



TOWN OF BLACK MOUNTAIN

160 Midland Avenue ♦ Black Mountain ♦ N.C. ♦ 28711

Phone: (828) 419-9300 ♦ Fax: (828) 669-2030

MEMORANDUM

To: Town of Black Mountain Historic Preservation Commission
From: Jennifer Tipton, Senior Admin
Re: Agenda Packet for July 17, 2024
Date: July 9, 2024

The **Town of Black Mountain Historic Preservation Commission** will meet on **Wednesday, July 17, 2024, at 6:00 p.m.** in Town Hall at 160 Midland Avenue.

Please find the following items for your information and use at the meeting:

1. The proposed agenda;
2. Draft minutes from April 17, 2024 and May 15, 2024; and
3. Chapter 6 of Historic District Standards.

Please let Jennifer Tipton know if you are **unable** to attend this meeting.
jennifer.tipton@tobm.org or (828) 419-9371.

The Town of Black Mountain is committed to providing accessible facilities, programs and services for all people in compliance with the American with Disabilities Act. Should you need assistance or a particular accommodation for this meeting, please inform Jennifer Tipton at (828) 419-9371 or by email at jennifer.tipton@tobm.org.

CC: Jessica Trotman, Planning Director
Russell Cate, Planner 1/Zoning Administrator



**Historic Preservation Commission Regular Meeting
July 17, 2024**

PROPOSED AGENDA

I. CALL TO ORDER

- **Welcome**
- **Determination of Quorum**

II. ADOPTION OF AGENDA

- **Motion:** To adopt the agenda as presented [or as amended]

III. ADOPTION OF MINUTES

- **Motion:** To adopt the minutes of April 17, 2024, and May 15, 2024, as written [or as amended]

IV. OLD BUSINESS

V. NEW BUSINESS

- Election of Officers
- Chapter 6 and Appendices of HPC Standards

VI. COMMUNICATION FROM HISTORIC PRESERVATION COMMISSION

VII. COMMUNICATION FROM STAFF

VIII. ADJOURNMENT



PUBLIC NOTICE
AVISO PÚBLICO

BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

REGULAR MEETING
REUNIÓN ORDINARIA

Wednesday, July 17, 2024, at 6:00 p.m.
Miércoles 17 de Julio de 2024, a las 6:00 p.m.

The Black Mountain Historic Preservation Commission will meet for their regular monthly meeting on **Wednesday, July 17, 2024, at 6:00 p.m.** at Town Hall, 160 Midland Avenue, Black Mountain, NC.

La Comisión de Preservación Histórica de Black Mountain realizará su meeting mensual regular **el miércoles 17 de Julio de 2024 a las 6:00 p.m.** en el Ayuntamiento, 160 Midland Avenue, Black Mountain, NC.

The meeting is open to the public.
La reunión está abierta al público.

Jennifer Tipton
Senior Admin

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La ciudad de Black Mountain se compromete a proporcionar instalaciones, programas y servicios accesibles para todas las personas en cumplimiento con la Ley de Estadounidenses con Discapacidades (ADA). Si necesita ayuda o un alojamiento en particular para esta reunión, comuníquese con Jennifer Tipton al (828) 419-9371 o por correo electrónico a Jennifer.tipton@tobm.org.

Posted to the Town Bulletin Board 07/01/2024
www.townofblackmountain.org

TOWN OF BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

The Black Mountain Historic Preservation Commission held its regular meeting on Wednesday, April 17, 2024, at 6:00 p.m. in Town Hall at 160 Midland Avenue, Black Mountain, North Carolina.

I. CALL TO ORDER

There was not a quorum to call the meeting to order.

Debra Norman

Leigh Vidrine

Absent:

Jay Parmar, Chair

Richard House

Staff:

Jennifer Tipton, Senior Admin

Russell Cate, Planner I/Zoning Administrator

There was not a quorum to call the meeting to order.

Casey McKissick and David Boughner shared conceptual plans of a multi-purpose building that they would like to construct on the property owned by Casey McKissick on Cherry Street. The building would be used by RoadMaster Stage as a performance venue but could also be used for rentals, receptions, and overflow seating for the Grange. The entrance would be off of Cherry Street with an elevated platform. There would be a large window that would allow people to look down into the building and create a performing arts experience for pedestrians. The materials would be brick and/or steel and comply to the requirements of the primary fire district as well as the historic standards. There is also the thought of doing a temporary stage on the property until the building is constructed and they will come back for that approval. Debra Norman and Leigh Vidrine said that they liked the concept and just expressed the importance of having the outside materials meet the guidelines. They will come back for a certificate of appropriateness when they have final plans.

Chloe Riddle of My Father's Pizza and RJ Crai of Semper Fi Custom Remodeling shared an idea of adding a rooftop deck over the patio at My Father's Pizza. The deck would only cover the existing patio area and would not extend any further. The patio would remain open. The plan is to have steel construction with wooden floors if they meet the primary fire district requirements. The rooftop deck would not have a service area and would not allow food. The tree would remain in the patio area but the fencing would come out for construction and would either be reused or matched as closely as possible. Debra Norman and Leigh Vidrine suggested matching the railing on both the patio and the rooftop deck and expressed support for having wooden floors. They also suggested having trashcans available on the rooftop deck as well. They will come back for a certificate of appropriateness when they have final plans.

There were two minor works projects to consider:

Historic Preservation Commission Regular Meeting

April 17, 2024

100 Sutton Avenue (Take a Hike) is requesting to paint the outside of their building which is already painted. The color is Urbane Bronze by Sherwin Williams. Debra Norman and Leigh Vidrine approved this request.

137 Cherry Street (vacant) is requesting to add a metal awning in the color of Dark Bronze and to replace the upper windows that are currently boarded up and repair any trim around the windows. The awning and brackets will be the same color of Dark Bronze. Debra Norman and Leigh Vidrine approved this request.

Prepared by:

Jay Parmar, Chair

Jennifer Tipton, Senior Admin

**TOWN OF BLACK MOUNTAIN
HISTORIC PRESERVATION COMMISSION**

The Black Mountain Historic Preservation Commission held its regular meeting on Wednesday, May 15, 2024, at 6:00 p.m. in Town Hall at 160 Midland Avenue, Black Mountain, North Carolina.

I. CALL TO ORDER

There was not a quorum to call the meeting to order.

Debra Norman

Leigh Vidrine

Absent:

Jay Parmar, Chair

Richard House

Staff:

Jennifer Tipton, Senior Admin

Russell Cate, Planner I/Zoning Administrator

There was not a quorum to call the meeting to order.

Jennifer Tipton went over the Chapter 4 changes to the Historic District Standards. Chapter 4 went over new construction, additions, doors and windows, porches and entrances, and decks and patios. Ms. Tipton noted several typos that she will fix and said she will make sure there is mention of ADA requirements for new construction. There is one chapter left, which is regarding demolition, and then the appendices which will include the register of buildings and a link to the new resiliency standards provided by the State.

Prepared by:

Jay Parmar, Chair

Jennifer Tipton, Senior Admin

Historic Preservation Commission Regular Meeting
April 17, 2024

VI. DEMOLITION AND RELOCATION

6.1 Demolition: Principles

Demolition is an irreversible action that results in a permanent loss of material integrity and historic character. The demolition of a single historic building can negatively impact the context and setting of the adjacent buildings and the district as a whole. Thus, demolition is never congruous with the character and qualities of the historic districts. Further, demolition is inherently unsustainable, resulting in both a loss of embodied energy and an increase of building material sent to the local landfill. For these reasons, demolition of a building within the historic district is strongly discouraged. Provided, however, it is not the intent of the principles and standards regarding demolition to require the reconstruction or restoration of individual or original buildings, or to prohibit the demolition of such buildings.

The Commission cannot deny a COA for demolition unless the State Historic Preservation Office has determined that the property has statewide significance. However, statewide enabling legislation gives the Commission the authority to delay demolition of any district property for up to 365 days. The intent of the delay is to ensure that adequate time is provided to fully explore ways to save the threatened property. Property owners are encouraged to work with the Commission in identifying viable alternatives and to maintain the property throughout the process. Failure to maintain a historic property can slowly result in its demolition because such neglect can eventually cause a loss of its structural integrity. The loss of historic properties due to extended neglect negatively affects the entire district and is in direct conflict with the goals of the Town of Black Mountain in establishing the historic district. Thus, buildings not in use should be stabilized and weatherized in order to preserve them for future rehabilitation or relocation.

PRESERVATION CONSIDERATIONS AND BEST PRACTICES

The Commission shall carefully weigh any demolition requests to determine if the structure or site in question has special significance and to assess the impact the proposed demolition will have on adjacent properties and the character of the district as a whole. Serious consideration shall be given to the following questions to determine whether a 365-day stay on the demolition is warranted:

- What is the contribution of the building to the historic district? Is it significant because of its use, an event, a person, a builder, or an architect? Is it the last or oldest example of a certain building type? Is the building one of a cluster of buildings that are significant as a group?
- What is the condition of the building (foundation, floors, walls, windows, doors, and roofs)? Is it a hazard to public health, safety, and welfare? Have all possible efforts to preserve the building been considered? Could the building be adapted to meet the needs of the property owner? Could the property be sold to someone whose needs it meets? Could the building be saved if moved to another site?
- Would the proposed new use of the site be of greater benefit to the district than the loss of the historic building?

If all possibilities for preservation have been exhausted, documentation of the building and site is required from the property owner. Efforts should be made to salvage or reuse building materials, and the site should be stabilized between the demolition and any new construction in order to protect the trees, soil, and any significant site features. Finally, to mitigate the effects of a demolition on surrounding properties, applications for demolition must include a proposed site plan illustrating how the site will be stabilized following demolition.

6.1 Demolition: Standards

- 6.1.1 Consider demolition only when all other preservation alternatives have been exhausted (all alternatives investigated, including structural integrity reports, must be included in the COA). Do not demolish a viable structure in order to create an infill construction opportunity.
- 6.1.2 Prior to demolition, document the historic building in its original setting – utilizing photographs, site plans, and building drawings – and record the existing site and building through photographs and/or drawings. Include photographs of interiors, exteriors, architectural elements, and streetscapes to contextualize the setting. Provide a copy of the documentation to both the Historic Preservation Commission and the State Historic Preservation Office.
- 6.1.3 Salvage or provide the opportunity for preservation organizations and others to salvage reusable building materials and architectural features – including wood flooring, doors, windows, brick and stone, trim, mantels, stair rails and newel posts, and other decorative features – prior to demolition. It is the applicant’s responsibility to manage the salvage operation including identification of the salvage company or organization, hiring, contracting, scheduling, supervision, and execution of the salvage operation.
- 6.1.4 Protect adjacent buildings and significant site features such as mature trees from damage during – or as a result of – the demolition.
- 6.1.5 Protect any known or newly identified archaeological resources from any damage during – or as a result of – the demolition.
- 6.1.6 Submit a COA with site plan for the post-removal site stabilization. Clear the site of debris and implement the approved site plan promptly after the demolition.

6.2 Relocation: Principles

A historic building is experienced within the context of its neighborhood, landscaping, and siting. A historic district derives its significance as a collection of buildings and landscapes that tell a particular development story. Moving a historic building compromises the integrity of its context and setting, disconnecting the building from the tangible evidence of its history. It also distorts the historic development pattern of the district.

Moreover, the successful relocation of a historic building is a time-consuming, complex, and expensive process requiring careful investigation and planning in order to minimize the loss of building materials and historic context. Despite the complexities, moving a building within the historic district may be warranted as the alternative of last resort for preventing demolition if development plans for the area threaten the historic context of the building in its current location and a move will ultimately provide a more compatible setting for the building. If the relocation is deemed to be necessary, careful planning is required to ensure that a compatible site is selected, that the building is appropriately located on the new site, and that the building is secured before, during, and after the move. Provided, however, it is not the intent of these principles and standards to require the reconstruction or restoration of individual or original buildings, or to prohibit the removal of such buildings.

PRESERVATION CONSIDERATIONS FOR SITE SELECTION

Relocating buildings to sites within the same historic district can help to reduce the disconnect that results when a building is removed from its original location and is thus preferable to moving buildings to sites outside of their respective districts. As with new construction, the building being moved should be compatible with the scale, mass, orientation, and height of existing adjacent buildings at the new site.

Regardless of the location, the selected site should allow for the moved building (or buildings) to be placed with spacing, setback and lot coverage, orientation, and landscaping that are both similar to the original location and compatible with surrounding structures. This includes replicating the grade of the site, constructing a foundation of similar height, and reconstructing significant site features including foundation plantings, walls, fences, and outbuildings if they contribute to the historic context of the building.

BEST PRACTICES FOR RELOCATING BUILDINGS

Careful planning is required to properly support, transport, and reassemble moved buildings. Once a site has been selected, it is necessary to determine whether the building is structurally sound enough to endure the physical move and to devise a feasible relocation route. A contractor experienced in moving buildings can help identify ways to prevent or minimize damage to the building itself, to the original and new site, and to properties along the route.

Buildings should be moved as a single unit whenever possible. In some cases, porches or small additions may need to be removed, relocated separately, and reassembled and reattached to the building after relocation. If partial deconstruction is necessary, buildings should be divided into as few pieces as possible. In rare instances, a more thorough deconstruction is necessary, buildings should be divided into as few pieces as possible. In rare instances, a more thorough deconstruction may be necessary. In these cases, additional consideration shall include the following:

- Important architectural features and components of a historic building or structure – trim, windows, doors, wall panels, roof elements, etc. – shall be removed, marked, and securely stored

on-site in a storage trailer or off-site in a garage, warehouse, or trailer prior to the disassembly of the structure and until needed for reassembly.

- To ensure accurate reassembly, all parts of the building, structure, or element shall be marked as they are systematically separated from the structure. Contrasting colors of paint or carpenter wax crayons should be used to establish a marking code of each component. The markings shall be removable or shall be made on surfaces that will be hidden from view when the structure is reassembled.
- As each component of a historic building is disassembled, the physical condition shall be noted, particularly if it differs from the condition state in pre-disassembly documentation. When a component is too deteriorated to remove, it shall be carefully documented – with photographs and written notes on its dimensions, finish, texture, color, etc. – to facilitate accurate reproductions.
- Wall panels and roof surfaces shall be protected with rigid materials, such as sheets of plywood, when there is risk of damage during the disassembly/storage/reassembly process.

Property owners are encouraged to work carefully with Town staff and the Restoration Branch of the State Historic Preservation Office for advice and assistance regarding the relocation of buildings.

6.2 Relocation: Standards

- 6.2.1 Consider relocation only when all other on-site preservation alternatives have been exhausted. All alternatives investigated must be included and discussed in the COA application.
- 6.2.2 Prior to relocation, undertake a professional structural assessment of the building to determine whether it is structurally sound enough to withstand the move.
- 6.2.3 Prior to relocation, document the historic building in its original setting and record the exiting site conditions through photographs. Provide a copy of the documentation to both the Commission and the State Historic Preservation Office.
- 6.2.4 Select a new site that is compatible with the original site in visual character and historical association, choosing a site within the same historic district when possible.
 - a. Select a site that will provide a similar setting in terms of setback and lot coverage, spacing, orientation, landscaping, and rhythm with neighboring properties. Relocation on its original site may be preferable to an off-site location.
 - b. The relocated building shall be sited in a position similar to its historic orientation and shall maintain its relationship with the street through a similar setback.
 - c. The new foundation should match the original in height, design, and materials.
 - d. Relocating a historic structure to the rear of a parcel to accommodate a new building in front is not appropriate.
- 6.2.5 Ensure that the structure is secured and protected from adverse weather conditions, water infiltration, and vandalism before, during, and after the move.
- 6.2.6 Employ a professional house-moving contractor to move the building as a single unit and to protect the historic building from damage during and after the move by taking the following recognized preservation methods.
 - a. Take all necessary precautions to prevent damage to the structure during the moving process by adding bracing and strapping and by temporarily infilling door and window openings for structural rigidity. These measures can mitigate damage caused by shifting load bearing points, vibration, and lateral shifting during the move.
 - b. Coordinate with Town staff and local utilities when planning a route for the move.
- 6.2.7 If it is not possible to move the building as a single unit, partial disassembly may be necessary. Total disassembly of building components shall be avoided except under extreme situations and in all cases, structures shall be disassembled in the largest workable pieces possible. When disassembly/reassembly must be undertaken, it shall be done using the following recognized preservation methods:
 - a. Measured drawings and thorough photographic documentation of the structure or element to be disassembled/reassembled shall be completed.

- b. Written plans detailing the disassembly and reassembly steps and procedures shall be completed and approved by Town staff, and the process of disassembly shall be recorded through photos and/or video.
- 6.2.8 Protect significant site features – including other buildings and structures, man-made features, archaeological sites, mature trees and plantings, topography, and other natural features – on the original site, along the relocation route, and on the new site from damage during or as a result of the move.
- 6.2.9 If relocating a building within the historic district, review the compatibility of its proposed siting according to the Standards for New Construction.
- 6.2.10 If relocating a building within the historic district, submit a COA application for any related proposed site modifications – including site features, plantings, driveways, walkways, and accessory buildings.
- 6.2.11 Submit a COA application with site plan for the post-removal site stabilization. Clear the site of debris and implement the approved site plan promptly after the relocation.

APPENDIX

Resources

Glossary of Architectural Styles

Glossary of Architectural Terms

Lead Paint Identification and Abatement

Suggested Plantings

Architectural Survey

Historic District Map

Resilience Standards

RESOURCES

Local Resources

Black Mountain Historic Preservation Commission

Black Mountain Planning and Development Services

160 Midland Avenue

Black Mountain, NC 28711

828-419-9300

<https://www.townofblackmountain.org/153/Historic-Preservation-Commission>

State Resources

State Historic Preservation Office

North Carolina Division of Archives and History

Physical Address:

109 E Jones Street, 2nd Floor

Raleigh, NC 27601

919-814-6570

Mailing Address:

4617 Mail Service Center

Raleigh, NC 27699-4617

<https://www.ncdcr.gov/about/history/division-historical-resources/nc-state-historic-preservation-office>

The NC State Historic Preservation Office assists private citizens, private institutions, local governments, and agencies of state and federal government in the identification, evaluation, protection, and enhancement of properties significant in North Carolina history and archaeology. The agency also carries out state and federal preservation programs.

The Architectural Surveys and National Register Branch coordinates the statewide historic building survey and the National Register of Historic Places program.

The Environmental Review Branch helps protect North Carolina's historic cultural resources from the potential impacts of projects that are funded, licensed, or approved by state or federal agencies. Federal and state laws provide limited protections for historic and archaeological properties affected by government-sponsored undertakings. Private and local undertakings are not affected by these laws unless there is state or federal involvement in the undertaking.

The Local Historic Preservation Commission Branch provides technical assistance to local preservation commissions and communities interested in establishing local historic districts and landmarks. It also oversees the Certified Local Government program.

The Restoration Services Branch provides technical preservation services to the public, including coordination of federal and state historic preservation tax credits for rehabilitations of historic buildings.

Office of State Archaeology

North Carolina Division of Archives and History

Physical Address:

109 E Jones Street

Raleigh, NC 27601

919-814-6550

Mailing Address:

4619 Mail Service Center

Raleigh, NC 27699-4619

<https://archaeology.ncdcr.gov/>

The Office of State Archaeology (OSA) serves North Carolina's citizens through programs that identify archaeological resources on land and beneath state waters. OSA archaeologists and staff are specialists with decades of academic training and practical experience, which they apply to gather and share knowledge about the vast time range (more than 12,000 years) of North Carolina's historic experience.

Preservation North Carolina

Physical Address:

814 Oberlin Road

Raleigh, NC 27605

919-832-3652

<https://www.presnc.org/>

Mailing Address:

PO Box 27644

Raleigh, NC 27611-7644

Preservation North Carolina is North Carolina's only private nonprofit statewide historic preservation organization. Its mission is to protect and promote buildings, landscapes and sites important to the diverse heritage of North Carolina.

National Resources

National Park Service, US Department of the Interior

Technical Preservation Services

1849 C Street, NW

Mail Stop 7243

Washington, DC 20240

202-513-7270

<https://www.nps.gov/tps/about.htm>

The Technical Preservation Services branch of the National Park Service administers the federal Rehabilitation Tax Credit program and has published downloadable Preservation Briefs on 50 topics providing guidance on preserving, rehabilitating, and restoring historic buildings. These briefs provide technical advice and recommended methods and approaches to sensitively rehabilitating historic buildings. <https://www.nps.gov/tps/how-to-preserve/briefs.htm>

National Trust for Historic Preservation

2600 Virginia Avenue NW, Suite 1100

202-588-6000

<https://savingplaces.org>

This privately funded, national nonprofit organization works to save America's historic sites; tell the full American story; build stronger communities; and invest in preservation's future.

GLOSSARY OF ARCHITECTURAL STYLES

The diversity of styles and architectural details in historic districts is the result of several factors: a lengthy period of development from the mid-nineteenth through the late twentieth centuries; the varied tastes and preferences of original and subsequent owners; and the availability of materials when the building was constructed.

Buildings are sometimes difficult to categorize by architectural style or type, since few pure examples of architectural styles are still found. Many buildings incorporate features from more than one style. This is sometimes the result of “modernizations”. In other cases, the building styles are transitional, in that their design is influenced by successive architectural periods.

The intent of this style guide is to provide property owners with a basic understanding of which features on a building are considered to be character defining for a particular style. The guide is not comprehensive. Characteristic paint colors are included for each style, for education and guidance only.

Federal Style (1780-1840)

Mostly constructed of brick, the style is based upon classical Greek and Roman architecture and draws on contemporary European trends. Structures are typically two-story, side-gabled, and symmetrical in design. Windows are multi-light, double-hung windows, often with shutters. Other details may include dentil cornices, classical door surrounds with fanlights, and small, front-gabled porches. Like the later Colonial Revival style, Federal-style structures typically were painted light, neutral, or earth tones. They typically had white, tan, or grey trim colors and darker or brighter blacks, greys, reds, or greens were used for window sashes, doors, and shutters.

Gothic Revival (1840-1880)

Based on Medieval architecture, the style originated in England in the mid-1700s, but gained popularity in the United States in the mid-1800s. One of the several “picturesque styles,” it was a reaction to the formal and classical ideals that were so prevalent in the Classical Revival and Greek Revival styles. The style was popular for church architecture in North Carolina from the mid-nineteenth century through the early twentieth centuries, the pointed arches enhancing the verticality of the buildings and directing the eye up to heaven. The application of the style to residential buildings is largely attributed to Andrew Jackson Downing, who published pattern books in 1842 and 1850 featuring the Gothic Revival style. Characteristics of the style include steeply pitched cross-gable roofs; pointed-arch windows; and one-story porches or entrances, often supported by flattened Gothic arches. Many Gothic Revival-style churches and houses were constructed of brick. Frame examples were often painted white with white, tan, or grey trim colors, and darker or brighter blacks, greys, reds, or greens were used for window sashes, doors, and shutters.

Victorian Eclectic/Folk Victorian (1870-1910)

Stylistically related to the Italianate and Queen Anne styles, these houses are typically smaller in scale and feature one-or two-story, rectangular or L-shaped forms. In some cases, the form predates the style, which was applied later to make the house more fashionable. Applied Victorian decoration may include decorative shingles in the gables, brackets at the roofline, and turned posts or spindle work at the porch. Color palettes generally included two or three colors, typically a white or neutral base with contrasting trim, door, and sash colors.

Vernacular (1870-1940)

Sometimes referred to as Folk Housing, vernacular architecture is an informal local building tradition. Most examples cannot be characterized as a specific style because of a general lack of ornamentation or

style-defining form. Rather, basic forms, typically one- or two-story rectangular or gable-and-wing forms, were constructed with few, if any, decorative details. The two most common vernacular forms are the I-house and the triple-A-roofed house. The I-house, popular from 1870 to 1910, was two stories high, one room deep, had a side-gabled roof, centered front door, and a wide front porch. One-story gabled wings at the rear were common. The triple-A-roof, popular from 1870 to 1920, describes a side-gabled roof with a decorative gable centered on the front façade. The triple-A-roof can be found on two-story I-houses but is most often on one-story houses are a single room deep, often with a rear ell. From the 1920s through the 1930s, one-story, front-gabled houses with shed or hip-roofed porches were also common. These are sometimes referred to as Depression-era cottages. Color palettes varied greatly, but generally included two or three colors, typically a white or neutral base with contrasting trim, door, and sash colors.

Colonial Revival (1880-1960)

The Colonial Revival style was the most dominant residential style nationwide during the first half of the twentieth century. A revival of eighteenth-century Georgian- and Federal-style housing, it emerged after the Philadelphia Centennial of 1876 with its popularity reinforced after the success of the restoration of Colonial Williamsburg. It remained widespread for more than seventy years, in part due to its adaptability to different sizes, materials, and incomes, with its essential form being ornamentation applied to a rectangular box. The most common expressions of the Colonial Revival style are one- and two-story, side-gabled houses with wood or brick exteriors and projecting side wings or porches. The style is characterized by a symmetrical front façade with double-hung windows (six-over-six and eight-over-eight are the most common) and may include gabled dormers and/or dentil or modillion cornices. Entrances tend to be the most decorative part of the building, may have sidelights and/or fanlights, and are often accentuated with a decorative pediment supported by pilasters or projecting forward as a porch supported by columns.

While most Colonial Revival style houses have side-gabled roofs, they occasionally have hipped or gambrel roofs, the latter variation often referred to as Dutch Colonial or Dutch Colonial Revivals. The Colonial Revival style was also applied to smaller one- and one-and-a-half story houses in the districts from the 1920s through the post-World War II era. One-story examples, more common after 1940, are sometimes called Cape Cods, but most are more accurately Minimal Traditional style houses with colonial detailing. The style remained popular because it was easily adapted to modest houses and provided a familiar design alternative to Modernist designs. Most were red brick with the frame painted white with dark red, black, or green door, trim, and sash colors.

Queen Anne (1880-1910)

Popularized in nineteenth-century England by architect Richard Norman Shaw, the style has little to do with Queen Anne or the architecture popular during her reign from 1702-1714. The Queen Anne style reach its peak in North Carolina from 1890 to 1910 with the stylistic details popularized by Shaw widely disseminated in pattern books. Additionally, one could order pre-cut woodwork and architectural details through the mail, distributed via the growing network of rail lines. The style is characterized by steeply pitched, gabled or hipped roofs and asymmetrical forms. The buildings were often heavily ornamented with patterned shingles and other wall decoration. Swan or spindle work details may be used in gables or under wall overhangs left by cutaway bay windows. One-story full-width or wraparound porches are supported by turned posts, often with turned railings and decorative brackets. Later examples of Queen Anne architecture also feature elements of the Colonial Revival style, classified as Classical Revival or Transitional Queen Anne/Colonial Revival. Body colors for Queen Anne style houses range from white or neutral, to pale pastel colors, to more vibrant and saturated colors. Most had polychromatic paint schemes with complimentary trim, door, and sash colors.

Shingle (1880-1910)

In the early nineteenth century, the Shingle style was regionally popular in the Northeast from the late 1880s through the very early twentieth century. The style experienced limited use in North Carolina. The style is characterized by two- or three-story asymmetrical forms covered in wood shingles and broad sweeping gable and hipped roofs, often with gables or dormers. The houses and double-hung windows and wide porches that sometimes wrapped around one corner of the façade. The Shingle style in the Northeast most often had stained wood shingles, through examples in North Carolina were usually painted light, neutral colors.

Tudor Revival (1890-1940)

The Tudor Revival style has little to do with sixteenth-century Tudor England and is instead loosely adapted from a variety of late Medieval and early Renaissance precedents in English building. Early and pure examples of the Tudor Revival style are characterized by a steeply pitched, usually side-gabled roof, often with one or more front gables on the façade. The houses may have grouped, narrow casement windows; round or pointed (Tudor) arches at the porch or entrance; prominent brick or stone chimneys; and faux half-timbering in the gables. However, as the style gained popularity in the United States, especially with the perfection of brick veneering by the 1920s, examples were built that combined Tudor Revival style elements with those of the concurrent Craftsman and Colonial Revival styles. The result was asymmetrical Tudor forms with double-hung windows and classical door surrounds more common on Colonial Revival style houses. Smaller versions of the Tudor Revival style from the 1930s and 1940s are sometimes referred to as Period Cottages. While most Tudor Revival style houses are brick, frame versions were painted cream, brown, and other earth tones and neutrals.

Classical Revival or Transitional Queen Anne/Colonial Revival (1895-1910)

Sometimes described as a “free classic” subcategory of the Queen Anne style or as Transitional Queen Anne/Colonial Revival, these houses have irregular Queen Anne forms, but with applied classical detailing made popular by the Chicago Columbian Exposition of 1893. The one- or two-story houses typically have hipped roofs with multiple gables and retain elements of the Queen Anne style, including sleeper roofs, irregular forms, large divided-light windows, and wraparound porches. Classical details include dentil cornices and grouped columns (instead of turned posts) supporting the porch. Entrances typically include transoms and/or sidelights and may also feature the use of stained, leaded, beveled, textured, and cut glass. Paint schemes usually represented a pared-down Queen Anne style monochrome palette with a light, neutral base and two or three contrasting colors for the windows, doors, and trim.

Neoclassical (1895-1930)

Inspired by the 1893 World’s Columbian Exposition in Chicago, the centerpiece of which was a rectangular water pool surrounded by classically styled buildings, the Neoclassical (or Neoclassical Revival) styles is a monumental style most often applied to symmetrical, two-story houses. The style is characterized by a central portico supported by two-story Ionic or Corinthian columns (usually in pairs). The portico often overhangs a one-story porch that extends the full width of the façade and occasionally down one or both of the side elevations. The houses have elaborate classical detailing with double-hung, multi-light windows, often paired or grouped on the façade and sometimes with decorative leaded- or stained-glass upper sashes. Entrances may have sidelights or transoms and most often feature classical surrounds with balustrades at the porch or roofline, denticulated cornices, and pedimented dormers. Body colors for Neoclassical style houses were most often white or neutral with white or contrasting dark colored trim, door, and sash colors.

Craftsman Bungalow (1905-1930)

The Craftsman style was one of the most popular house styles nationwide from about 1905 to 1930, though examples were constructed as late as 1940. The style originated in Southern California as a reaction to the extensive use of applied decorative details of the Queen Anne style and formality of the

Classical and Colonial Revival styles. The style, which was applied to one- and one-and-a-half story bungalows, encouraged practicality in design and truth in materials and construction. Craftsman style houses typically feature low-pitched gable and hipped roofs with deep eaves that sheltered the house from wind and rain. The eaves were supported by rafters with exposed tails and knee brackets or exposed purlins in the gables. The full- or partial-width front porch that further defines the style is generally supported by tapered square columns on brick or stone piers. Three- or four-over-one wood-sash windows with vertical planes in the upper sash became known as Craftsman style windows. Many were constructed of brick; frame examples with weatherboard siding and/or wood shingles were typically painted in earth tones with contrasting windows, doors, and trim.

Period Cottage (1925-1955)

From the late 1920s through the post-World War II era, smaller houses tended toward simplified Colonial Revival, Tudor Revival, and Craftsman style details. These houses, generally classified as Period Cottages by architectural historians, are scaled-down versions of their popular precedents where the design details were applied to simple one- or one-and-a-half story forms. Proportionally, they fit on smaller lots, and their size and level of detail was affordable during the Depression of the 1930s and early 1940s and easily mass produced to address the pent-up demand for more housing after World War II. Color schemes for Period Cottages typically followed those of the Craftsman and Colonial Revival styles. Brick houses had white or earth-toned trim and frame houses had white or light-colored siding with dark red, black, or green door, trim, and sash colors.

Minimal Traditional (1935-1950)

Built nationwide during the Great Depression and post-World War II era, these small houses were minimally detailed, inexpensive to construct, and thus well suited to meet the income levels of the 1930s and early 1940s and the succeeding demands of the post-war housing shortage. Generally applied to one or one-and-a-half story forms, the style most often featured side-gabled roofs, though hipped and front-gabled roofs were also constructed, flush eaves, and double-hung windows. Gabled or shed-roofed entrance stoops were constructed in lieu of the front porch common on earlier house forms. Some had simplified Colonial Revival detailing including dentil moldings or multi-light windows. Examples were constructed in brick or frame with frame houses typically painted white or light neutral colors, similar to the palettes for Colonial Revival style houses.

Ranch (1940-1975)

By far the most common housing form of the 1950s and 1960s. The Ranch house was a broad, one-story house with a hipped or side-gabled roof. Its form was well suited for wide, undeveloped lots at the edges of the districts. The form emphasized a connection with nature and a focus on the interior arrangement of family spaces. The low-sloped roofs and deep eaves kept the house low to the ground while picture windows, ribbon windows, and other grouped windows established a connection between the interior and exterior. Porches are rare and generally limited to shallow depths, just enough to shelter the entrance, and are supported by simple square wood posts or decorative metal posts. Other features include prominent brick chimneys and integrated planters. This is the first housing form in which garages and carports were integrated into the plan when built.

Modernist/Contemporary (1950-1975)

Earlier designs, dating from the 1950s and 1960s, typically had low-pitched or flat roofs with deep eaves, clerestory windows in the gable ends, large expanses of window on the rear elevations and few window openings facing the street. Those constructed in the 1970s and later vary greatly in form and detail. Materials – wood, stone, brick, metal, and glass – were often left natural instead of painted.

Neotraditional/New Traditional (1970-present)

Neotraditional style buildings are so named because they replicate traditional early twentieth century styles – including Colonial Revival, Tudor Revival, Neoclassical, and Craftsman – and, in some cases, late nineteenth century styles – including Queen Anne and other Victorian styles. The preference for traditional styles was partly a response to the Modernist houses constructed from the 1950s through the 1970s and was further popularized as a n element of Traditional Neighborhood Design (TND), a community planning movement originating in the 1980s. Early examples of Neotraditional style houses were architect designed and tended to be more stylized and abstracted. However, by the 1990s, the houses had more historically accurate proportions, forms, and details. The houses are thus instantly familiar yet subtly different from the original styles they’re meant to replicate. Recent infill construction within local historic districts and in other areas with strict design review and on overall preference for historic styles, can most often be classified as Neotraditional. Forms, details, and color schemes for Neotraditional style houses are derived from the original style on which the house is based.

GLOSSARY OF ARCHITECTURAL TERMS

NOTE: Terms that are specific to the Design Principles and Standards and their interpretation are defined in the Introduction. Architectural styles are described in the Glossary of Architectural Styles. Terms related to New Construction are defined within the Principles.

Accessory Building: A structure subordinate to the main building on a lot and used for purposes customarily incidental to the main or principal building and located on the same lot.

Adaptive Reuse: The process of converting a building to a use other than that for which it was designed.

Aluminum Siding: Sheets of aluminum, usually with a colored finish, that are fabricated to resemble wood siding. Aluminum siding was developed in the early 1940s but was used widely beginning in the 1950s and 1960s.

Arch: An architectural detail formed of wedge-shaped stones, bricks, or other objects laid to maintain each other firmly in position. Arched door and window openings are especially common in Colonial Revival and other classically styled buildings.

Architrave: The lowest part of an entablature, sometimes used by itself as a casing or ornamental molding surrounding a window or door frame.

Articulation: The manner or method of joining parts such that each part is clear and distinct in relation to the others.

Asbestos Siding: Dense, rigid boards containing a high proportion of asbestos fibers bonded with Portland cement. Boards are most often applied as overlapping shingles. Asbestos siding was common in the late 1940s and the 1950s, noted for its resistance to fire, flame, and weathering.

Asphalt Shingle: A roof shingle manufactured from saturated construction fiberglass felts coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding: Siding manufactured in the same way as asphalt shingles but applied to exterior (non-roof) surfaces. Often manufactured in rolls or panels and sometimes with patterns meant to replicate brick or stone, the siding was often used in the 1950s, frequently on outbuildings.

Awning: A canvas or metal roof-like covering over a window or door to provide protection from sun, wind, and rain. Fabric awnings are common on commercial buildings, but may also shelter entrances, porches, or windows on residential buildings. Aluminum awnings were utilized widely in the 1950s.

Balcony: A projecting platform with railing or balustrade that is supported from either above or below. Balconies are common in Neoclassical Revival style houses.

Balusters: The small vertical posts or spindles used to support a railing or balustrade.

Balustrade: A railing system including balusters, bottom rail, and an upper handrail.

Bargeboard (also Vergeboard): A decorative, sawn wood board that is suspended from and follows the slope of a gable. Bargeboards are common in Queen Anne style and Victorian styled homes.

Bay: An opening or division along the face of a building (typically a window or door) or a projection on the exterior of a building that has a window or door.

Bay Window: A projecting rectangular or polygonal bay with windows on three sides. Bay windows are most common on mid- to late-twentieth century houses.

Beltcourse (also Stringcourse): A horizontal course of brick installed to denote a division in the wall plane or the location of a floor level.

Beveled Glass: Glass panes with edges that are ground and polished at an angle to create patterns when set adjacent to one another. Beveled glass was most often used for decorative sidelights and transoms.

Board-and-batten: Flat boards applied vertically with narrow strips of wood (battens) installed to cover the gaps between the boards. Board-and-batten was occasionally used on Gothic Revival or Tudor Revival style houses but was more often used to clad outbuildings.

Bond: The pattern in which the bricks are laid.

Common Bond: Brick coursing where a course of header brick is laid at regular intervals with courses of stretcher brick. For example, a five-to-one common bond is one with a course of header brick laid after every five courses of stretcher brick.

Flemish Bond: Brick coursing where headers and stretchers alternate in each course and where, vertically, headers are located above stretchers resulting in a cross pattern.

Running Bond: Brick coursing of all stretchers where the vertical seams between brick are offset with each subsequent course.

Bracket: An ornamental or structural element set beneath a projecting feature on a building, including roof eaves or projecting bays. Brackets are common along the rooflines of Italianate and Craftsman style houses as well as decorating the porches of Queen Anne style houses.

Built-in Gutter (also Boxed Gutters): A gutter that is boxed or enclosed within the soffit or cornice trim and thus, concealed from view. Built-in gutters are common on Colonial Revival and other classically styled buildings.

Bulkhead: the panels or low wall beneath storefront windows on a commercial building.

Buttress: A vertical masonry support, set at an angle to the exterior wall it is supporting, most often on Gothic Revival style churches.

Capital: The topmost part of a column or pilaster, the design of which indicates the order, or style, of the column (i.e. Tuscan, Doric, Ionic, Corinthian, or Composite).

Casing: The exposed flat or molded trim or framing surrounding a door or window.

Cast Iron: Iron formed by being melted and cast in foundry mold. Within the districts, it was often used for porch posts and railings, and decorative fences.

Caulk: A resilient mastic compound – often with a silicone, bituminous, or rubber base – used to seal cracks, fill joints, prevent water infiltration, and provide waterproofing.

Cementitious Board (also Fiber Cement Board): A material compound of cement, sand, and cellulose fiber that, when painted, resembles wood. Initially introduced in the early twentieth century, the material became widely used for siding and trim in the late twentieth century.

Chamfered Post: A square post, typically used as porch support, with beveled edges or corners. Chamfered posts were common on Italianate style houses or on vernacular houses from the mid- to late-nineteenth century.

Classical: Architectural styles and details based on Greek and Roman architecture. Classical styles include Colonial Revival, Neoclassical, and Greek Revival.

Clerestory: Windows located relatively high on a wall surface and often in a continuous band. Clerestory windows are a common feature of Modernist architecture.

Column: A vertical shaft or pillar that supports a load, most often as part of a porch. A classical style column consists of a base, shaft, and capital.

Colonnette: A small-scale column employed as an interior decorative element or occasionally on a portico or porte-cochere.

Composition Board (also Composite Siding): Exterior boards intended to replicate wood siding that are fabricated from wood or paper mixed with a binder and compressed at an elevated temperature. Composition board was commonly used in the 1980s and 1990s.

Composite Lumber: A material composed of a mixture of wood fiber, plastic, and a bonding agent. Ingredients are proportioned to form a material that is denser, stronger, and heavier than wood lumber. Composite lumber is often used for wood decks as it is more durable than modern wood boards.

Consolidate: To stabilize or repair a deteriorated building feature by infusing it with another material, such as injecting epoxy resins into rotten wood.

Coping: A protective cap – typically of terra cotta, concrete, masonry, or metal – used to cover the top of a masonry wall, parapet, pilaster, or chimney. Coping is especially common on commercial or other flat-roofed buildings where the masonry wall projects above the roofline as a parapet.

Corbelling: Decorative brick or stonework that projects from a masonry wall or chimney, sometimes to support a roof or cornice.

Corner Boards: Vertical boards, sometimes molded or decorative, applied to the exterior corners of a frame building to provide a means of joining and finishing the otherwise exposed ends of clapboards, weatherboards, or other siding.

Cornice: Projecting, ornamental molding installed horizontally along the top of a wall, at the roofline, or above a door or window opening. Originally intended to support the eaves of a roof beyond the outer wall surface.

Cresting: Ornamental metalwork used to decorate the ridge of a roof gable.

Cupola: A small, vented structure on the ridge of a roof, mostly for ornamental purposes. Small cupolas were sometimes installed on outbuildings.

Deck: An uncovered wood or composite wood surface, usually at the rear of a building, common after the mid-twentieth century.

Dentil: Small, closely spaced, tooth-like blocks along a cornice or other horizontal molding. Dentil cornices are most common on Colonial Revival and Neoclassical style buildings.

Dormer: A gabled, shed, or hop-roofed structure that projects above the main roof plane of the house and contains a window or vent.

Double-hung Window: A window with two sashes, installed one above another, and operable by sliding the sashes up and down within the cased frame.

Downspout: A vertical pipe used to conduct water from a gutter or drain down the side of a building to the ground or a cistern or rain barrel.

Eave: The lower edge of a sloping roof that projects beyond the wall.

Elevation: The exterior vertical walls of a building. An architectural drawing of the exterior (or interior) vertical wall surfaces.

Ell: A secondary wing of a building, most often constructed at the rear, and named for the L shape that results when the wing is attached to a rectangular building form.

Engaged Porch: A porch whose roof is continuous with that of the main roof structure.

Entablature: In classical architecture, a horizontal element supported by vertical supports (columns or pilasters), most often used as part of a door surround or at the top of a porch. The entablature is divided into three parts: architrave, frieze, and cornice.

Entrance: A roof or overhang supported by brackets or posts, that is just large enough to provide cover from the rain, typically one bay wide and less than 6' deep.

Façade: The front, or street-facing, elevation of a building. Buildings on corner lots, or those with large sites on which multiple elevations are visible from the right-of-way, may be considered to have secondary facades.

Fanlight: A semicircular window above a door or window with radiating muntins in the form of an open fan.

Fascia: A flat board, applied with a vertical face that forms trim along the horizontal, or eave side, of a pitched roof. Gutters are often mounted to the fascia.

Fenestration: The arrangement of door and window openings on a building.

Ferrous Metals: Metals containing iron.

Fieldstone: Naturally occurring stone of a size usable for construction without cutting or tooling.

Flashing: A thin material, typically metal, installed in roof valleys or along intersections of roof, wall, and chimney in order to facilitate drainage and prevent water infiltration.

Flush Sheathing (also Flush Siding): Horizontal boards, installed without an overlap and with joints closely spaced to give the appearance of a continuous surface.

Fluting: Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other trim work.

Foundation: The supporting structure of a building below the first-floor construction, including footing and below-grade walls.

Form: The overall shape, or volume, of the building.

French Doors: Doors, typically wood-framed, with single or multiple glass panes filling nearly the entire surface of the door.

Gable: The triangular portion of wall, between the cornice level and roof ridge, formed by the two sides of a sloped, gabled roof.

Gable Returns: Horizontal portions of a cornice that extend part of the way across the gable end of a structure. Returns are most often partial returns. Full gable returns result in pedimented gables.

Galvanic Action: A chemical reaction that occurs between two dissimilar metals causing corrosion of the more anodic metal.

Galvanize: To coat steel or iron by immersing it in a bath of molten zinc. Galvanizing metals makes them more resistant to corrosion.

German Siding (also German-profile Siding): Wood siding with a concave upper edge that fits into a corresponding rabbet in the siding above.

Glazing: Glass set into the frames or sashes.

Gothic Arch (also Pointed Arch): An arch with a pointed top, commonly found on door and window openings on Gothic Revival style buildings.

Gutter: A shallow channel of metal or wood set below, or built into, the eaves of a building to catch water and channel it through downspouts and away from the building foundation.

Header: The exposed narrow end of a brick.

Jamb: The vertical sides of a door or window opening.

Landscape: The totality of the habitat experience in any one place. Landscapes include topography, plants and vegetation, buildings and structures, circulation patterns, and other built or natural features.

Lattice: A network, typically diagonal, of interlocking lath or other thin strips used for screening, especially along the foundation of porches or decks.

Leaded Glass: Decorative glass sometimes beveled or stained, that is held together with soft lead caning and is often arranged in a design. Leaded glass was most often used for decorative sidelights and transoms.

Light: A pane of glass in a window or door.

Lintel: A horizontal structural member of wood, stone, or metal that spans a door or window opening in a wall and supports the weight of the wall above the opening.

Mass: The perception of the shape, form, and size of a building. Mass can be considered both in terms of the relationship of a building to other, nearby buildings and in terms of the various parts of a building to one another.

Modillion: A square block, similar to but larger than a dentil, that often adorns a modillion cornice.

Molding: A decorative band with a low-profile pattern that is often used in cornices or as a door and window trim.

Mortar: A mixture of lime, clay, sand, and masonry cement used for laying brick and stone. Later mortars, made up of Portland cement, lime, putty, and sand in various proportions, are harder than historic mortars and should not be used with historic brick.

Mullion: A vertical divider and part of the frame between multiple windows within a single opening.

Muntin: Vertical and horizontal wood pieces that support and separate panes of glass in a window sash or door.

Meeting Rails: The overlapping horizontal rails between the upper and lower sash of a double-hung window.

Orientation: The direction toward which the front of the building, and specifically the front entrance, faces.

Palladian Windows: A three-part window with a central arched window flanked by lower, flat-topped rectangular windows.

Parapet: The portion of a masonry wall that extends vertically above the roofline. Parapets are common on commercial buildings where they screen the flat roof behind them.

Patina: The surface corrosion, due to exposure to the atmosphere, that discolors copper or bronze elements to a green or brown color over time. The term is sometimes also used for more general age and wear to building materials.

Patio: A stone, tile, or concrete pad, located at ground level and typically at the rear of the house. Patios became a common means of creating outdoor living space in the mid-twentieth century.

Pediment: In classical architecture, a typically triangular element supported by columns or pilasters and marking a portico, door, or other opening. Pediments often continue the cornice detailing extending across their base and on the lower sides of the diagonal members.

Pier: A square or rectangular masonry or wood post projecting above the ground that carries the weight of a structure down to the foundation. Piers are also used to support tapered wood columns on Craftsman style porches.

Pierced Brickwork: Brickwork with a pattern of openings in it. Often used for low freestanding brick walls.

Pilaster (also Engaged Column): A shallow pier or rectangular column projecting only slightly from or engaged to a wall. Pilasters are usually decorated like columns with base, shaft, and capital.

Porch: A covered outdoor area attached to a house, historically constructed with stylistic details that reinforce the architectural style of the house.

Porte Cochere: A projecting porch-like wing but without a floor. Common on Colonial Revival, Neoclassical, and Craftsman style houses, it provides shelter for vehicles and people exiting vehicles. It typically has supports matching those on the main porch of the house.

Proportion: The interrelationship of the vertical to horizontal dimensions, the height and width of the building, specifically the façade.

Portico: A classically inspired porch or covered walkway supported by columns. Common on Colonial Revival and Neoclassical style buildings.

Portland Cement: A very hard and strong hydraulic cement (one that hardens with water) made by heating a slurry of clay and limestone in a kiln. Portland cement is much harder than traditional mortars and should not be used with historic brick, which is also a softer material.

Quoin: Ornamental blocks of stone or brick placed at, and projecting slightly from, the corners of a masonry building. Quoins are most common on Tudor Revival and Colonial Revival style buildings.

Rail: A horizontal structural member of a paneled door.

Repointing: The process of removing deteriorated mortar from masonry joints and replacing it with new mortar to repair the joint.

Rhythm: The patterned, recurring alternations of contrasting architectural elements. For example, the alteration of solids and voids across a building façade or along a streetscape.

Roof Form: The three-dimensional shape of a roof.

Clipped Gable Roof (also Jerkinhead Gable): A gabled roof with the peaks truncated, or hipped, for decorative effect. Clipped gables are most common on Craftsman style houses.

Gabled Roof: A double-sloped roof with triangular gables at both ends.

Gambrel Roof: A double-sloped roof with four inclined surfaces, the lower two with a steeper pitch and the upper two meeting at the ridgeline. Gambrel roofs are most common on Dutch Colonial Revival style houses and dairy barns.

Hipped Roof: A roof, sometime pyramidal, that slopes with equal pitch from the ridge or peak to each building elevation.

Parapet Roof: A flat, or gently sloped, roof that is concealed behind a parapet. Parapet roofs are most common on commercial buildings.

Shed Roof: A single roof plane that is higher at one end and sloped downward to shed water.

Sandblasting: An abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface to clean it or remove paint. Sandblasting is not appropriate for historic brick, masonry, or wood surfaces as it can significantly damage the material.

Sash: The wood or metal frame that holds a pane of glass in a window. Sashes may be operable or fixed.

Sawnwork: Decorative woodwork formed by intricate sawn patterns. Popular in the 1880s and 1890s as exterior decoration on porches and gables.

Scale: The height and width of the building façade, including the roof, and their relationship to that of nearby buildings, structures, and open spaces.

Segmental Arch: An arch formed from circle segments resulting in a flattened arch or elliptical shape.

Setback: The distance between the front property line and the front building wall, or, if present, the front plane of the covered porch.

Shingle: A roofing unit – typically wood, asphalt, slate, metal – that is cut to consistent lengths, widths, and thicknesses and applied to roofs in overlapping fashion. Wood shingles – both plain and decorative – can also be applied as siding, most often on Queen Anne, Shingle, or Craftsman style houses.

Shutters: Hinged fixed or louvered panels – typically wood – that cover a door or window.

Sidelight: A narrow window adjacent to one or both sides of a door, often a multi-light window with paneled wood below.

Sill: A horizontal bottom member of a door or window. Also, a horizontal member resting on the foundation at the base of a frame house.

Soffit: The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, eave, or lintel.

Spacing: The side yard distances between buildings.

Stained Glass: Decorative glass that is composed of patterned and/or colored glass pieces arranged in a design.

Stile: A vertical structural member of a paneled door.

Streetscape: The distinguishing characteristics of a particular street including its width, tree canopy, landscape, design of the street furniture, building locations, and building forms.

Stretcher: The long face of a brick when laid horizontally.

Style: A type of architecture distinguished by special characteristics of form and ornamentation.

Surround: The border or casing of a window or door opening.

Threshold: A raised strip fastened to the floor beneath a door opening, usually to cover the intersection of two different types of heights of floor materials.

Tongue-and-Groove: A joinery system in which boards are milled with a projecting tongue on one side and a groove on the opposite side so that, when laid next to one another, the boards can be tightly joined with a flush surface. Most often used for porch floors.

Transom: A glass sash above a door, window, or storefront, sometimes hinged to be opened for ventilation.

Tuckpointing: The process of filling in deteriorated mortar joints with new mortar. This process should be avoided in favor of full repointing, which removes loose and damaged mortar prior to filling in joints.

Turned Post: A post, baluster, or other decorative ornament that is fashioned on a lathe.

Turret: A cylindrical tower, typically with a conical roof, that projects from an elevation. It is most common on Queen Anne style houses in the district.

Veneer: A thin covering, typically of masonry, that is not related to the structure of the building. Brick veneer was common beginning in the 1920s. Stone veneers were common by the late twentieth century.

Vent (attic): Screened or louvered openings, sometimes in decorative shapes, installed in roof gables. Metal vents may also be installed in soffits or roof ridges.

Vent (foundation): A metal or masonry vent in a foundation wall to allow air circulation beneath the building.

Vinyl Siding: Sheets of thermal plastic compound manufactured to resemble wood siding.

Water Blasting: A cleaning method similar to sand blasting except that high-pressure water is used as the abrasive. Like sandblasting, water blasting is not appropriate for historic wood and masonry surfaces.

Water Table: A belt course differentiating the foundation of a masonry building from its exterior walls.

Weatherboard (also Clapboard): Wood siding consisting of overlapping horizontal boards that are typically thicker at one edge than the other. The exposed face of clapboards is typically at least six inches wide.

Weatherstripping: A thin, linear material placed between a door or window and its jamb to prevent air infiltration.

Wrought Iron: Iron that is rolled or hammered into shape, never melted.

Yard: The portion of the lot not covered by the primary building.

Front Yard: The area from the front thermal wall of the building to the front property line or public right-of-way and extending the full width of the lot.

Rear Yard: The area extending from the rearmost point of the primary building to the rear lot line.

LEAD PAINT IDENTIFICATION AND ABATEMENT

Buildings constructed prior to 1978 may contain lead-based paint that, if disturbed, can expose occupants to certain health risks. Thus, care must be taken to identify and safely encapsulate or remove lead-based paints as part of any rehabilitation project in a historic building. Owners should carefully consider the following information about disturbing or removing paint before beginning any rehabilitation project.

HEALTH EFFECTS OF LEAD EXPOSURE

The health hazards of lead exposure are well documented. Scientists warn that even small amounts of lead can be harmful, especially to infants and young children. While the degree of lead poisoning varies depending on the amount and length of lead exposure, studies show that prolonged exposure of children to even very small amounts of lead is serious. Depending on the level of exposure, lead can cause anemia, brain and nervous system damage, reproductive problems, stunted growth, kidney damage, and can result in learning disabilities and an inability to concentrate.

Lead dust from failing paint surfaces (whether from gradual deterioration or the process of paint removal) is the most common source of lead poisoning, transmitted through both inhalation and ingestion. Other lead sources include drinking water, old painted toys and furniture, and food and liquids stored in lead crystal glazed pottery or porcelain. For more information on lead hazards, consult the National Lead Information center: <https://www.epa.gov/lead/forms/lead-hotline-national-lead-information-center>.

If you are concerned that your family has been exposed to lead-based paint, contact your doctor or local health department to arrange for a blood test.

DOES MY BUILDING CONTAIN LEAD-BASED PAINT?

While lead paint was not banned in the United States until 1978, its use declined significantly between 1950 and 1978. Lead was added to paints to accelerate drying, increase durability, and to make whites and colors more vibrant. The amounts and kinds of lead vary by type of paint, with some paint made in the 1940's containing up to 50 percent lead by dry weight. After 1950, lead was more common in exterior paint than interior paint. However, if a building was constructed before 1960, it was likely painted with a lead-based paint, and any building constructed prior to 1978 should be tested for lead-based paint.

It is extremely important to be certain you are not dealing with lead-based paint when rehabilitating your building. A qualified professional should test painted surfaces by using a portable X-ray fluorescence (XRF) machine to measure the amount of lead in the paint. To find an inspector, contact the North Carolina Department of Health and Human Services (NCDHHS) at <https://eip.dph.ncdhhs.gov/lead/rules.html> to obtain a copy of trained inspectors.

IF THERE IS LEAD-BASED PAINT IN MY BUILDING, SHOULD I REMOVE IT?

Lead-based paint doesn't present a health hazard as long as the paint film is intact and not chipping or flaking and is not in locations where it can be chewed by young children, including windowsills and on older painted cribs and toys.

In many cases, removing lead paint can result in a more immediate hazard than simply leaving the painted area intact. Sanding creates a cloud of paint dust and scatters paint chips which may be eaten by young children. Dust from lead-based paint can contaminate the air you breathe, surfaces your touch, and any food that may be exposed. Heat guns vaporize the paint and can produce lead fumes. Both fumes and

paint dust can migrate outdoors, spreading the lead to soils and gardens, and contributing to the build up of lead throughout the environment.

To lessen the chance of exposure to lead-based paint dust, painted surfaces that are in good condition can be covered with vinyl wallpaper, wallboard, or paneling. In areas that children cannot reach, applying one or more coats of non-lead paint to intact surfaces will help.

AND IF I DECIDE TO REMOVE THE PAINT?

The safest way to remove lead-based paint on doors or trim is to have the wood stripped off-site, either professionally or outside in a well-ventilated space. For walls, ceilings, or immovable trim, chemical strippers are an option for removal. However, all chemical paint strippers contain potentially harmful substances, so care must be taken when using them. Additionally, not all chemical strippers are effective for all surfaces, so the manufacturer's instructions should be read carefully. In addition to chemical strippers, there are some effective dust-collecting sanders on the market. Any sander or vacuum used for removing lead dust must be equipped with a high-efficiency particulate air (HEPA) filter. Standard household and shop vacuum cleaners are not effective at removing lead dust.

SAFE PRACTICES TO FOLLOW

No matter which method you choose to remove old paint, and regardless of whether the paint is on the inside or outside of your building, the following should be considered:

- Extensive rehabilitation can pose hazards to anyone's health. Preschool children and pregnant women are especially susceptible to lead dust. They should limit their exposure as much as possible.
- Remove as much of the furnishings from the work area as possible. Furniture and carpets that can't be removed should be covered completely with plastic sheeting.
- Isolate the work area to prevent the spread of scrapings, chips, and particles of paint to other parts of the house. This can be done by covering doorways and vents with plastic sheeting and tape.
- If you develop breathing problems, dizziness, nausea, or headaches while working with paint strippers, get outdoors into fresh air. Before starting work, make sure the room is properly ventilated. Place a fan blowing out of an open window to promote adequate ventilation. If possible, first apply stripper to the area nearest the fan and then gradually further away so that, as the solvent evaporates, the fumes head toward the fan and not past your nose.
- Always wear goggles and gloves when using paint strippers. If stripper gets on your skin, wash it off right away, and remove any clothing on which the stripper has spilled.
- Use a good quality breathing mask designed for use with organic chemicals. These can be purchased at specialized paint or safety equipment outlets. It's a good idea to keep a pair of coveralls and work shoes to wear only on the work area. Wash all work clothes separately from other clothing.
- Work for only about 10 minutes at a time and then take a break outside in the fresh air.
- Never eat, drink, or smoke while removing paint.

- Since many chemical strippers are flammable, keep all sources of ignition, including anything that might cause a spark or static electricity, out of the work area.
- Clean the work area thoroughly at the end of each day.
- Collect paint scrapings and chips and place them in a sealed container clearly marked lead-containing paint scrapings Hazardous Waste. Wipe the entire work area with a clean damp cloth and discard the cloth when you are done. In many parts of the United States, special arrangements exist for the disposal of hazardous waste. Paint scrapings should not be discarded with the garbage. To find out how to properly dispose of lead paint or lead paint chips, contact the Town of Black Mountain Sanitation Department.

Additional information can be found at:

<https://www.epa.gov/lead/pubs/renovaterightbrochure.pdf>

<https://www.epa.gov/lead/protect-your-family-exposures-lead#sl-home>

SUGGESTED PLANTINGS

The utilization of native species both ecologically responsible and historically appropriate.

The following lists include species of plants that were planted in landscapes in the nineteenth and early twentieth centuries and that are still available in the nursery trade. The lists also include new cultivars that eliminate many of the problematic aspects of the original species yet maintain many, if not all, of the original aesthetic and environmental values. These plants are well suited when properly sited and are specifically recommended for the use in the historic district.

When selecting plans, it is worth noting that some species include varieties, such as dwarf forms of Nandinas and Crape Myrtles, that differ significantly from the varieties that were historically planted. When different varieties are available, spending the time to track down older forms of the listed species is encouraged. Notable absent from the list are some old-fashioned species, including the Ligustrums, Japanese Wisteria, and English Ivy, that are known to escape cultivation and which can cause environmental degradation of natural areas.

Large Trees	
Tree species that are shade producing and reach mature heights typically greater than or equal to 35’.	
<u>Scientific Name</u>	<u>Common Name(s)</u>
Acer rubrum	Red Maple
Acer saccharum	Sugar Maple
Asimina triloba	Pawpaw
Betula nigra	River Birch
Cedrus deodara	Deodar Cedar
Cercidiphyllum japonicum	Katsura Tree
Cladrastis kentukea	Yellowwood
Cryptomeria japonica	Japanese Cedar
Diospyros virginiana	Common Persimmon
Fagus grandifolia	American Beech
Ginkgo biloba “Autumn Gold”	Maidenhair Tree
Liriodendron tulipifera	Tulip Poplar
Magnoali acuminata	Cucumbertree
Magnolia grandiflora	Southern Magnolia
Nyssa sylvatica	Black Gum
Picea abies	Norway Spruce
Platanus occidentalis	Sycamore
Quercus alba	White Oak
Quercus laurifolia	Swan Laurel Oak
Quercus phellos	Willow Oak
Quercus rubra	Red Oak
Quercus virginiana	Live Oak
Tilia americana	American Linden
Tsuga canadensis	Canadian Hemlock
Tsuga caroliniana	Carolina Hemlock
Ulmus parvifolia	Chinese Elm
Zelkova serrate	Japanese Zelkova

Understory Trees	
Tree species that are grown for aesthetic qualities and reach mature heights typically less than 35’.	
<u>Scientific Name</u>	<u>Common Name(s)</u>
Acer japonicum “Aconitifolium”	Fullmoon Maple
Acer palmatum	Japanese Maple
Aesculus parviflora	Bottlebrush Buckeye
Aesculus pavia	Red/Scarlet Buckeye
Amelanchier canadensis	Canadian Serviceberry
Carpinus caroliniana	American Hornbeam
Cercis canadensis	Eastern Redubd
Chioanthus virginicus	White Fringetree
Cornus florida	Flowering Dogwood
Cornus mas	Cornelian Cherry Dogwood
Cotinus obovatus	American Smoketree
Halesia Carolina	Carolina Silverbell
Ilex decidua	Possumhaw
Ilex latifolia	Lusterleaf Holly
Ilex opaca	American Holly
Ilex vomitoria	Yaupon Holly
Juniperus virginiana	Red Cedar
Koelreuteria paniculata	Golden Raintree
Lagerstroemia indica	Crape Myrtle
Magnolia soulangeana	Saucer Magnolia
Magnolia stellata	Star Magnolia
Magnolia virginiana	Sweet Bay Magnolia
Oxydendrum arboretum	Sourwood
Prunus americana	American Plum
Prunus caroliniana	Carolina Cherry-Laurel
Prunus sargentii	Sargent Cherry
Prunus subhirtella “Pendula”	Weeping Cherry
Sassafras albidum	Common Sassafras
Stewartia pseudocamelia	Japanese Stewartia
Styrax japonica	Japanese Snowbell
Thuja occidentalis	American Arbovitae

Large Shrubs	
Shrub species with mature heights typically greater than or equal to 10’.	
<u>Scientific Name</u>	<u>Common Name(s)</u>
<i>Calycanthus floridus</i>	Carolina Allspice
<i>Camellia japonica</i>	Common Camellia
<i>Camellia sasanqua</i>	Sasanque Camellia
<i>Chamaecyparis obtuse</i>	Hinoki Cypress
<i>Chamaecyparis pisifera</i>	Sawara Cypress
<i>Chimonanthus praecox</i>	Fragrant Wintersweet
<i>Cotinus coggygria</i>	Common Smoketree
<i>Cyrilla racemiflora</i>	Swamp Cyrilla
<i>Exochorda racemose</i>	Common Pearl Bush
<i>Forsythia suspensa</i>	Weeping Forsythia
<i>Hamamelis mollis</i>	Chinese Witchhazel
<i>Hibiscus syriacus</i>	Rose of Sharon
<i>Hydrangea paniculata</i>	Peegee Hydrangea
<i>Ilex cornuta</i> ‘Burfordii’	Burford Holly
<i>Ilex verticillata</i>	Common Winterberry
<i>Ilex x attenuate</i> ‘Fosteri’	Foster’s Holly
<i>Ilex x attenuate</i> ‘Savannah’	Savannah Holly
<i>Illicium floridanum</i>	Florida Anise Tree
<i>Kalmia latifolia</i>	Mountain Laurel
<i>Leucothoe populifolia</i>	Florida Leucothoe
<i>Lindera benzoin</i>	Northern Spicebush
<i>Magnolia figo</i>	Banana Shrub
<i>Myrica ceriflora</i>	Southern Wax Myrtle
<i>Prunus laurocerasus</i> ‘Otto Luyken’	Cherry Laurel
<i>Pyracantha coccinea</i>	Firethorn
<i>Rhododendron indicum</i>	Indica Azalea
<i>Rhododendron kaempferi</i>	Torch Azalea
<i>Spiraea x vanhouttei</i>	Vanhoutte Spiraea
<i>Thuja orientalis</i>	Oriental Arborvitae
<i>Viburnum macrocephalum</i>	Chinese Snowball Viburnum
<i>Viburnum plicatum</i>	Doublefile Viburnum

Small Shrubs	
Shrub species with mature heights typically less than 10'.	
<u>Scientific Name</u>	<u>Common Name(s)</u>
Aucuba japonica	Aucuba
Aronia arbutifolia	Red Chokeberry
Buxus microphylla	Littleleaf Boxwood
Buxus sempervirens 'Suffruticosa'	Dwarf Edging Boxwood
Buxus sempervirens	Common Boxwood
Callicarpa americana	American Beautyberry
Callicarpa japonica	Japanese Beautyberry
Chaenomeles speciosa	Flowering Quince
Clethra alnifolia	Summersweet
Danae racemosa	Poet's Laurel
Deutzia gracilis	Slender Deutzia
Forsythia viridissima	Greenstem Forsythia
Fothergilla gardenii	Dwarf Fothergilla
Gardenia jasminoides	Gardenia
Hydrangea macrophylla	Bigleaf Hydrangea
Hydrangea quercifolia	Oakleaf Hydrangea
Hypericum prolificum	St. John's-wort
Iberis sempervirens	Candytuft
Ilex crenata	Japanese Holly
Ilex glabra	Inkberry Holly
Itea virginica	Virginia Sweetspire
Jasminum nudiflorum	Winter Jasmine
Juniperus chinensis 'Sargentii'	Sargent's Juniper
Juniperus horizontalis	Creeping Juniper
Kerria japonica	Kerria
Leucothoe axillaris	Coat Leucothoe
Nandina domestica	Heavenly Bamboo
Rhododendron obtusum	Kurume Azalea
Rhododendron viscorum	Swamp Azalea
Rosa rugosa	Rose
Spiraea cantoniensis	Reeves Spiraea
Spiraea thunbergii	Thunberg Spiraea
Symphoricarpos alba	New England Aster
Viburnum carlesii	Koreanspice Viburnum

Perennials/Groundcovers

Species that are typically grown for their wildlife benefits including yearly flower production with mature heights less than 3'.

<u>Scientific Name</u>	<u>Common Name(s)</u>
<i>Amsonia tabernaemontana</i>	Eastern Blue Star
<i>Asclepias tuberosa</i>	Butterfly Weed
<i>Buddleia davidii</i>	Butterfly Bush
<i>Coreopsis verticillata</i> 'Moonbeam'	Moonbeam Coreopsis
<i>Echinacea purpurea</i>	Purple Coneflower
<i>Eutrochium fistulosum</i>	Joe-pye Weed
<i>Helianthus schweinitzii</i>	Schweinitz Sunflower
<i>Liatris spicata</i>	Dense Blazing Star
<i>Rudbeckia fulgida</i>	Black-eyed Susan
<i>Phlox carolina</i>	Carolina Phlox
<i>Polystichum acrostichoides</i>	Christmas Fern
<i>Salvia farinacea</i>	Mealy Blue Sage
<i>Solidago rugosa</i> 'Fireworks'	Wrinkleleaf Goldenrod
<i>Thermopsis villosa</i>	Carolina Lupine
<i>Verbena bonariensis</i>	Tall Verbena

Vines

Species that have spreading or climbing growth patterns that can be used on various surfaces or structures.

<u>Scientific Name</u>	<u>Common Name(s)</u>
<i>Bignonia capreolata</i>	Crossvine
<i>Campsis grandiflora</i>	Chinese Trumpet creeper
<i>Campsis radicans</i>	Common Trumpet creeper
<i>Clematis armandii</i>	Armand Clematis
<i>Clematis montana</i>	Anemone Clematis
<i>Clematis virginiana</i>	Virginian Broomrape
<i>Clematis x jackmanii</i>	Jackman Clematis
<i>Gelsemium sempervirens</i>	Carolina Jessamine
<i>Hydrangea petiolaris</i>	Climbing Hydrangea
<i>Lonicera sempervirens</i>	Coral Honeysuckle
<i>Parthenocissus quinquefolia</i>	Virginia Creeper
<i>Rosa banksiae</i>	Lady Banks Rose
<i>Wisteria frutescens</i>	American Wisteria

ARCHITECTURAL SURVEY

National Register District			
<u>Address</u>	<u>Contributing/Non-Contributing</u>	<u>Description</u>	<u>Year</u>
Southern Railway	Contributing Structure	Right-of-way	1880
Centennial Memorial	Non-Contributing Object	Memorial	1993
Caboose	Non-Contributing Structure	Caboose	1960; 1990s
Black Mountain Depot	Contributing Building	Depot	1909
101-103 Black Mtn. Ave.	Contributing Building	McKoy Building	1890
115 Black Mountain Ave.	Contributing Building	George W. Stepp House	1907
116 Black Mountain Ave.	Contributing Building	Commercial Building	1915
114 Black Mountain Ave.	Contributing Building	Commercial Building	1925
112 Black Mountain Ave.	Contributing Building	Commercial Building	1930
110 Black Mountain Ave.	Non-Contributing Building	Commercial Building	1955
106-108 Black Mtn. Ave.	Contributing Building	Evans Building	1908
102 Black Mountain Ave	Contributing Building	Commercial Building	1880
206 Sutton Avenue	Contributing Building	Sama Papas Building	1914
204 Sutton Avenue	Contributing Building	Commercial Building	1920
108 Sutton Avenue	Contributing Building	Brown Livery Stable	1915
106 Sutton Avenue	Non-Contributing Building	Commercial Building	Early 1930s
101-102 Sutton Avenue	Contributing Building	Blck. Mtn. Lumber Co.	1908
100 Cherry Street	Contributing Building	Commercial Building	1922
102 Cherry Street	Contributing Building	Commercial Building	1924
110 Cherry Street	Non-Contributing Building	Commercial Building	1950s
112 Cherry Street	Non-Contributing Building	Commercial Building	1950s; 1996
114 Cherry Street	Non-Contributing Building	Commercial Building	1940s
116 Cherry Street	Non-Contributing Building	Commercial Building	Pre-1912
118 Cherry Street	Non-Contributing Building	House	1994
120 Cherry Street	Non-Contributing Building	Commercial Building	1999
122 Cherry Street	Contributing Building	Commercial Building	1914
124 Cherry Street	Contributing Building	Commercial Building	1916
124 Cherry Street	Contributing Building	Commercial Building	1914
126-128 Cherry Street	Non-Contributing Building	Commercial Building	1915
130 Cherry Street	Contributing Building	Stepp's	1946
101 Cherry Street	Contributing Building	Commercial Building	1920
103 Cherry Street	Contributing Building	Commercial Building	1920
105 Cherry Street	Contributing Building	Commercial Building	1920
107-109 Cherry Street	Contributing Building	Commercial Building	1930
111 Cherry Street	Contributing Building	Commercial Building	1945
115 Cherry Street	Non-Contributing Building	Public Restroom	1999
117 Cherry Street	Contributing Building	Commercial Building	1929
119 Cherry Street	Contributing Building	Carolina Feed Store	1915
121 Cherry Street	Contributing Building	Commercial Building	1939
133 Cherry Street	Contributing Building	Commercial Building	1915
135 Cherry Street	Non-Contributing Building	Commercial Building	1915
137 Cherry Street	Contributing Building	Commercial Building	1915
104 Broadway Street	Contributing Building	Greene Building	1930
106 Broadway Street	Non-Contributing Building	Eckles Building	1950

108 Broadway Street	Non-Contributing Building	Commercial Building	1965
110 Broadway Street	Contributing Building	Commercial Building	1950
118 Broadway Street	Contributing Building	Commercial Building	1951
120 Broadway Street	Contributing Building	Commercial Building	1920; 1948
128 Broadway Street	Contributing Building	Blck. Mtn. Ice Co.	1930
101-105 Broadway Street	Contributing Building	Commercial Building	1927
107-109 Broadway Street	Contributing Building	Commercial Building	1927
111 Broadway Street	Contributing Building	Commercial Building	1946
113 Broadway Street	Contributing Building	Commercial Building	1950
115-117 Broadway Street	Contributing Building	Commercial Building	1950
119 Broadway Street	Non-Contributing Building	Commercial Building	1952; 2002
121 Broadway Street	Contributing Building	Commercial Building	1947
131 Broadway Street	Contributing Building	Commercial Building	1947 & 1948
101 W State Street	Contributing Building	Pharmacy Building	1925
103 W State Street	Contributing Building	Blck. Mtn. Hardware	Mid 1920s
105 W State Street	Contributing Building	Five-and-Dime Bldg.	Early 1920s
107 W State Street	Contributing Building	Commercial Building	1930
111 W State Street	Contributing Building	Albert Garland Rest.	1940
201-203 W State Street	Contributing Building	Commercial Building	1940
205 W State Street	Contributing Building	Commercial Building	1927
207 W State Street	Contributing Building	Commercial Building	1930s
221 W State Street	Contributing Building	Commercial Building	1929
223 W State Street	Contributing Building	Blck. Mtn. Fire House	1921
225 W State Street	Contributing Building	Blck. Mtn. Town Hall	1927
105 Montreat Road	Contributing Building	Kaiser Auto Dealership	1946
100 W State Street	Contributing Building	Commercial Building	1923
104-114 W State Street	Contributing Building	Kaltman Building	1928
116 W State Street	Contributing Building	Victory Theater	1913 & 1925
East State Street	Contributing Building	Service Station	1950
110 E State Street	Contributing Building	Commercial Building	1925
114 E State Street	Contributing Building	Rug and Jug	1934
118 E State Street	Contributing Building	Pure Oil Service Station	1945

Local Historic District Created 6/2/2004			
<u>Address</u>	<u>Contributing/Non-Contributing</u>	<u>Description</u>	<u>Year</u>
227 W State Street	Non-Contributing Building	Thai Basil	1940
104 S Dougherty Street	Non-Contributing Building	Clay Studio	1970
99999 S Dougherty St	Vacant	n/a	n/a
99999 Sutton Avenue	Vacant	n/a	n/a
206 Sutton Avenue	Contributing Building	Sam Papas Building	1914
204 Sutton Avenue	Contributing Building	Commercial Building	1920
108 Sutton Avenue	Contributing Building	Brown Livery Stable	1915
106 Sutton Avenue	Non-Contributing Building	Commercial Building	1930s
101-102 Sutton Avenue	Contributing Building	BM Lumber Co.	1908
Sutton Avenue	Contributing Building	Southern Railway ROW	1880
Sutton Avenue	Non-Contributing Building	Centennial Memorial	1993
Sutton Avenue	Non-Contributing Building	Caboose	1960; 1990s
Sutton Avenue	Contributing Building	BM Depot	1909
100 Cherry Street	Contributing Building	Commercial Building	1922
102 Cherry Street	Contributing Building	Commercial Building	1924
110 Cherry Street	Non-Contributing Building	Commercial Building	1950s
112 Cherry Street	Non-Contributing Building	Commercial Building	1950s; 1996
Cherry Street	Non-Contributing Building	Commercial Building	1996
114 Cherry Street	Non-Contributing Building	Commercial Building	1940s
116 Cherry Street	Non-Contributing Building	Residential	Pre-1912
118 Cherry Street	Non-Contributing Building	Commercial Building	1994
120 Cherry Street	Non-Contributing Building	Commercial Building	1999
122 Cherry Street	Contributing Building	Commercial Building	1914
124 Cherry Street	Contributing Building	Commercial Building	1916
126-128 Cherry Street	Contributing Building	Commercial Building	1914
130 Cherry Street	Non-Contributing Building	Commercial Building	1915
132 Cherry Street	Contributing Building	Stepp's	1946
101 Cherry Street	Contributing Building	Commercial Building	1920
103 Cherry Street	Contributing Building	Commercial Building	1920
105 Cherry Street	Contributing Building	Commercial Building	1920
107-109 Cherry Street	Contributing Building	Commercial Building	1930
111 Cherry Street	Contributing Building	Commercial Building	1945
115 Cherry Street	Non-Contributing Building	Public Restrooms	1999
117 Cherry Street	Contributing Building	Commercial Building	1929
119 Cherry Street	Contributing Building	Carolina Feed Store	1915
121 Cherry Street	Contributing Building	Commercial Building	1939
133 Cherry Street	Contributing Building	Commercial Building	1915
135 Cherry Street	Non-Contributing Building	Commercial Building	1915
137 Cherry Street	Contributing Building	Commercial Building	1915
104 Broadway Street	Contributing Building	Greene Building	1930
106 Broadway Street	Non-Contributing Building	Eckles Building	1950
108 Broadway Street	Non-Contributing Building	Commercial Building	1964
110 Broadway Street	Contributing Building	Commercial Building	1950
118 Broadway Street	Contributing Building	Commercial Building	1951
120 Broadway Street	Non-Contributing Building	Commercial Building	1920; 1948
128 Broadway Street	Contributing Building	BM Ice Company	1930

101 W State Street	Contributing Building	Pharmacy Building	1925
103 W State Street	Contributing Building	BM Hardware	1920s
105 W State Street	Contributing Building	Five-and-Dime Building	1920s
107 W State Street	Contributing Building	Commercial Building	1930
111 W State Street	Contributing Building	Albert Garland Rest.	1940
201-203 W State Street	Contributing Building	Commercial Building	1940
205 W State Street	Contributing Building	Commercial Building	1927
207 W State Street	Contributing Building	Commercial Building	1930s
221 W State Street	Contributing Building	Commercial Building	1929
223 W State Street	Contributing Building	BM Fire House	1921
225 W State Street	Contributing Building	BM Town Hall	1927
100 W State Street	Contributing Building	Commercial Building	1923
104-114 W State Street	Contributing Building	Kaltman Building	1928
116 W State Street	Contributing Building	Victory Theater	1913 & 1925
118 W State Street	Non-Contributing Building	Commercial Building	1947

Downtown Conservation District			
Created 6/2/2004			
<u>Address</u>	<u>Contributing/Non-Contributing</u>	<u>Description</u>	<u>Year</u>
308 W State Street	Contributing Landmark	Monte Vista Hotel	1924; 1938
105 N Dougherty Street	Non-Contributing Building	Black Mountain Library	1970
306 State Street	Non-Contributing Building	Blue Ridge Animal Hosp.	1915
304 State Street	Non-Contributing Building	Pelican's	1947
300 W State Street	Non-Contributing Building	Asheville Savings Bank	1960
325 W State Street	Non-Contributing Building	Magic Wand Car Wash	1984
319 W State Street	Non-Contributing Building	LGFCU	1968
313 W State Street	Non-Contributing Building	LGFCU	2001
301 W State Street	Non-Contributing Building	Seals & Associates	1953
101 S Dougherty Street	Non-Contributing Building	Cove Auto Repair	1954
102 Blck. Mtn. Ave.	Contributing Building	Commercial Building	1880
104 Blck. Mtn. Ave.	Vacant Land	n/a	n/a
108 Blck. Mtn. Ave.	Contributing Building	Evans Building	1908
106 Blck. Mtn. Ave.	Contributing Building	Evans Building	1908
110 Blck. Mtn. Ave.	Non-Contributing Building	Commercial Building	1955
115 Blck. Mtn. Ave.	Contributing Building	George Stepp House	1907
105A Blck. Mtn. Ave.	Non-Contributing Building	??	2004
200 NC 9 Hwy	n/a	SunTrust Parking Lot	n/a
101 Blck. Mtn. Ave.	Contributing Building	McKoy Building	1890
117 Sutton Avenue	Non-Contributing Building	BM Handyman	1954; 2006
139 Broadway Street	Non-Contributing Building	Hensons	1950
135 Broadway Street	Non-Contributing Building	Hensons	1949
135 Broadway Street	Non-Contributing Building	??	1952
131 Broadway Street	Contributing Building	Residential	1947
99999 Broadway Street	Vacant	n/a	n/a
99999 Broadway Street	Non-Contributing Building	Tyson Warehouse	1944
121 Broadway Street	Contributing Building	Berliner Kindl	1947
119 Broadway Street	Non-Contributing Building	Tysons	1952; 2002
109 Broadway Street	Contributing Building	Tysons	1927
107 Broadway Street	Contributing Building	Tysons	1927
105 Broadway Street	Contributing Building	Tysons	1927
101 Broadway Street	Contributing Building	Tysons	1927
104 E State Street	Contributing Building	Tysons	1925
112 E State Street	Contributing Building	BM Glass Center	1934
114 E State Street	Contributing Building	Pure and Proper	1945
120 E State Street	Vacant	n/a	n/a
99999 Richardson Blvd	Vacant	n/a	n/a
106 S Richardson Blvd	Non-Contributing Building	Post Office	1980
99999 S Richardson	Vacant	n/a	n/a
200 E State Street	Non-Contributing Building	BM Savings Bank	1969
204 E State Street	Non-Contributing Building	Greybeard Realty	1900
206 E State Street	Non-Contributing Building	Campbell Building	2006
217 E State Street	Non-Contributing Building	Hunters & Treasures	1955; 1991
207 E State Street	Non-Contributing Building	Wendy Craig, PA	1919
99999 E State Street	Vacant	n/a	n/a
203 E State Street	Non-Contributing Building	BM Bistro	1914

201 E State Street	Non-Contributing Building	BM Chamber	1924
102 E State Street	Vacant	n/a	n/a
102 Montreat Road	Vacant	n/a	n/a
106 Montreat Road	Non-Contributing Building	Police and Fire	1959
99999 Montreat Road	Vacant	n/a	n/a
105 Montreat Road	Contributing Building	Kaiser Auto Dealership	1946
100 State Street	Vacant	n/a	n/a
100 Church Street	Non-Contributing Building	Residential	1919; 1950
102 Church Street	Non-Contributing Building	Open Oven	1953
104 Church Street	Non-Contributing Building	??	1940
101 Church Street	Non-Contributing Building	United Methodist	1920; 1960
208 W State Street	Non-Contributing Building	Harwood Funeral Home	1941; 1943

Dougherty Heights Historic District Created 1/14/2011			
<u>Address</u>	<u>Contributing/Non-Contributing</u>	<u>PIN #</u>	<u>Year Constructed</u>
108 Church Street	Contributing Building (house) Non-Contributing Building (carport)	0619-26-9249	1952; 1985
110 Church Street	Contributing Building (house)	0619-26-8385	1920; 2003
112 Church Street	Contributing Building (house)	0619-26-8431	1920
114 Church Street	Contributing Building (house)	0619-26-7496	1920
116 Church Street	Contributing Building (house) Contributing Building (garage)	0619-26-7560	1920 1920
118 Church Street	Contributing Building (house) Non-Contributing Building (garage)	0619-26-7526	1915; 2000 1994
120 Church Street	Contributing Building (house)	0619-26-6682	1925
122 Church Street	Contributing Building (house)	0619-26-6720	1920
124 Church Street	Contributing Building (house)	0619-26-5776	1917
126 Church Street	Contributing Building (house)	0619-26-5813	1920
130 Church Street	Non-Contributing Building (house)	0619-26-5932	1950
132 Church Street	Contributing Building (house)	0619-26-5917	1920
134 Church Street	Contributing Building (house) Non-Contributing Building (garage)	0619-27-5023	1916 2004
136 Church Street	Contributing Building (house) Contributing Building (garage)	0619-27-5123	1920 1945
109 Church Street	Contributing Building (house)	0619-26-7104	1915
111 Church Street	Contributing Building (house) Non-Contributing Building (carport)	0619-26-7225	1915 1990
113 Church Street	Contributing Building (house)	0619-26-6380	1920
115 Church Street	Contributing Building (house) Non-Contributing Building (shed)	0619-26-6335	1913 2000
117 Church Street	Contributing Building (house)	0619-26-5389	1920
119 Church Street	Non-Contributing Building (house)	0619-26-5445	1915
121 Church Street	Contributing Building (house) Contributing Building (garage)	0619-26-4580	1950 1955
123 Church Street	Non-Contributing Building (house) Contributing Building (apartment)	0619-26-4557	1920; 2000 1920
125 Church Street	Non-Contributing Building (house)	0619-26-4633	1936
127 Church Street	Contributing Building (house)	0619-26-4609	1920
211 Church Street	Contributing Building (house) Non-Contributing Building (shed) Non-Contributing Building (carport)	0619-27-3130	1927 1995 1995
213 Church Street	Contributing Building (house)	0619-27-3137	1954
100 Connally Street	Contributing Building (house) Contributing Building (garage)	0619-26-2756	1925 1925
102 Connally Street	Contributing Building (house)	0619-26-1772	1911
106 Connally Street	Contributing Building (house) Non-Contributing Building (garage)	0619-26-0684	1905 1990
108 Connally Street	Contributing Building (house)	0619-26-0508	1925
110 Connally Street	Contributing Building (house)	0619-16-8691	1946
112 Connally Street	Contributing Building (house)	0619-16-7576	1945
114 Connally Street	Contributing Building (house)	0619-16-6546	1959

101 Connally Street	Contributing Building (house)	0619-26-3621	1922
111 Connally Street	Contributing Building (house) Non-Contributing Building (pool)	0619-16-9279	1956; 2005 1980
132 N Dougherty Street	Contributing Building (house) Non-Contributing Building (shed) Non-Contributing Building (pool) Non-Contributing Building (garage)	0619-26-4311	1900 & 1991 Early 20 th century 1991 2010
136 N Dougherty Street	Contributing Building (house) Non-Contributing Building (garage)	0619-26-2478	1897; 1940; 1985 1940
305 N Dougherty Street	Contributing Building (house) Contributing Building (garage)	0619-26-1341	1920 1932
309 N Dougherty Street	Contributing Building (house) Non-Contributing Building (garage) Non-Contributing Building (shed) Non-Contributing Building (pool)	0619-26-0389	1912; 2005 1970 1980 1980
101 Laurel Circle Drive	Contributing Building (house)	0619-27-5185	1929
204 New Bern Avenue	Contributing Building (house) Non-Contributing Building (shed)	0619-25-0845	1940 1980
300 New Bern Avenue	Non-Contributing Building (house) Contributing Building (garage)	0619-15-9968	1952; 2001 1952
304 New Bern Avenue	Non-Contributing Building (house) Non-Contributing Building (garage) Non-Contributing Building (pool)	0619-16-9110	1940; 2005 2005 1980
306 New Bern Avenue	Contributing Building (house)	0619-16-8233	1940
203 New Bern Avenue	Contributing Building (apartment)	0619-15-9682	1936
205 New Bern Avenue	Non-Contributing Building (house)	0619-15-9648	1945; 2006
207 New Bern Avenue	Contributing Building (house)	0619-15-8785	1940
211 New Bern Avenue	Contributing Building (house) Non-Contributing Building (garage)	0619-15-7854	1936 1980
219 New Bern Avenue	Contributing Building (house) Contributing Building (garage)	0619-16-7033	1907; 1940 1940
221 New Bern Avenue	Contributing Building (house)	0619-16-6164	1940
104 Prospect Street	Contributing Building (house)	0619-26-0046	1960
101 Prospect Street	Contributing Building (house)	0619-26-2041	1952
103 Prospect Street	Non-Contributing Building (house) Non-Contributing Building (shelter) Non-Contributing Building (shed)	0619-26-1954	1949; 2000 1995 1995

South Montreat Road Historic District Created 12/27/2010			
<u>Address</u>	<u>Contributing/Non-Contributing</u>	<u>PIN #</u>	<u>Year Constructed</u>
201 Montreat Road	Contributing Building (house) Contributing Building (garage)	0619-27-1296	1922 1958
203 Montreat Road	Contributing Building (house) Contributing Building (shed)	0619-27-8303	1920 1945
205 Montreat Road	Contributing Building (house) Non-Contributing Building (apartment) Non-Contributing Building (shed)	0619-27-8420	1920 1995 1995
301 Montreat Road	Contributing Building (house) Non-Contributing Building (carport)	0619-27-8592	1945 2007
303 Montreat Road	Contributing Building (house)	0619-27-9611	1900
305 Montreat Road	Contributing Building (house) Contributing Building (garage)	0619-27-9698	1945 1960
307 Montreat Road	Contributing Building (house) Non-Contributing Building (garage)	0619-37-0706	1920 1990
309 Montreat Road	Non-Contributing Building (house)	0619-37-0825	1980
311 Montreat Road	Contributing Building (house) Contributing Building (cottage) Non-Contributing Building (carport)	0619-37-0985	1920 1930 1990
401 Montreat Road	Contributing Building (house) Contributing Building (cottage)	0619-38-1038	1920 1920
403 Montreat Road	Contributing Building (house) Contributing Building (garage)	0619-38-1135	1915 1930
407 Montreat Road	Contributing Building (house)	0619-38-2301	1960
501 Montreat Road	Contributing Building (house)	0619-38-2414	1920
503 Montreat Road	Non-Contributing Building (shed)	0619-38-1560	1900
505 Montreat Road	Contributing Building (house) Non-Contributing Building (shed)	0619-38-2517	1920 1995
130 Montreat Road	Contributing Building (church) Contributing Building (house)	0619-37-1362	1945 & 1957 1920
200 Montreat Road	Contributing Building (house) Contributing Building (garage) Non-Contributing Building (garage)	0619-37-1675	1930 1930 1990
204 Montreat Road	Contributing Building (house)	0619-37-2706	1930
206 Montreat Road	Contributing Building (house)	0619-37-2824	1930
300 Montreat Road	Contributing Building (house)	0619-37-2984	1930
302 Montreat Road	Contributing Building (house)	0619-38-3001	1930
304 Montreat Road	Contributing Building (apartment)	0619-38-3028	1940
400 Montreat Road	Contributing Building (house)	0619-38-3256	1930
402 Montreat Road	Contributing Building (house)	0619-38-3364	1930
404 Montreat Road	Contributing Building (house)	0619-38-3471	1930
100 Third Street	Contributing Building (duplex)	0619-38-3145	1950
100 Ninth Street	Non-Contributing Building (house)	0619-38-2618	1958
101 Beech Street	Contributing Building (house) Contributing Building (garage)	0619-38-1860	1940 1940

National Historic Designated Landmarks		
<u>Name</u>	<u>Address</u>	<u>Date</u>
Black Mountain College Historic District*	375 Lake Eden Road	10/05/1982
Blue Ridge Assembly Historic District*	84 Blue Ridge Assembly Drive	09/17/1979
Rafael Guastavino, Sr. Estate*	100 Magnolia Road	07/13/1989
In the Oaks	447 W State Street	04/10/1991
Monte Vista Hotel	308 W State Street	04/30/2008
Thomas Chapel AME Zion Church	300 Cragmont Road	04/30/2009

*not inside town limits of Black Mountain