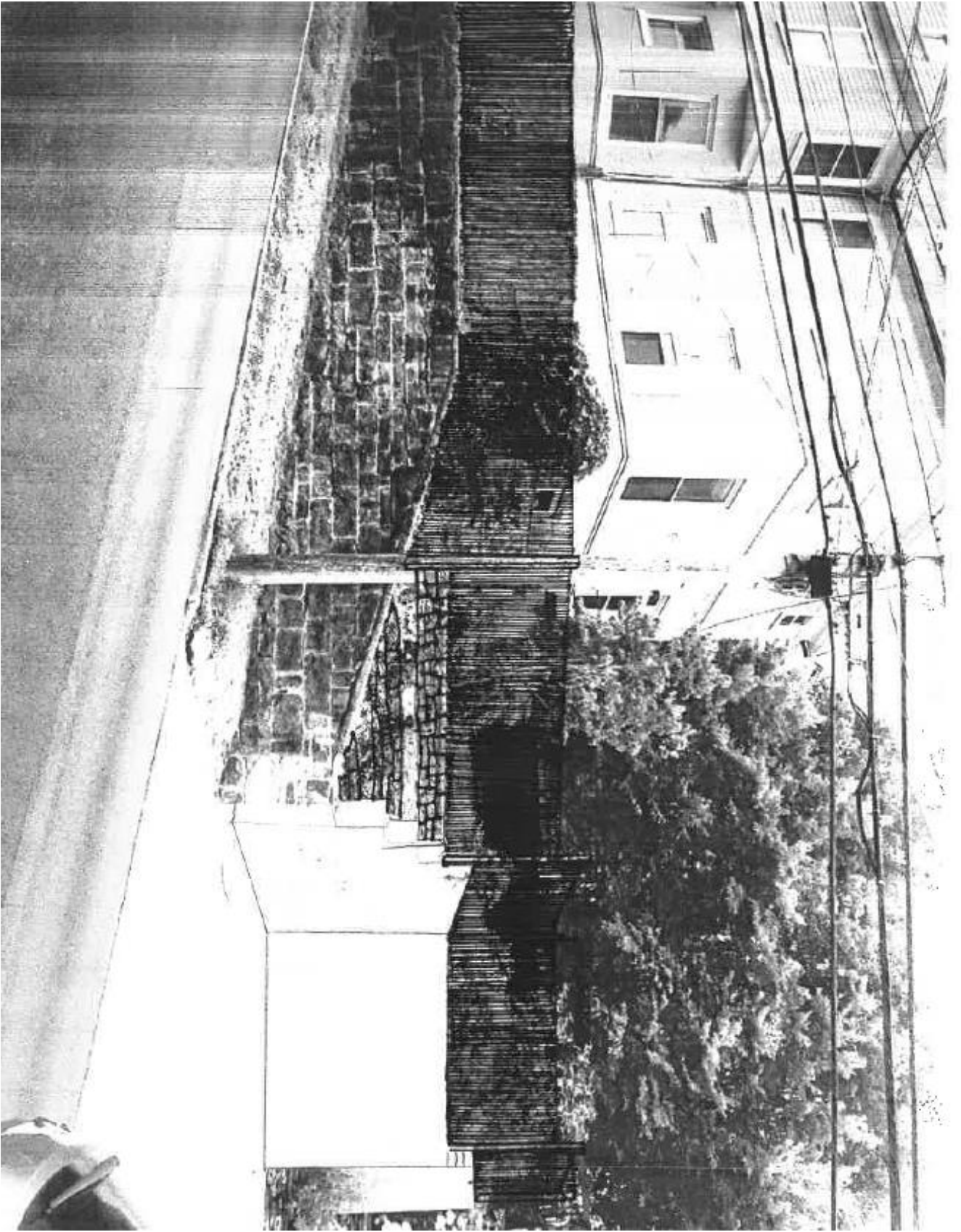






Placement





1966 7/14

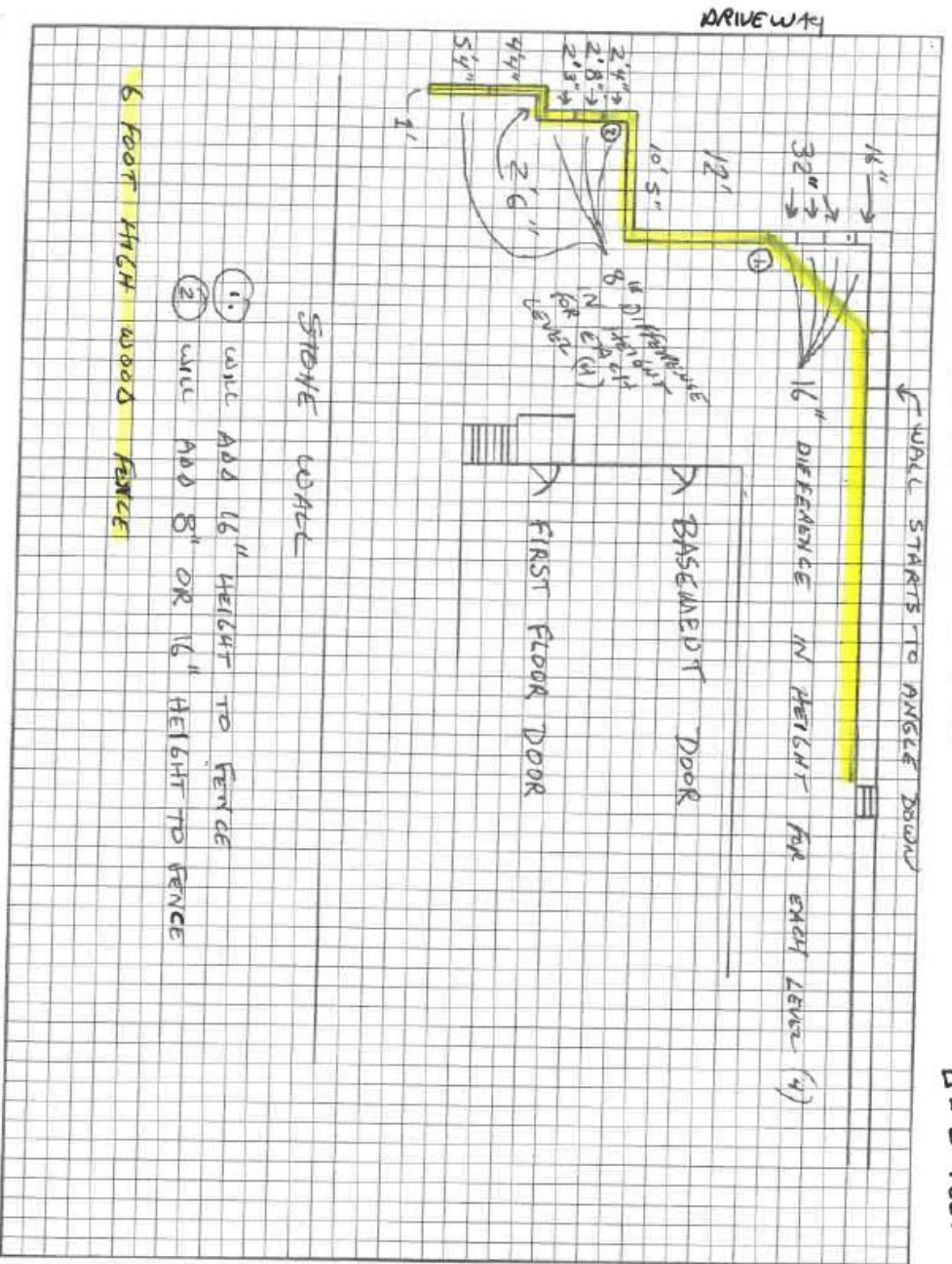
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← DROPS 65 →

ALLEGANY STREET

D = 2 FEET





Proposed Fence Design



WOODSTAN SHERWIN WILLIAMS
SW 3023
"FLAGSTONE EXTERIOR"



Your Sherwin-Williams



SW 3023 Flagstone

Exterior Solid Stain

RGB Value

R-112 | G-108 | B-101

Hexadecimal Value

#706C65

LRV

15

View all Solid stain colors

Add to Project List → Save to mySW →

Share 8

Tweet 0

Pin it

houzz

Find Available Deck Stains

Find Available Siding Stains

Presentation of Information
By Kathy McKenney
501 Washington Street
Request for Change/Amend
Contact: Dr. James Hilgeman

An application for a Certificate of Appropriateness was approved administratively on November 21, 2018 (COA#858) the removal of a hazardous tree. The removal was undertaken by the City of Cumberland. A Change/Amendment was approved on June 12, 2019 for the after the fact removal of a garage and for a subsequent construction of a new retaining wall at the site of the garage. The house is a contributing structure to the Canal Place Preservation District.

A second Change/Amendment review related to COA #858 has been requested to approve the replacement of the existing fence, which has deteriorated. The fence is located along Allegany Street and is situated on top of the older stone wall as well as the newer wall that was approved in 2019. The property owner intends to have a custom-made wood fence fabricated in the style shown on the eleventh page of the application packet (not including the gate that is shown on the image). The height will be varied in order to compensate for the changes in grade to the rear of the property. Once installed, the surface will be stained with Sherwin Williams Flagstone Exterior Color # 3023.

Prior to installing the new fence, the existing wall is showing issues with settlement, as well as shifting, and will require repair. The owner is working with a contractor who intends to utilize an appropriate mortar mix to address this repair.

The sections of the Preservation Guidelines that pertain to this application are Guideline 8: Repointing Historic Masonry (Chapter 5 Page 70); Guideline 62: Fences (Chapter 5 Page 113); Guideline 63: Retaining Walls (Chapter 5 Page 114)

File Attachments for Item:

3. 218 Washington Street -Request to reconstruct failing wall in rear yard visible from Spruce Place – Suzanne Trussell, applicant on behalf of the Allegany County Historical Society



CITY OF CUMBERLAND MARYLAND

DEPARTMENT OF COMMUNITY DEVELOPMENT

57 N. LIBERTY STREET, CUMBERLAND, MD 21502 • PHONE 301-759-6442 • FAX 301-759-6432 • TDD 800-735-2258 www.cumberlandmd.gov

PERMIT NO. COA20-000008

CERTIFICATE OF APPROPRIATENESS

See attached for information which may be requested by the Historic Preservation Commission, as deemed necessary.

LOCATION: 218 WASHINGTON ST
OWNER: ALLEG CO HISTORICAL SOCIETY INC
APPLICANT Suzanne Trussell
14100 CANAL FERRY RD SE
CUMBERLAND, MD 21502-6425

File Date: 10/06/2020

Work Description: perimeter wall brick pier repair

Description

Total Cost
TOTAL AMOUNT: 0.00

Proposed Work: perimeter wall brick pier repair

Subject: However to revocation by the HPC in the case the afore named construction is not in compliance with the requirements of the City Ordinance related to Historic Preservation, especially Ordinance No. 3208. H.P.C Chairman H.P.C Secretary statement: I hereby agree to comply with all regulations which are applicable hereto, and further agree that the proposed work shall be faithfully carried out as described on this request and as shown on the plans accompanying same, and not otherwise. This application hereby expires six months following the file date if no action is taken to start specific work. Also, this application will expire six months following the file date if the applicant fails to provide additional information as requested by the HPC or its staff in order for the Commission to render a decision.

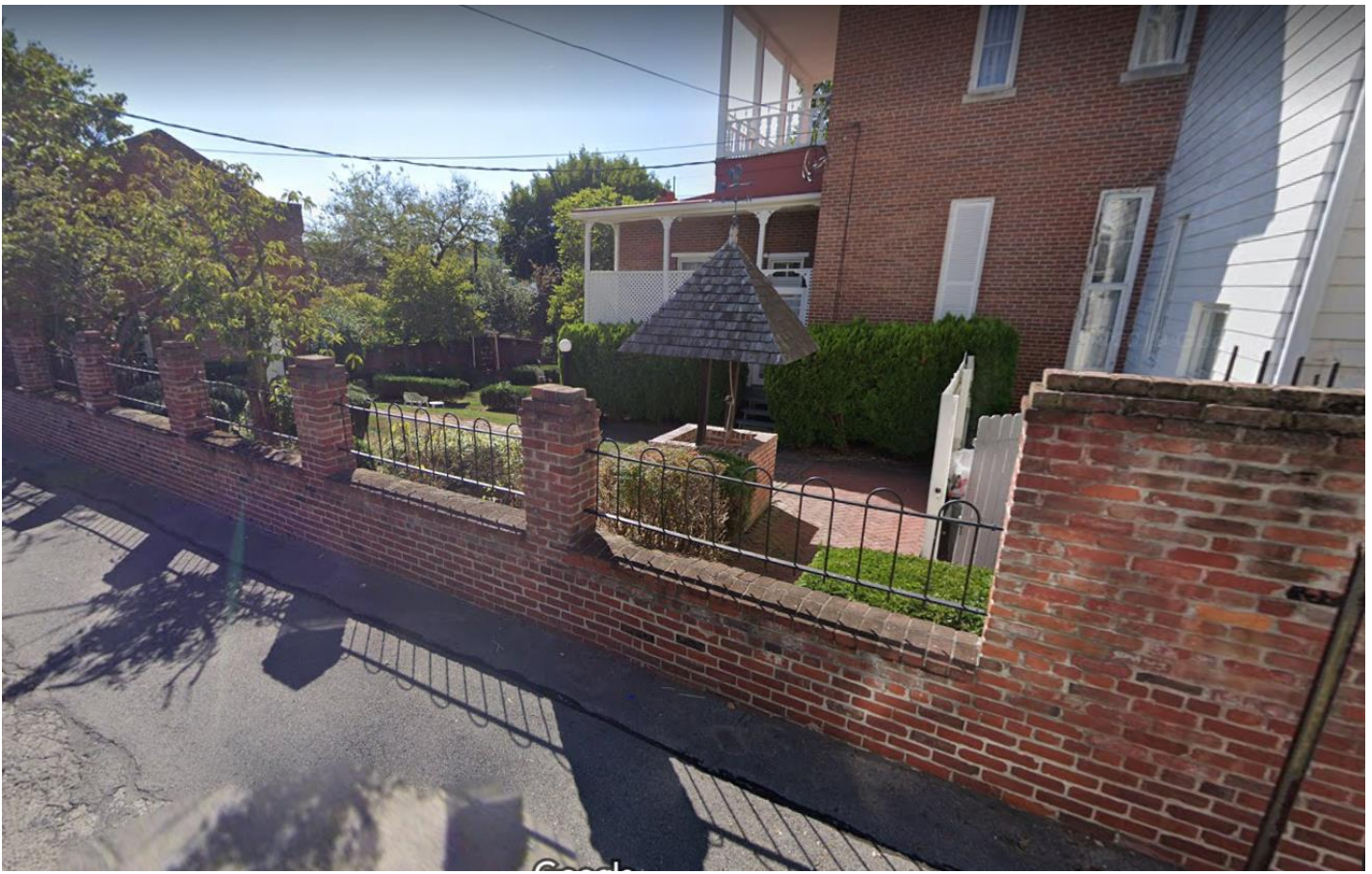
Signed:

[Handwritten signature]



Photo:
Oct 06, 2020







Larry Hogan, Governor
Boyd Rutherford, Lt. Governor

Robert S. McCord, Secretary
Sandy Schrader, Deputy Secretary

Historic Preservation Easement Program Change/Alteration Request Application

*This form is intended to be used by Maryland Historical Trust (MHT) Easement Property Owners and/or the Authorized Project Contact to initiate review of projects which require approval of the Director of the MHT as per the Deed of Easement. All **Change/Alteration Request Applications** must be submitted along with pertinent supplemental information in hard copy with an original signature. Easement Program staff will evaluate the application for completeness and may require additional information to facilitate review by the Easement Committee and Director. The application review period (as specified by each Deed of Easement) will not commence until Easement Program staff has deemed the application to be complete.*

Return the Change/Alteration Request Application, and other information to:
Kate Bolasky, Administrator, Historic Preservation Easement Program
Maryland Historical Trust, 100 Community Place, Crownsville, MD 21032
(410) 697-9537/kate.bolasky@maryland.gov

Easement Property Information:

Name of Easement Property:	Gordon Roberts House		
Alternative Name:	previously the History House		
Address of Property:	218 Washington Street		County: Allegany Co.
	Cumberland, MD 21502		
Maryland Inventory of Historic Places # (if known): (for more information visit http://mht.maryland.gov/research_survey.shtml)			
Scope of Easement: What does the Easement protect? (Check all that apply)	<input checked="" type="checkbox"/> Exterior <input type="checkbox"/> Interior <input type="checkbox"/> Archaeology	Is the scope of work located inside the easement boundary?	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>

*For a copy of the easement document, please contact Kathy Monday (410) 697-9575/ kathy.Monday@maryland.gov

Property Owner Information:

Name of Current Property Owner:	Allegany County Historical Society		
Address of Property Owner: (If different than property address)	Same as above		Date of Purchase: 1954
	Work/Home Telephone: 301-777-8678	Fax:	
Mobile Telephone:		Email: info@alleganycountyhistory.org	

If application is completed by someone other than owner (only complete if applicable):

Name of Authorized Project Contact:	Suzanne Trussell		
Relationship to owner:	Consultant		
Address of Authorized Project Contact:	14100 Canal Ferry Rd, SE		Cumberland, MD 21502
Daytime Telephone:		Fax:	
Mobile Telephone: 301-784-9132		Email: trussell.suzanne@yahoo.com	

Project Funding Information:

Maryland Historical Trust • 100 Community Place • Crownsville • Maryland • 21032

Tel: 410.697.9591 • TTY users: Maryland Relay • MHT.Maryland.gov

<p>Is this project being funded by any of the following sources?</p> <p><i>Please check all that apply:</i></p>	<input type="checkbox"/> MHT Capital Grant (FY _____) <input type="checkbox"/> MHT Loan <input type="checkbox"/> MHAA Capital Grant (FY _____) <input type="checkbox"/> AAHPP Grant (FY _____) <input type="checkbox"/> Historic Tax Credits (<input type="checkbox"/> Residential/ <input type="checkbox"/> Commercial) <input type="checkbox"/> Bond Bill (Chapter _____/Year _____) <input type="checkbox"/> Other State/Federal Funding _____ <input checked="" type="checkbox"/> Other Funding _____
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Please check that you have included the following information as part of your complete application:

<p>Required:</p> <input checked="" type="checkbox"/> Change/Alteration Request Application <input checked="" type="checkbox"/> Detailed Work Description <input type="checkbox"/> Printed Photographs & CD; properly labeled/identified	<p>As Necessary (Recommended):</p> <input type="checkbox"/> Site Plan/Drawings/Plans (dated _____) <input checked="" type="checkbox"/> Product Information/Specifications <input type="checkbox"/> Other _____
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The Easement Property Owner and/or the Authorized Proposal Contact is encouraged to keep a duplicated copy of all application information sent to the MHT, including photos and plans, as the MHT staff may need to discuss the application with the applicant prior to submission to the Easement Committee.

Signature of Owner or Authorized Representative/Date: _____ / _____

Detailed Work Description Form

(Include all construction, reconstruction, improvement, enlargement, painting and decorating, alteration, demolition, maintenance or repair, and excavation)

Work Item # 01

<p>Architectural/Landscape feature: Brick perimeter wall</p>	<p>Describe, in detail, the proposed work and impact on existing feature:</p>	
<p>Approximate date of feature: 1976</p>	<p>Be sure to include details and specifications on proposed products</p>	
<p>Describe existing feature and its condition:</p>	<p>Photo no.</p>	<p>Drawing no.</p>
<p>The rear garden at the Gordon Roberts House includes a brick perimeter wall that provides intimacy and helps to replicate the look of a Victorian Era garden. Construction in 1976, the bricks themselves had been part of the Queen City Brewery and date to the turn of the last century. Along Spruce Alley, on the east of the Gordon Roberts House, the perimeter wall is 70 feet long (north to south) and connects to the Carriage House on the southeast corner of the property. This section of the brick perimeter wall is distinct from the other sections in that an iron railing was incorporated into the wall. A low wall is topped with cast iron metal railing sections, 8 feet long each, that connect to 5 brick piers. The height of the low wall raises as the alleyway slopes southward: it is 2.2 feet tall on the northern end and 3.6 feet tall on the southern end. (con't)</p>	<p>Custom Brick Layers, Inc has been contracted to do the repair. They will remove the top 3 feet of the piers, scrap off the old mortar and rebuild the piers, this time including something to allow the metal to expand and contract with climate changes. We do not expect to buy new brick. If perhaps, a brick does not survive the removal, preparation or resetting, we have spare bricks that were recently collected during an improvement project on the sidewalk on Washington Street in front of Gordon Roberts House as well as a collection of historic bricks stacked under the west side porch. Brick layers will use Type O mortar that uses 1 / 2 / 9 mix of Portland cement, hydrated lime and sand that results in a mortar with a 350-psi compressive strength. Type O is a lie rich mortar, also referred to as 'pointing' mortar. This mortar is used in above grade. (con't)</p>	

Work Item # 01 con't

Architectural/Landscape feature: brick perimeter wall- eastern section	Describe, in detail, the proposed work and impact on existing feature:	
Approximate date of feature: 1901 bricks, and 1976 construction	Be sure to include details and specifications on proposed products	
Describe existing feature and its condition:	Photo no.	Drawing no.
(con't) The brick piers are uniform being 1.4 feet wide (N-S), 1.1 feet thick (E-W) and 3.6 feet tall. The metal railing enters the brick mortar at 1.4 feet from the top and again at 2.9 feet from the top of the pier. End capping this section of wall are two full height brick walls that are still stable and do not need reconstruction. When the wall and railings were constructed, no leeway was given to allow the metal to expand with the weather and freezing. Over the years, this movement in the metal has splintered the mortar. Luckily, the metal was not drilled into the bricks. Since the metal railing enters at both sides, the tops of the piers have 'popped.' The top of the piers wobble and could easily be knocked down.	(con't) non-load bearing situations suitable for exterior environments. See included information from Custom Brick Layers. This repair project will stabilize the wall so that it does not propose a danger and liability to traffic along the alleyway and insure better preservation of the garden perimeter wall for future generations.	

Architectural/Landscape feature:	Describe, in detail, the proposed work and impact on existing feature:	
Approximate date of feature:	Be sure to include details and specifications on proposed products	
Describe existing feature and its condition:	Photo no.	Drawing no.

* Please print this page again to include as many work items as necessary.

Alteration Easement Form

Eastern Section of Brick perimeter wall
Allegany County Historical Society
Gordon Roberts House
218 Washington Street



Plaque in the southern section of the brick wall dates the garden to 1976, facing south.



A plaque on the eastern wall states that the bricks were originally part of the Queen City Brewing Company, facing west.



Overview of the eastern perimeter wall adjacent to Spruce Alley showing the low wall topped with metal railing and brick piers, facing southwest.



Northern endcap wall, facing north.



Pier 1 with the mortar cracked where the metal enters the brick piers, facing north.



Close up of Pier 2 showing mortar cracks, facing north.



Pier 5 shows some broken mortar, facing northwest.



Pier 5 is not as badly cracked as others but still is splitting where the metal railing is attached, facing south.



South end cap wall has split mortar but is stable and not in danger of toppling, facing southwest.



South end cap wall, facing west



Pier 3 with cracked mortar where the metal is attached, facing south.



Pier 4 is cracked all the way around and barely holding together, facing northwest.

CONTRACT

License 01-626

CUSTOM BRICK LAYERS MACON JONES, OWNER/OPERATOR

Office Phone: 240-522-0505
Cell: 301-268-2786
Fax: 240-362-7482

Custom Brick Layers
P.O. Box 3155
Cumberland, MD 21504

Workers Compensation Insurance = Erie Insurance
Contractors Liability Personal Property = Erie Insurance

Proposal Submitted To: <u>Suzanne Trussell</u>		Job Name: <u>Brick piers repairs</u>	Job #:
Address: <u>218 Washington St</u>		Job Location: <u>218 Wash St Cumberland</u>	
Cumb, md 21502		Date: <u>9/29/20</u>	Date of Plans: <u>Oct.</u>
Phone #: <u>Cell 301-784-9132</u>	Fax #:	Architect:	

We hereby submit specifications and estimates for: #5 Brick piers repairs & point up work

<p><u>Materials</u></p> <ul style="list-style-type: none"> <u>Mortar</u> <u>Mason sand</u> <u>Fuel/trucks</u> <u>Cleaner</u> <u>Bond agent?</u> <u>Scaffolding boards</u> <u>Safety road blocks</u> 	<p><u>Labor</u></p> <ul style="list-style-type: none"> <u>Setup Job Deliveries</u> <u>Back Alley</u> <u>grind out bad mortar</u> <u>joints cracked areas &</u> <u>pointup. Build scaffolding</u> <u>take down loose brick on</u> <u>the 5 piers rebuild.</u> <u>Cleanup Job site haulaway.</u>
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We propose hereby to furnish material and labor - complete in accordance with the above specifications for the sum of

Total Contract Price: \$ _____ Maryland State Law Reads With Payments As Follows:

\$ _____	\$ _____	One third down payment	_____ Date
\$ _____	\$ _____	One third halfway through job	_____ Date
\$ _____	\$ _____	One third upon completion of job	_____ Date

Respectfully submitted: [Signature]

Failure of full payment upon completion of contract warrants any court costs, lawyer fees & inspection fees to be the responsibility of the customer.

Note: this proposal may be withdrawn by us if not accepted within 30 days.

ACCEPTANCE OF PROPOSAL

The above prices, specifications and conditions are satisfactory and are hereby accepted. You are authorized to do the work as specified. Payments will be made as outlined above.

Date of Acceptance: X

Customer Signature: X

Customer Signature: _____

trussell. Suzanne (@) yahoo . com

A

Chester Smith

From: Chester Smith <chester@pvisonline.com>
Sent: Tuesday, September 29, 2020 11:00 AM
To: 'macon@atlanticbb.net'
Subject: FW: Type O mortar

From: Walter Querry [mailto:wquery@argos-us.com]
Sent: Tuesday, September 29, 2020 11:08 AM
To: Chester Smith <chester@pvisonline.com>
Subject: Type O mortar

Chester,

To make an official ASTM C270 Type O masonry cement mortar mix the Type N masonry cement exactly as it would be mixed for a Type N mortar, 1 bag Type N and 2.25 to 3 parts (ft³) sand.

If lower strengths were desired, ½ bag to 1 bag of hydrated lime could be added to the masonry materials in the mix for an unofficial Type O mortar. The volumetric ratio of sand to total cement would stay the same. So if a half part of lime were added, it would be 1 part N, ½ part lime, and 3.4 – 4.5 parts sand.

Walter Querry
Territory Manager – Mid-East
Martinsburg, WV
wquery@argos-us.com
www.argos-us.com



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0.81 tons of sand

Type S mortar

This uses a 2 / 1 / 9 mix and results in a mortar with a 1,800 psi compressive strength. Type S is used for below grade work and in such areas as masonry foundation walls, brick manholes, retaining walls, sewers, brick walkways, brick pavement and brick patios.

To get 1 cuyd of S mortar, you need 27 cubic feet of the components in a 2 to 1 to 9 proportion.

Portland cement	4.5 cuft
Hydrated lime	2.25 cuft
Sand	20.25 cuft
Total	27 cuft

Based on the ASTM densities, this gives you 423 lbs of Portland cement, 90 lbs of hydrated lime and 1,620 lbs of sand.

To put together a single cubic yard of type S mortar, you need to buy and mix:

4.5 bags of Portland cement (94 lb bags)

1.8 bags of hydrated lime (50 lb bags)

0.81 tons of sand

Type O mortar

This uses a 1 / 2 / 9 mix and results in a mortar with a 350 psi compressive strength. Type O is a lime rich mortar and is also referred to as "pointing" mortar. It is used in above grade, non-load bearing situations in both interior and exterior environments.

To get 1 cuyd of O mortar, you need 27 cubic feet of the components in a 1 to 2 to 9 proportion.

Portland cement	2.25 cuft
Hydrated lime	4.5 cuft
Sand	20.25 cuft
Total	27 cuft

Based on the ASTM densities, this gives you 211.5 lbs of Portland cement, 180 lbs of hydrated lime and 1,620 lbs of sand.

To put together a single cubic yard of type O mortar, you need to buy and mix together:

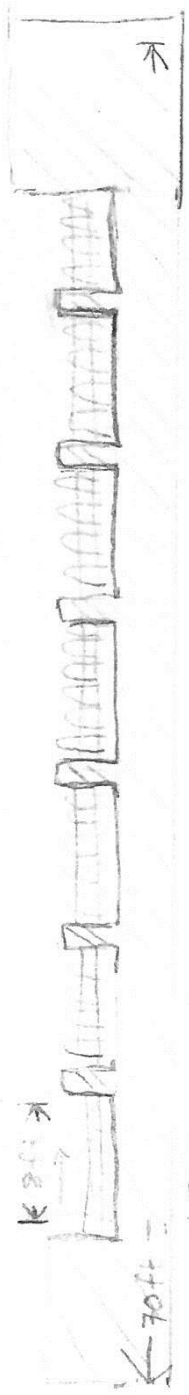
GORDON ROBERTS HOUSE
EAST BRICK PERIMETER WALL
SPRUCE ALLEY



BRICK



Metal railing



North
to Washington
Street

SPRUCE ALLEY

South to
Green St

Oct. 7, 2020



**Certificate of Appropriateness Application
Presentation of Information
By Kathy McKenney**

COA#20-000008

Business Name Gordon Roberts House

Address 218 Washington Street

Project Contact Suzanne Trussell

Project Summary: A Certificate of Appropriateness application has been received to address deteriorating conditions of the brick wall that runs parallel to Spruce Place, a public right of way. As shown in the submitted photographs, the mortar and bricks are becoming loose around metal railings that have been secured within the construction, likely causing the railing to heave during the expansion and contraction process that occurs during the freeze/thaw seasonal changes. According to the applicant, the wall was constructed in 1976. The plaque on the wall states that the bricks were sourced from the Queen City Brewing Company. Therefore, although the main structure is a contributing resource within the Canal Place Preservation District, the subject wall is a much later addition to the site.

The Maryland Historical Trust holds a preservation easement on the property and, although an easement review has been submitted by the Allegany County Historical Society for this work, the review is not yet complete. A copy of this application has been included with the supporting documents for the Certificate of Appropriateness beginning on the fourth page of this document. The scope of work describes that the top three feet of the brick piers are to be removed. The contractor will add a component to allow for proper expansion. Although this is not detailed in the application, it is likely to include a backer rod or expansion sleeve. The existing brick will be utilized in the reconstruction of the piers.

The contractor has specified the use of Type O mortar for this project. Although the wall was constructed in 1976, the contractor needs to select a mortar that is compatible with the composition of the older brick. Type O mortar does make use of lime, typically found more predominantly in older masonry construction, as opposed to the more heavily used portland mortar ratios of the modern era. Removing the mortar from the existing individual bricks will certainly pose a challenge. Therefore, the applicant has noted that there are additional bricks stored on site which can be utilized if damage occurs that renders some bricks unusable.

The sections of the Preservation Guidelines that pertain to this application are Guideline 2: Repair Before Replace (Chapter 5 Page 66); Guideline 8: Repointing Historic Masonry (Chapter 5 Page 70)

File Attachments for Item:

4. 11-15 South Liberty Street - Request to create Trompe l'Oeil murals on infilled window openings, Chris Myers, applicant

CERTIFICATE OF APPROPRIATENESS

See attached for information which may be requested by the Historic Preservation Commission, as deemed necessary.

LOCATION: 15 S LIBERTY ST

OWNER: LEPLEY NANCY C

APPLICANT _____

Christopher Myers

15 S Liberty st

Cumberland, MD 21502

File Date: 09/10/2020

Work Description: Trompe-l'oeil painted window

Description

Certificate of Appropriateness Review Fee

Total Cost

30.00

TOTAL AMOUNT: 30.00

Proposed Work: Trompe-l'oeil painted window

Subject: However to revocation by the HPC in the case the afore named construction is not in compliance with the requirements of the City Ordinance related to Historic Preservation, especially Ordinance No. 3208. H.P.C Chairman _____ H.P.C Secretary _____ statement: I hereby agree to comply with all regulations which are applicable hereto, and further agree that the proposed work shall be faithfully carried out as described on this request and as shown on the plans accompanying same, and not otherwise. This application hereby expires six months following the file date if no action is taken to start specific work. Also, this application will expire six months following the file date if the applicant fails to provide additional information as requested by the HPC or its staff in order for the Commission to render a decision. Signed

- 

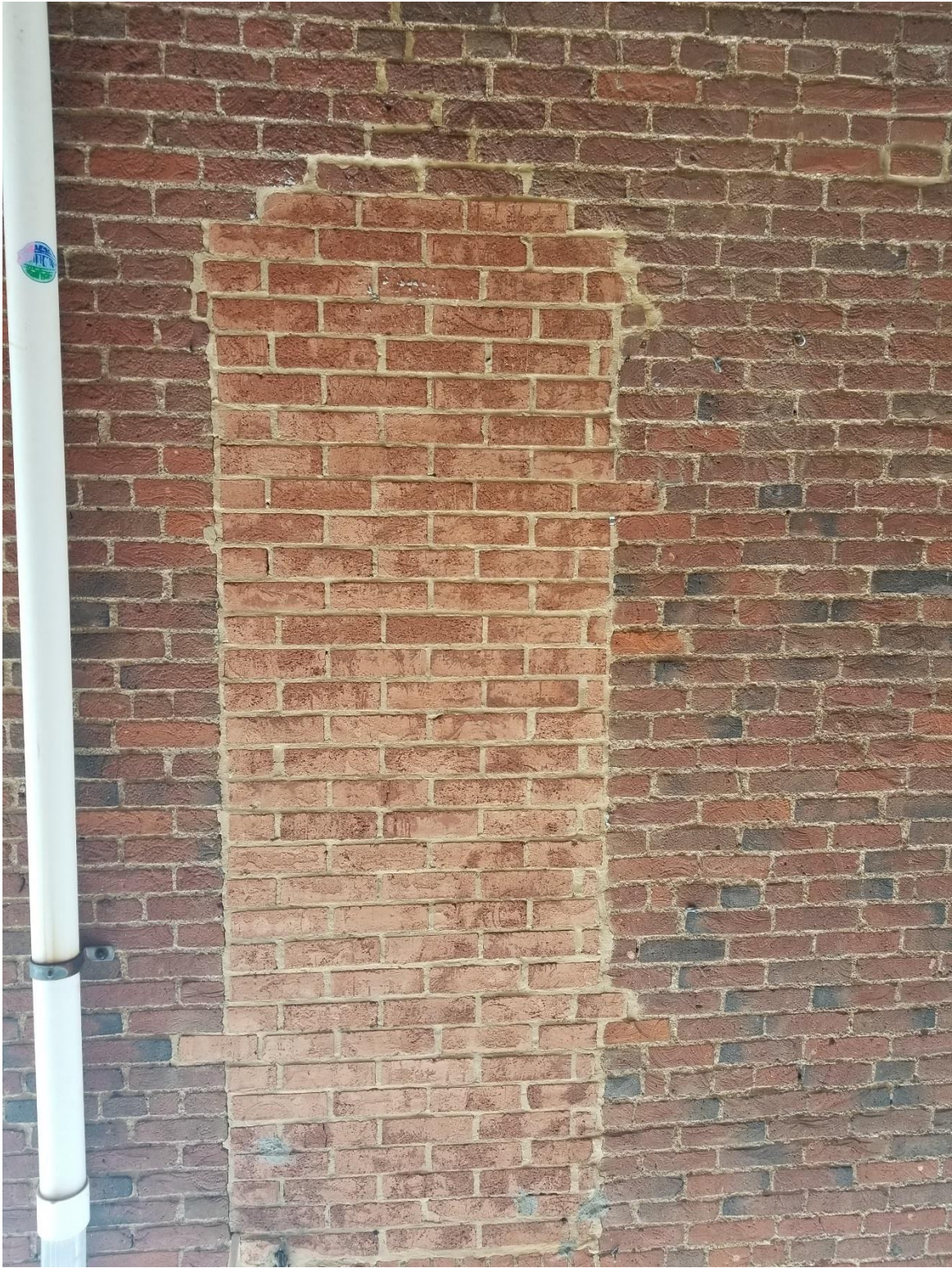
This request is for the treatment of seven brick in windows using a Trompe-l'oeil painted technique. The windows were removed and bricked in in the late 70s. Four of the windows face directly to the Merchants Alley sidewalk. Two on the lower floor and two on the second floor. The brickwork is not consistent with the existing brickwork and takes away from the appearance of the building. The other three windows are located at the rear of the property facing the parking lot, two on the second floor and one on the first floor. This technique will add character and camouflage the newer brickwork so that it does not stand out against the historic brickwork. The frame and window components would be painted in Shade Green from the Sherwin-Williams historic exterior collection and is consistent with the previous COA for repainting the property in 2018. In conjunction with the Allegheny Arts council Merchants Alley project the 3, first floor bricked in windows will be available for design and paint. The remaining four windows on the second floor will be coordinated privately with this project coordinator due to insurance concerns and the elevation/heights of the project. I thank you for your time and consideration of this project.

Chris Myers

Existing Conditions:











Conceptual Trompe L'oeil Designs







SW 2810

**Rookwood
Sash Green**



**Certificate of Appropriateness Application
Presentation of Information
By Kathy McKenney**

COA#20-000006

Address 11-15 South Liberty Street

Project Contact Chris Myers

Project Summary: The applicant, working with the Allegany Arts Council, has requested to create Trompe l'Oeil paintings to encompass the spaces where brick infill has been installed in original window opening locations. The structure is a contributing structure within the Canal Place Preservation District. There are seven former window openings that will feature this art that will essentially create a whimsical appearance of a window within each of these spaces. An article from the Washington Post has been included with this application packet that explains a bit more about this technique.

Instead of painting directly on the infill brick, the applicant proposes to utilize a similar method that was recently used by the Downtown Development Commission for the Welcome to Cumberland murals – painting the mural off-site on a panel sized to the correct dimensions and then installing the panels at the appropriate locations (42 Baltimore Street, 55 Baltimore Street, 151 Baltimore Street and 18 South Mechanic Street).

The sections of the Preservation Guidelines that pertain to this application are **Guideline 3: Restore Significant Historic Features (Chapter 5 Page 67)**, **Guideline 51: Murals and Signs as Art (Chapter 5 Page 104)**

Trompe l'Oeil: A Friendly Faux

By Blake Gopnik
October 13, 2002

There are some great new objects to ogle at the National Gallery of Art.

There's a fancy gilt-leg table, with an elegant walking stick plopped down on it, along with a fine hunting knife and several books -- except that all those scattered items are fictions, pictures rendered by an artist on the table's flat surface to trick you into taking them for real.

There's also a curio cabinet with open doors, revealing shelf after shelf of precious trinkets and natural wonders. This time, even the cabinet is fake, a flat painting hung on the wall, and all the objects shown "inside" it are also merely painted onto its smooth canvas.

And a trussed hare hangs from a bright red panel set between two marble columns: Hare, panel, columns; fake, fake, fake.

But what's most important, and interesting, about these pictures, and almost all the other hundred or so trickster objects in the National Gallery's "Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting," is not how well they pull off their tricks. It's that they almost never actually fool us, and yet still keep us engrossed in the sophisticated games they play.

Trompe l'oeil -- French for art that "fools the eye" -- is often thought of as a fussy, naive hunt for the perfect realist technique. The National Gallery's groundbreaking exhibition, opening today, proves that isn't so: Trompe l'oeil, when it's any good, involves a knowing look at how complex the link can be between reality and art. It investigates some of the ways that art can imitate the world, without ever losing sight of all the ways that it can fail in the attempt.

That gilt-leg table, commissioned in the 1780s for the Spanish royal court, doesn't even half convince us that it really holds the things it shows. Approaching from across the room, we see that nothing sticks up from its flat top. Even when we're close enough to look directly down on it, the depicted objects cannot hope to fool us into taking them for real: They're made of colored stone set into the table's marble surface; their modest realism can't escape the limitations of this unwieldy medium.

And yet there is a sense that even cut stone can do more such imitative work than we would ever think. It can play the trompe l'oeil game just fine, even if it never really manages to fool the eye. Crucially, trompe l'oeil is always more about difficulties overcome than ones that aren't -- about the fact that a fictional knife only

suggested in cut marble is more impressive, as art, than the same object perfectly rendered with a modern camera.

With that curio cabinet, painted by the Netherlander Domenico Remps in the later 17th century, the eye is almost fooled -- but only for a moment and from some distance.

Come near to take in all the impressive wealth of detail on the cupboard's shelves, and the artist's obviously painted renderings immediately give the game away. Painted pigments can sometimes convincingly suggest the contents of the world; they almost never perfectly stand in for them, as this show proves.

The exhibition's single instance of the near-perfect substitution of an image for reality required the painter to choose the most trivial of subjects: In the early 1890s, an American named Jefferson David Chalfant managed to paint a four-cent stamp that's hard to tell from a real one stuck beside it on the surface of his picture. Though even then, the fake is betrayed by the slightly raised surface of Chalfant's oil paint, as it traces the design on what in reality is a perfectly smooth printed surface.

That painted hare and columns, cut from a bedroom wall in Roman Pompeii, barely even tries to fool our eyes. It just tells us to imagine that we're seeing something real, and gives us a few quickly painted clues to help us suspend our disbelief. Like many other pictures in this show, it knows that trompe l'oeil painting is about making a certain kind of move within the game of art, and about letting the viewer clearly know the kind of move you're making. It understands that knowing the game's rules, and playing by them cleverly, matters more than any final fooling they might bring about.

We're talking deceptive art, not counterfeiting, and the two things aren't the same. Art wants to proclaim its skill and brains; it doesn't count unless you can tell it's art, to be understood within the context of the other picturemaking all around it. Deliberate fakery -- counterfeiting, as well as some prosthetics and faux finishes -- succeeds best if it is never recognized. In the West Building of the National Gallery, for example, some walls have marble moldings along the floor; others have wood baseboards with immaculately painted marbling. In this case, the goal of matching stone with paint is to save money and trouble, not to draw attention to itself as art.

The art of trompe l'oeil is, first and foremost, about understanding different ways the real world and a painted one can interact, and then acting on that understanding even as you show it off. Trompe l'oeil, I would argue, is the first truly conceptual art, more interested in what it has to say than in what it ends up looking like. For the painters in this show, that is, it's more important to demonstrate their trompe l'oeil intentions, and their knowledge of the strange and complex workings of the genre, than to fool the public into taking fake for real. And those workings can be reduced to a few crucial devices worked out by artists over centuries of trying.

They realized first that the standard European-style picture doesn't pretend the things it shows are really there before the viewer, as in trompe l'oeil. Rather than trying to provide a vision of real things that seem to share a space with you right now, the standard picture evokes sensations that you've had of seeing something,

sometime, somewhere else. Whether a Giotto crucifixion or a Rubens lion hunt -- or the photo in your wallet, for that matter -- most pictures are understood as showing something in a reality at some remove from where their viewer stands.

Once artists figured out how to construct these standard views, however, it wasn't long before they figured out that certain minor tweaks might take things one step farther: These few tweaks could make a viewer read the distant or imaginary as here and now; could turn a normal picture into *trompe l'oeil*.

You could tweak the imaginary space within your picture to look like it extends the real space that your viewer is standing in. Portray your picture's space as a glimpse through an actual window in the wall, for instance, or as giving access to a niche carved out in it, and viewers will understand that they should take the painted for the real. Five centuries ago, any rich Italian could ask a painter to fresco a low ceiling so that it looked domed, or a flat wall so that it looked ornately carved away -- or that they registered as such, even if a guest could tell at once that they were seeing paint, not masonry.

It is an almost fatal flaw that this exhibition doesn't even hint at any of this crucial wall painting, the earliest and most important *trompe l'oeil* of post-Roman Western art. Even a full-scale photographic reproduction mounted on a temporary ceiling would have done the trick, given that most of the originals are permanently stuck in their palazzi.

In 18th-century America, Charles Willson Peale of Philadelphia played a similar trick in his hometown's Independence Hall. In 1795, he mounted a canvas inside the door frame of a closet, and painted it -- fairly badly -- to look as though the doorway were in fact open, with his two sons stepping through it and up a stairway leading back beyond the wall. He even put a real wooden step on our side of the painting, as an extension of the painted steps that lead away inside it. (In one of their typically delightful grace notes, designers at the National Gallery have reproduced that wooden step to go with their installation of the picture.)

In another tweak of normal picturemaking, artists learned to make the background in a picture meld along its sides into the real wall that it hangs on. Even when such a picture is poorly crafted, as in some cases in this show, this tweak tells viewers to take the painted objects shown hanging on the picture's wall as real things hanging down in front of theirs. In 1674, the Netherlander Jan van der Vaart painted a violin as though it were hanging from a peg -- a real peg, in fact, stuck onto the picture's surface -- in front of a section of wood paneling, also rendered only in paint. Once his picture gets inserted into the real paneling of a door, as it now is at the National Gallery, the violin pops out into the viewer's space in an almost magical way, even though the violin itself is no more illusionistically painted than many other still lifes of the era that have no *trompe l'oeil* intentions.

To further signal the *trompe l'oeil* status of your artwork, you could also make sure that no object in your painting is cut off by the picture's edge. Since such cropping can't have any real-world explanation, it immediately tells a viewer that your picture is built to give the standard snapshot glimpse into some other

reality that once continued beyond its edges. If you want a picture to be read as a trompe l'oeil, that is, every faux object that you paint either has to be contained within your picture's borders, or it has to extend right beyond the framing edge and out on top of the real wall on which it hangs.

Some pictures in this exhibition, known by the French word *chantourne*s, are actually shaped to echo the things they show. One shows a hanging pouch full of combs and quills, another depicts the messy contents of an artist's easel; both their surfaces are cut out to accommodate their protruding parts -- or they reveal that they once were, and that those bits have broken off.

The list of features that flag a painting's trompe l'oeil status could go on and on. Scale matters, obviously -- unlike in a photo or a standard painted picture, trompe l'oeil objects need to be life-size. You can also try to make the imaginary light within your picture match the likely lighting of the room that it will hang in. And you can try to guarantee that things you have depicted would not be out of place in the rooms where they'll be shown: A *chantourne* painting of a child dozing in a high chair, not particularly well rendered, would have had a more impressive effect set in a corner of a Dutch dining room circa 1655 than under the clinical glare of the National Gallery's spotlights. Viewers would never have taken Johannes Verspronck's painted scene for real -- the child's faithful cat looks more like a stuffed toy than a live pet -- but they might at least imagine that a less astute person could have been fooled. Or more important, they'd understand precisely the kind of pictorial games at hand, and recognize that standard, snapshot-style pictures never play them.

Even when they're coarsely crafted, the trompe l'oeils in this exhibition show an incredibly sophisticated knowledge of how a painted picture can relate to the world around it. They very carefully, almost polemically distinguish between the features that make paintings stand for nearby trompe l'oeil actuality, and those that turn them into your standard picture of a distant or imaginary scene.

Sometimes they even play one kind of painting off against another: In about 1645, Dutch master Gerrit Dou painted a small-scale, clearly fictive portrait of a tiny smoking man, and then added a full-scale trompe l'oeil curtain running along one side, as though waiting to be pulled for his painting's protection -- to save it from the smoke, perhaps, that its own subject is exhaling!

Unfortunately the curating of this exhibition, by Rome-based scholar Sybille Ebert-Schifferer, is not nearly so acutely tuned to what is going on in its own pictures.

Ebert-Schifferer's catalogue essay makes clear the author's very fuzzy thinking, and doesn't live up to the National Gallery's normal in-house standards; her choice of pictures doesn't, either. Many of the objects in the exhibition seem to have been chosen simply because they share subject matter with their trompe l'oeil cousins, even when they are constructed according to a different, much more standard set of rules.

Since there are references in literature to grapes as classic trompe l'oeil subjects, a perfectly standard still life of a bunch of grapes has been hung as though it had always been intended as trompe l'oeil, peeking out through a hole in the real gallery wall. It is presented, that is, as though it's meant to represent a fictive space

continuous with ours -- even though there's plenty in the picture to tell the eyes of even the most naive viewer that the scene it shows is quite remote.

In another room, a perfectly normal portrait from the Renaissance shows that an imaginary fly has landed on one of its sitters' legs. Fine -- but what does that have to do with a number of nearby paintings that show a similar fly life-size, treating it as though it were real and present, just landed on the picture surface and soon to buzz away again? Same "realistic" insect, but painted according to entirely different notions of how a depicted subject can be made to count as real. If you're going to put on a show of trompe l'oeil, at the very least you have to figure out what makes it different from all the other kinds of realistic pictures of the world.

It turns out that simple illusionism -- how much any painted picture can seem almost photographic -- is quite different from the special tweaks that signal that a picture, even one in marble or mosaic, should be taken as a stand-in for present reality. It turns out, weirdly, that a coarsely painted hare from ancient Rome comes closer to trompe l'oeil than one that's in a whisker-perfect French still life from the reign of Louis XV -- or than one snapped in a photo for a book on wildlife. Trompe l'oeil painters understood how much could ride on just these kinds of subtle conceptual differences. The fascinating pictures in this exhibition themselves are built around a knowledge of them -- but that knowledge may not have descended quite intact to every modern curator.

We live in an age where photography and facile illustration have made realism cheap and easy, and where modern art has proved that we can do just fine without it. But the National Gallery's exhibition makes clear how much painted realism once could say, how subtly it could speak and, especially when it became trompe l'oeil, what it could say about and for itself.

More images from the trompe l'oeil show can be viewed on The Post's Web site:

<http://www.washingtonpost.com/trompeloeil/>

A knowing look at how complex the link can be between reality and art: Pere Borrell del Caso's 1874 oil on canvas "Escaping Criticism." Carlo Crivelli's 1475 "Saint Cath-

erine of Alexandria": A real-size fly beside a tiny painted woman. Charles Willson Peale's 1795 "Stair-

case Group, Portrait of Raphaelle Peale and Titian Ramsay Peale." Artists interested in demonstrating their knowledge of the strange and complex workings of a genre: A marble table with an inlaid trompe-l'oeil top from 1781-82. An art form that's always more about difficulties overcome than ones that aren't: S.S. David's circa-1890 "Homage to a Parrot." Helping viewers suspend disbelief: Verspronck's "Boy Sleeping in a High Chair." Works that rarely fool viewers, and yet keep them engrossed: Gerrit Dou's 1645 "Painter With Pipe and Book."