



## 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 November 18, 2020  
Date: November 10, 2020

The **Town of Black Mountain Historic Preservation Commission** will meet on **Wednesday, November 18, 2020, at 6:00 p.m.** electronically via Zoom.

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

1. The proposed agenda;
2. Draft minutes from September 16, 2020 and October 21, 2020; and
3. Historic Preservation Guidelines.

Please let Jennifer Tipton know if you are **unable** to attend this meeting.  
[jennifer.tipton@townofblackmountain.org](mailto:jennifer.tipton@townofblackmountain.org) or (828) 419-9373.

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) 419-9373 or by email at [jennifer.tipton@townofblackmountain.org](mailto:jennifer.tipton@townofblackmountain.org).

CC: Jessica Trotman, Planning Director  
Ron Sneed, Town Attorney



## **PUBLIC NOTICE**

### **BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

In order to maintain the safety of Town residents, staff, and the Historic Preservation Commission, the Historic Preservation Commission regular meeting scheduled for **Wednesday, November 18, 2020 at 6:00 p.m. will be conducted electronically using Zoom software** in lieu of its in-person meeting. The Town of Black Mountain Town Hall will not be open for this meeting.

**There are two ways the public can participate in the meeting:**

1. **Join the meeting through Zoom on your computer or smart device.** *\*Citizen video feeds will not be enabled. There is no password.*

<https://us02web.zoom.us/j/82553190076>

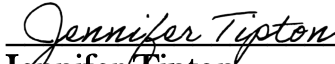
**Meeting ID: 825 5319 0076**

If you have not used Zoom before on a computer or smart device, you are encouraged to download the application from their website at [Zoom.us/download](https://zoom.us/download) and try it out prior to the meeting. There is no cost associated with the software or attending the meeting and there are toll free number options to dial in to listen live only.

2. **Join the meeting by telephone (listen only).**

Simply call US Toll-free 1-877-853-5247 or US Toll-free 1-888-788-0099

**Meeting ID: 825 5319 0076** followed by the Pound sign (#)

  
Jennifer Tipton  
Clerk to HPC

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

*Posted to the Town Bulletin Board 11/02/2020*  
[www.townofblackmountain.org](http://www.townofblackmountain.org)



**Historic Preservation Commission Regular Meeting  
November 18, 2020**

**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 September 16, 2020 and October 21, 2020 as written [or as amended]

**IV. OLD BUSINESS**

**V. NEW BUSINESS**

- Historic Preservation Guidelines

**VI. COMMUNICATION FROM HISTORIC PRESERVATION COMMISSION**

**VII. COMMUNICATION FROM STAFF**

**VIII. ADJOURNMENT**

**TOWN OF BLACK MOUNTAIN  
HISTORIC PRESERVATION COMMISSION**

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The Black Mountain Historic Preservation Commission held its regular meeting on Wednesday, September 16, 2020 at 6:00 p.m. virtually via Zoom.

**I. CALL TO ORDER**

The meeting was called to order at 6:02 p.m. with the following members present:

Susan Leive, Chair  
Ron Collins, Vice Chair  
Frank Cappelli  
Jim Fuller  
Elaine Loutzenheiser

Staff:

Jennifer Tipton, Zoning Administrator

Others Present:

Betty Sperry  
Liane Martinez

The meeting was called to order at 6:00 p.m. and duly constituted and opened for business with a quorum of five (5) regular members.

**II. ADOPTION OF AGENDA**

Jennifer Tipton recommended amending the agenda to move old business to after new business. Frank Cappelli made a motion to adopt the agenda as amended. The motion was approved by consensus by a vote of 5-0.

**III. ADOPTION OF MINUTES**

Ron Collins made a motion to adopt the minutes of August 19, 2020 as amended with the typo correction sent to Jennifer Tipton from Susan Leive. The motion was seconded by Jim Fuller and approved by a vote of 5-0.

**IV. OLD BUSINESS**

**1. Chapter 2 of Historic District Guidelines**

Jennifer Tipton asked that everyone send her their edits for Chapter 2 and she will put together a working draft that will be distributed and then can be edited further if needed.

Ms. Tipton also said that Ramona Bartos and Krisi Brantley, from the North Carolina State Historic Preservation Office, would be happy to meet with the commission and answer any questions about amending the guidelines. Ms. Tipton asked that commission members send her any questions so that she can pass those along and then will get a meeting scheduled.

Ron Collins mentioned that there are several sections regarding maintenance where the guidelines specifically tell people how to do something. These sections should be removed and it was recommended that there be a section in the beginning regarding maintenance and asking the commission for ideas and recommendations.

**2. Chapter 3 of Historic District Guidelines**

Historic Preservation Commission Regular Meeting  
September 16, 2020

The commission talked about height limits in the historic district since there are still a couple of vacant parcels left. The commission also brought up the concern that if buildings were destroyed due to a natural disaster and had to be reconstructed, could there be a lower height limit than the allowable forty feet for the Central Business District in which the historic district is located. One idea was that the height could not exceed a certain percentage of adjacent buildings. Ms. Tipton talked about amending the ordinance to lower the height limit but that it would be for all of the Central Business District and not just the historic district. Ms. Tipton also talked about the possibility of rezoning the historic district but that it would also have to include setbacks, lot sizes, uses, landscaping, etc. and not just the height limit. It was asked if the commission could have a stricter height limit than what is allowed in the code. Ms. Tipton said that she will check with the Town Attorney. The commission will continue to work on Chapter 3 and will send their edits to Ms. Tipton who will put together a working draft.

**V. NEW BUSINESS**

**1. Certificate of Appropriateness Request for 110 Broadway**

Jennifer Tipton explained that the request is add a wooden pergola to the back of 110 Broadway. **Liane Martinez, owner of 110 Broadway**, said that the pergola will be about twenty feet from the rear property line and will be over an existing patio. Ms. Martinez said that depending on what type of material will be allowed due to the property being in the Fire District, the pergola will remain as natural wood or will be painted white. The look will be that of a trellis so that plants could grow up the pergola. Jim Fuller made a motion to approve the Certificate of Appropriateness. The motion was approved by consensus with a vote of 5-0.

**2. Minor Works Request for 108 Broadway**

Jennifer Tipton explained that a request had been submitted to the Minor Works Committee to paint the brick at 108 Broadway the same color as 110 Broadway. The request was denied by the Minor Works Committee and the applicant chose to come before the full commission for the request.

Susan Leive referenced page twenty-seven of the Historic District Guidelines in which it is stated that it is not appropriate to paint unpainted brick or masonry and that is why the request was denied. The commission discussed maintenance issues with painting brick and also setting a precedence that if they allow one to paint the brick then they will get more requests and it will be hard to deny another request if this one is granted. Jim Fuller said that the building sits between two painted buildings and sticks out like a sore thumb. The commission mentioned removing the paint from the Dancing Dragonfly building (110 Broadway) but would it be feasible.

Liane Martinez, owner of 110 and 108 Broadway, said that there is a pass through on the inside of the building and they would like for the stores to have the same continuous look and make the building look nicer. Ms. Martinez did note that the wood above the building and on the bottom of the windows is rotting and chipping and they will replace that wood and paint it for a continuous look. The building is small and gets lost because it is flat and has no discernable façade.

The commission again discussed maintenance concerns of painting brick but also that the paint would change the way the material behaves, functions, and looks. The commission spoke about sticking to the guidelines and protecting the district and the buildings and not changing the character of the buildings.

Historic Preservation Commission Regular Meeting  
September 16, 2020

Ron Collins made a motion to not allow the painting of the brick at 108 Broadway. The motion was seconded by Elaine Loutzenheiser and approved by a vote of 4-1 with Jim Fuller voting against.

**3. Chapter 4 of Historic District Guidelines**

Jennifer Tipton said that the only directions for right now are to start looking at Chapter 4 and start making edits.

**VI. COMMUNICATION FROM HISTORIC PRESERVATION  
COMMISSION**

Elaine Loutzenheiser told the commission that Jennifer Tipton had been recognized at the Board of Aldermen meeting and asked Jennifer to tell everyone what she was recognized for. Ms. Tipton said that she received a Certificate of Appreciation for helping during the transition of Angela Reece leaving and Savannah Parrish beginning her role as Town Clerk. The commission applauded Ms. Tipton and said that the recognition was well deserved.

**VII. COMMUNICATION FROM STAFF**

Jennifer Tipton said that she will resend the link for the coloring pages that were provided by LeAnne Johnson at the Swannanoa Valley Museum.

Ms. Tipton also said that she will put together a list of the stores in the historic district and will print brochures so that the commission can hand deliver the brochures to the store owners. Ms. Tipton will mail brochures to the property owners.

**VII. ADJOURNMENT**

Frank Cappelli made a motion to adjourn at 7:08 p.m. The motion was seconded by Jim Fuller and approved by a vote of 5-0.

Prepared by:

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Susan Leive, Chair

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Jennifer Tipton, Senior Admin

**TOWN OF BLACK MOUNTAIN  
HISTORIC PRESERVATION COMMISSION**

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The Black Mountain Historic Preservation Commission held its regular meeting on Wednesday, October 21, 2020 at 6:00 p.m. in Town Hall electronically via Zoom.

**I. CALL TO ORDER**

The meeting was called to order at 6:00 p.m. with the following members present:

Susan Leive, Chair  
Frank Cappelli

Absent:

Ron Collins, Vice Chair  
Elaine Loutzenheiser

Staff:

Jennifer Tipton, Senior Admin

Others Present:

None

A quorum was not present so the meeting was not held and the Commission will meet again at their regularly scheduled November meeting.

Prepared by:

\_\_\_\_\_  
Susan Leive, Chair

\_\_\_\_\_  
Jennifer Tipton, Senior Admin

# Town of Black Mountain Historic Preservation Commission

## Historic District **Guidelines** Standards



*Downtown Black Mountain during the 1930s*

**ADOPTED**  
**REVISED OCTOBER, 15, 2014**  
**REVISED 2020**



SPECIAL THANKS AND CREDIT GIVEN TO:

ALL THOSE WHO DEVOTED THEIR TIME AND TALENTS IN PROVIDING HISTORICAL  
INFORMATION AND TECHNICAL ASSISTANCE.

THE BLACK MOUNTAIN SWANNANOVA VALLEY MUSEUM  
THE CITY OF SALISBURY

SPECIAL THANKS AND CREDIT GIVEN TO:

TOWN OF BLACK MOUNTAIN STAFF  
BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

~~JACK BUCHANAN~~ SUSAN LEIVE  
~~ROGER RIO~~ RON COLLINS  
~~TERESA HOWACHYN~~ FRANK CAPPELLI  
~~BARBARA WALL~~ ELAINE LOUTZENHEISER  
~~STEPHEN PARRISH~~ JIM FULLER

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## **CHAPTER 1: INTRODUCTION**

### **1.1 HISTORIC PRESERVATION IN BLACK MOUNTAIN**

The Black Mountain area was settled about 1780 and was originally known by the name of “Grey Eagle” (said to be a name of a local Indian Chief). The first settlers came from settlements in Eastern North Carolina and Virginia, into lands previously held by the Cherokee Indians.

The completion of the railroad from Old Fort to Grey Eagle allowed the accomplishment of what had previously only been aspirations for commercial development. The effects on the settlement of Grey Eagle were almost immediate. In late January 1880, eight months before the train had reached Asheville, the name of the post office was officially changed to Black Mountain, after Black Mountain Station, the railroad’s name for the new depot. The Town of Black Mountain was incorporated in March of 1893. The district grew rapidly to serve the summer tourists and the population that was settling among the surrounding coves and ridges, drawn to the scenery and to the climate with its cool summers. The earliest commercial structures in Black Mountain were built on Sutton and Black Mountain Avenue adjacent to the railroad station. The first commercial street was Black Mountain Avenue, which contains the oldest buildings in the commercial districts. Many of these were frame structures and no longer exist. Following the fire of 1912, commercial development continued up Cherry Street from the Depot. Nearly all of the buildings currently on Cherry Street were built after 1912 and before the stock market crash of 1929. The downtown businesses have come and gone, but very little change was made to physical characteristics of downtown Black Mountain.

Most other development since 1950 has been outside any proposed historic district boundary. The architecture of downtown provides a tangible reminder of the rich and diverse history of Black Mountain and its people, as well as transportation changes. Along with this diversity, the patchwork of the downtown was formed and is recognized on the National Register of Historic Places.

National Register of Historic Places has no effect on what a private citizen may do with his or her property. It affects only what government agencies might do to harm the integrity of publicly owned buildings. However, N.C.G.S. 160D-944-945 **state enabling legislation** allows localities to set up local historic districts and designate local historic landmarks, thereby restricting various alterations to and demolition of the structures and the sites within a locally designated area.

The design **standards guidelines** published in this book are used by the Historic Preservation Commission in reviewing the appropriateness of proposed changes in the local historic district. The accompanying narrative and illustrations have been developed to provide detailed information and direction to the property owners and the residents of the local historic district, as well as to interested citizens. The appendices offer additional technical resources, references, and definitions.

### **1.2 BENEFITS OF USING THE GUIDELINES**

A good design will improve the market image of the business(es) housed inside, while enhancing the overall character of the Town of Black Mountain. Consciously or unconsciously, people react to the visual quality of their environment, and the buildings and storefront windows constantly provide clues about the character of the businesses found there.

## BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

These design guidelines seek to encourage renovation and new development within the Town in a manner that will strengthen visual harmony, enhance historic integrity and encourage creative design solutions. The guidelines do not dictate styles, but rather suggest a variety of choices for achieving design compatibility within the District. The guidelines also can help to protect property values by encouraging improvements that maintain buildings as viable assets. Mostly they help preserve the historic integrity of this important cultural resource.

### 1.3 BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

The Town of Black Mountain Historic Preservation Commission was created in 2000 under the authority of **Chapter 160D, Article 9, Part 4** ~~160A, Article 19, Part 3C~~ of the North Carolina General Statutes.

The Commission is currently made up of five members appointed by the Board of Aldermen. All members shall reside within the corporate limits of Black Mountain and the majority of the members of the Commission shall have a demonstrated special interest, experience or education in history, architecture, archaeology or related fields. ~~with appointments as following:~~

- ~~1. At least two members being property owners in either the Historic District or Conservation District.~~

The Historic Preservation Commission has a number of responsibilities including first and foremost, protecting the architectural integrity of Black Mountain's local historic district. To meet that responsibility, the Commission reviews applications from property owners and residents for certificates of appropriateness to make certain kinds of exterior changes within the historic district and conservation district. Applications are reviewed to determine if the proposed changes are consistent with the Commission's criteria and design guidelines.

Other Commission responsibilities include recommending to Town Council any additions or changes to the boundaries of Black Mountain's Local Historic District. This would include reviewing and making recommendations on proposed new districts. The Commission also reviews and makes recommendations to the State concerning National Register Historic District nominations and Local Landmark Designations.

The Commission meets on the third Wednesday of each month at 6:00 p.m. at Town Hall, 160 Midland Avenue. The public is invited to attend these meetings.

### 1.4 DESIGN GOALS FOR ~~DOWNTOWN BLACK MOUNTAIN~~ **BLACK MOUNTAIN HISTORIC DISTRICT**

These ~~design~~ goals for downtown underlie the ~~design guidelines~~ **standards** presented in the chapters that follow:

- 1. To preserve the overall historic character and significant architectural integrity of downtown for future generations.**
- 2. To maintain and encourage the recognition of downtown as the visual "center" of town and to enhance the relationship of its mountain settings and scenic vistas.**
- 3. To develop an environment that is visually interesting and attractive for residents and visitors while sustaining healthy commerce and increasing pedestrian activity.**
- 4. To promote proper maintenance and efficiency upgrades to maximize the use of existing buildings while maintaining their historical character.**

5. **To provide guidance to the Town of Black Mountain regulatory commissions and owner/developers for any future new, reconstruction or repurposing of buildings to ensure changes are aligned with preservation goals.**

Urban Design Goals:

1. To promote harmony in visual relationships among buildings while allowing for variety.
2. To develop an environment that is visually interesting and attractive for residents and visitors.
3. To enhance the visual relationship of downtown to its setting, including close-in neighborhoods and distant natural amenities.
4. To promote efforts to achieve high quality design for new buildings at prominent locations.
5. To promote building forms that will respect and improve the integrity of public spaces and scenic vistas.

Retail/Business Goals:

1. To maintain and encourage the recognition of downtown as the visual “center” of town.
2. To develop an environment that facilitates healthy commerce and increases pedestrian activity and human scale at the street level.

Preservation Goals:

1. To preserve the overall historic character and significant historic/architectural resources of downtown for future generations.

Commission Accomplishments:

These design guidelines also are coordinated with the Vision Statements developed through the Comprehensive Plan for Black Mountain. The vision statements were based on public input received at a series of special town meetings in 2001 and again in 2013 and 2014 for the Comprehensive Plan update. These vision statements are goals for the downtown area instead of current reality and underlie the design guidelines presented in the chapters that follow. These vision statements represent a census on how downtown should appear in 2020.

1. **Small Town Character and Community Identity**—We see Black Mountain as a charming, village-like community, nestled in the midst of beautiful Appalachian Mountain scenery. Our views from town to surrounding mountain vistas have been preserved. Development has been sensitive to the natural features of the land, and has avoided the destruction of ridge tops, in particular. While growing, we’ve maintained our small town atmosphere and have honored the historic character of the community.
2. **Getting Around**—We see Black Mountain as one of the most walkable communities in the region. We see the entire community, from school-aged children to senior citizens, out walking in the normal course of each day’s activities. Sidewalks border nearly every street, and are connected to a community-wide network of trails, walking paths, and bikeways. In most parts of town, speed limits are kept purposefully low and are strictly enforced. Reliable bus and passenger train services support the pedestrian and cut down on the use of cars, thereby alleviating traffic congestion.
3. **Community Appearance**—We see a community of clean, tree-lined streets, tasteful commercial signage, subdued outdoor lighting and an absence of billboards. Town entrances and main roads into the community have been well landscaped in accordance with a carefully developed town-wide beautification plan. Newly developed areas are free of utility poles and wires; some older parts of town have had existing overhead wires placed underground. Continued enhancements to Broadway Street have

~~transformed this important street into an attractive, landscaped entryway into the downtown. US 70 has been gradually enhanced in a similar attractive fashion.~~

- ~~4. — **Commercial Development and Service** — We see Black Mountain served primarily by locally owned businesses in buildings of a size and scale appropriate to a small town. We have chosen to support our local merchants and maximize the use of existing buildings. Our choice of quality restaurants has been greatly expanded by the profitability factors associated with the addition of liquor by the drink.~~
- ~~5. — **Downtown Black Mountain** — We see a healthy, vibrant downtown with a wide range of shopping, dining, working, and cultural attractions. Our downtown streets are filled with people and activity during daytime, as well as evening hours. Storefronts and sidewalks exhibit a colorful, inviting mixture of merchandise, flower-filled planters, benches and other amenities. Additional parking has been provided on the interior of blocks or at perimeter parking lots, so as not to detract from the tightly woven, pedestrian character of the area. Downtown buildings, new and old, have retained and respected the modes architectural scale and design detail that is so much a part of the heritage of Black Mountain.~~

## 1.5 THE DESIGN REVIEW PROCESS

### Certificates of Appropriateness

Within the local historic district, property owners are required to obtain a certificate of appropriateness before beginning any type of exterior construction, alteration, or demolition. The local historic district overlay zoning is in addition to all other laws and codes and does not exempt a property from, or diminish, such requirements. The certificate of appropriateness is a preliminary step in obtaining a building permit if a permit is required for proposed work. A certificate of appropriateness certifies that the proposed changes are consistent with the design **standards guidelines** and are appropriate within the historic district context. Neither interior alterations nor most normal maintenance work requires a certificate of appropriateness.

Certificates of appropriateness are approved either through minor works or by the applicant appearing before the full board. Most projects fall under minor works and, if they meet the Design **Standards Guidelines**, can be approved in just a few days. If the project is more extensive and requires going before the Commission, the applicant can get approval in 14 to 45 days, depending on when the application is submitted.

Applications for certificates of appropriateness are processed through **the Planning and Development** ~~the office of the Zoning Administrator in the Building, Planning and Zoning~~ Department of the Town of Black Mountain. The application forms are available from the department, located at 160 Midland Avenue **and on the Town of Black Mountain website at [www.townofblackmountain.org](http://www.townofblackmountain.org)**. Information may also be obtained by calling the **Clerk to the Historic Preservation Commission** ~~Zoning Administrator~~ at 419-9371<sup>3</sup>. A sample application is included in Appendix A. Applications should be submitted at least fourteen days before a regularly scheduled meeting of the Historic Preservation Commission in order to be mailed out with the agenda.

If an applicant cannot appear in person at the Commission meeting, he or she may appoint a duly authorized agent by executing the project form provided by the **Planning and Development Department** ~~office of the Zoning Administrator~~. A sample copy of that form is also included in Appendix A.

## BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

All applications must be complete before the Historic Preservation Commission may consider them. To be complete, an application must include all the facts necessary for a full understanding of the applicant's intentions. The application must provide specific information regarding the work so that the commission can determine if there will be any damage or detrimental changes to the historic character of the district. The commission does not consider interior arrangement, nor does it take action except for the purpose of preventing demolition, construction, reconstruction, alterations, restorations, or moving of a building, structure, appurtenant fixtures, or outdoor advertising signs in the historic district, that would be incongruous with the historic aspects of the district.

Applicants doing new construction or significant additions may request a meeting with staff and an individual Commission member prior to going to the full Historic Commission. They can make no decisions or formal recommendations to the Commission, but rather advise the property owner as to the application of the Design **Standards** ~~Guidelines~~ to the specific project. Staff ensures the applicant has all of the necessary documentation and information needed at the Commission meeting.

Applications should include any relevant supplemental materials, such as accurate drawings, site or plot plans, samples of materials, color chips, and photographs. Once it is issued, a certificate of appropriateness is valid for six months. It may be renewed.

### Minor Works

Minor works are defined as those exterior changes that do not involve substantial alterations or removals that could impair the integrity of the landmark or property in the historic district.

A certificate of appropriateness application, when determined to involve a minor work, may be reviewed and approved according to review criteria listed below. Items 1 through 13 are reviewed by staff while the Minor Works Committee reviews 14 through 22. The Minor Works Committee consists of the Historic Preservation Commission Chairman and Vice-Chairman as well as the Planning Director or his or her designee.

If the staff or committee does not issue a certificate of appropriateness, the applicant will be advised to make a formal application to the Historic Preservation Commission. No application may be denied without formal action by the Historic Preservation Commission.

An application may receive a certificate of appropriateness from the committee if it falls under one of the following categories of minor works:

### **Minor Works Projects Approved by Staff:**

1. Repainting of a structure that is currently painted.
2. Replacement of missing or deteriorating features such as siding and trim, porch floors, ceilings, columns and balustrades, or architectural details, with new materials that are identical to the original in dimension, material and configuration.
3. Re-roofing a building with new or similar materials.
4. Installing gutters and downspouts painted to match the building or trim, as long as no significant architectural features are removed.
5. Removing non-original materials (less than 50 years old) including substitute siding.

## **BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

6. Installation of mechanical and utility equipment including but not limited to heating and air conditioning units which cannot easily be seen from a street or are screened from view with shrubbery or appropriate fencing.
7. Repair or replacement of masonry foundations where the original foundation material is retained or where new material matches the original as closely as possible.
8. Repointing and other masonry repairs when the color and composition of the mortar matches the original and new brick or stone matches the original as closely as possible.
9. Lighting fixtures, which cannot easily be seen from a street or are clearly in conformance with the guidelines.
10. Satellite dishes provided that they are placed on a rear elevation or screened from public view.
11. Storm windows which have painted or baked enamel finish (providing color matches window trim or is appropriate to the building) and match the proportion of the existing building.
12. Replacing glass in windows.
13. Other minor construction not easily visible from a street.

### **Minor Work Projects Approved by Minor Works Committee:**

14. Signage that is in the appropriate location, made of the correct materials, is consistent with these design guidelines, and is compliant with the Zoning Ordinance.
15. Erection, alteration or removal of temporary features that are necessary to ease difficulties associated with a medical condition but which do not permanently alter exterior features.
16. A building identification sign which:
  - a) Contains the name of the building and/or year built as listed in the Design Guidelines;
  - b) Is compatible in color, material and location to the building;
  - c) Does not exceed three (3) square feet in area; and
  - d) Is in compliance with the town sign ordinance.
17. Patios constructed of common stone or red brick, and bricked-in areas on the side or rear of the structure at ground level and not abutting a right-of-way, when the height does not exceed six (6) inches above the adjacent ground level.
18. Installation of window or roof-mounted air condition units, including central air units, when located on the side or rear of a structure not facing a public street, and which cannot easily be seen from the street or are screened from view with the building parapet or appropriate fencing and shrubbery.
19. Roof and basement vents provided that they do not diminish the original design of the roof or structure, or destroy historic building materials and details, and provided that they are located on back slopes or inconspicuous areas.
20. Low-profile shingled ridge vents, provided that they match the existing roof color, and they do not diminish the original design of the roof or destroy historic materials and details.
21. Erection, alteration or removal of awnings.
22. Communication facilities and satellite dishes provided that they are located in an inconspicuous area or are effectively screened and not visible from a public street.

### **Major Works:**

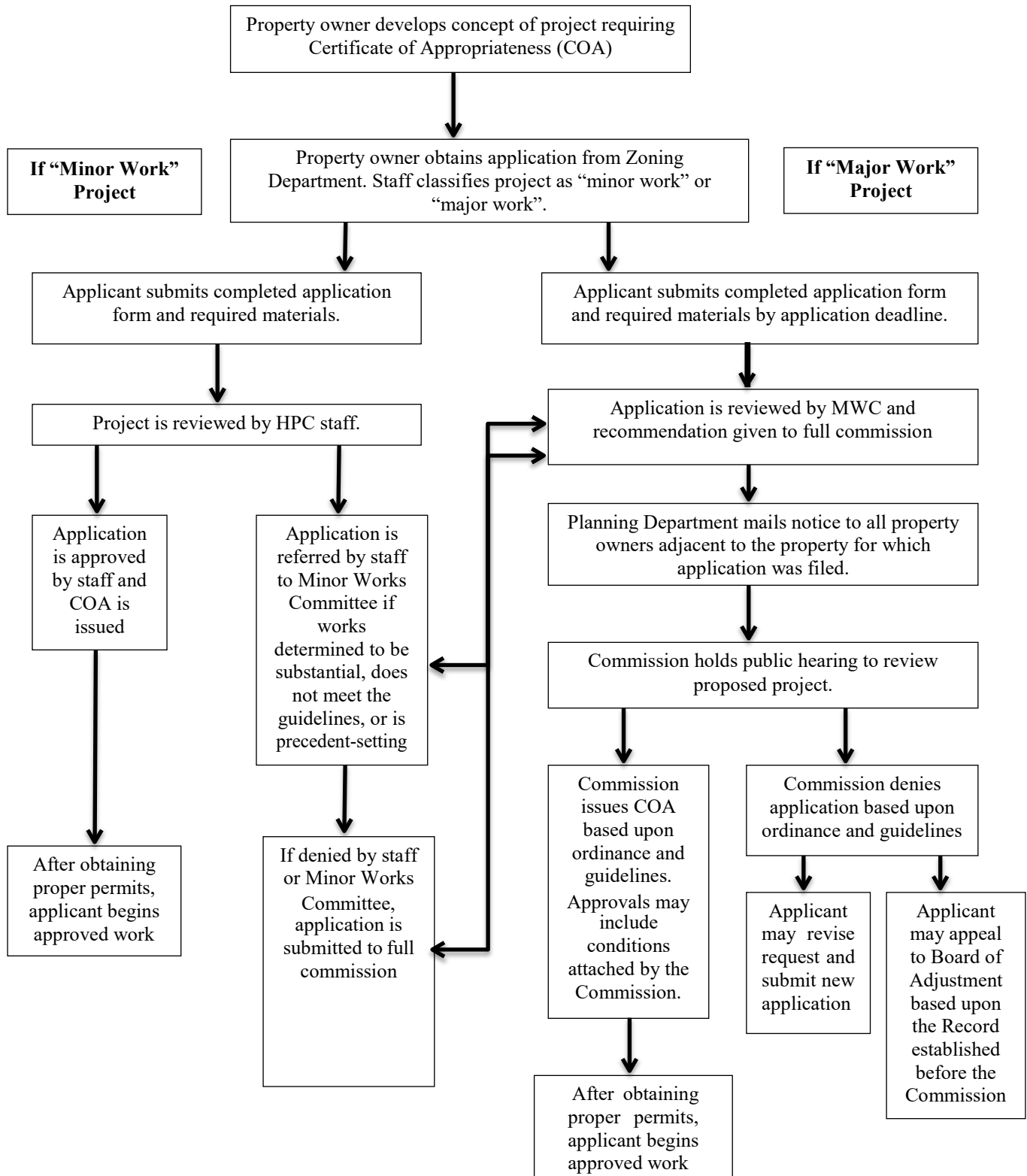


## **BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

The Historic Preservation Commission must approve major work projects. In general, these are projects which involve a change in the appropriateness of a building or landscape and are more substantial in nature than minor work projects. They include the following:

1. New construction or additions to buildings.
2. Demolition of any part of a structure.
3. Discovery of any archaeological resource on the site.
4. Moving of building.
5. New accessory structures.
6. Parking lots (other than normal driveways).
7. Replacement of architectural details when there will be a change in design or materials from the original or existing details.
8. Changes to rooflines.
9. Exterior fire exits.
10. Painting or stuccoing of buildings not previously painted or stuccoed.
11. Minor work items not approved by staff of the Historic Preservation Commission.

## 1.6 CERTIFICATE OF APPROPRIATENESS FLOW CHART



## 1.7 THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

In addition to adopting its own design ~~standards~~ ~~guidelines~~, the Historic Preservation Commission has adopted the United States Secretary of the Interior's Standards for Rehabilitation for use in determining the appropriateness of proposed work in the historic district. The National Park Service first developed these national standards for rehabilitation in 1976. The ~~standards~~ ~~are as latest revised version~~ follows:

1. The property shall be used as it was historically or be given a new use that requires minimal changes to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. New additions, exterior alterations, or related new construction shall not destroy historic materials, features and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportions, and massing to protect the integrity of the property and its environment.
6. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
7. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
8. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive features, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
9. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
10. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

## 1.8 ARCHITECTURAL SURVEY OF HISTORIC PROPERTIES AND MAP

Downtown Black Mountain is a National Register Historic District and a designated Local Historic District. It is often the case that the boundary of a local district may be the same as that of a National Register district, but the two designations are quite different. While these standards guidelines apply only to locally zoned historic districts, both types of districts are described here. There is also a downtown conservation district as a buffer area protecting the local historic district, as well as locally designated landmarks.

### National Register Historic Districts

Listings on the *National Register of Historic Places* are largely honorary. The U.S. Department of the Interior, through the National Park Service, facilitates the National Register program that represents an official listing of cultural resources worthy of preservation. Properties on the register include districts, sites, buildings, structures and objects that are significant in their history, architecture, archaeology or culture to the area, region, and nation as a whole.

National Register listing also carries with it the potential for funding assistance through Federal and State Tax Credits for the restoration of qualifying historic structures. Both the Federal and State incentives will prove to be an excellent tool in continuing the revitalization of downtown Black Mountain. The National Register and tax credit programs are administered entirely by the Federal and State governments.

### Local Historic Districts

The local historic district is zoned with a historic district overlay and is outlined in a section of Black Mountain's Land Use Code Zoning Ordinance. The overlay requires that a certificate of appropriateness be obtained prior to the commencement of any exterior project. The underlying zoning district determines use of the property, setbacks and any other zoning requirements.

Local districts are those where the Board of Aldermen have designated, through the historic overlay, that the area is significant to the history and architecture of Black Mountain and is worthy of preservation. A property within a local district will never be forced to make any changes to or improve his or her property, unless there is a threat to the safety, health or welfare of the public. However, if an exterior change is proposed, the Commission reviews the appropriateness of the change to the property and district.

Approvals of the Historic Preservation Commission follow two forms: Minor Works or Major Works. Minor Work projects are those common projects and tasks (including maintenance and repair), which do not alter the exterior appearance of the property. The majority of projects would fall under this category and would qualify for a streamlined review process. Major Works must be reviewed and approved by the full Historic Preservation Commission and receive a Certificate of Appropriateness.

### Downtown Conservation District

This district is also zoned as an overlay district for commercial areas surrounding the Downtown Historic District. Major works ~~may~~ **must** be submitted for review by the Historic Preservation Commission. ~~however, compliance with the Historic Preservation Commission recommendations is voluntary.~~

## BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

Black Mountain has the following Districts and Landmarks within ~~Town~~ ~~City~~ Limits

Downtown Historic District  
Downtown Conservation District  
Dougherty Heights Historic District  
South Montreat Road Historic District  
Monte Vista Hotel  
Thomas A.M.E. Zion Chapel

All of these districts and landmarks are listed in the National Register.

The buildings comprising the Black Mountain Downtown Historic District are a cohesive group of primarily twentieth-century commercial buildings, imparting a distinctive sense of the commercial life of the town as it developed from the late nineteenth century throughout the first half of the twentieth century. The bed of the railroad has never been altered, and the extant 1909 depot is only a few feet west of the first depot constructed in 1880. In general, Black Mountain Avenue and Sutton Avenue are the location of structures dating from the late nineteenth century and earlier years of the twentieth century; Cherry Street is comprised primarily of structures constructed after 1912 through the 1920's, with additions in the following two decades. Very little of the district's construction was on previously built sites, except for the buildings near the Sutton Avenue and Cherry Street intersection, the location of the 1912 fire.

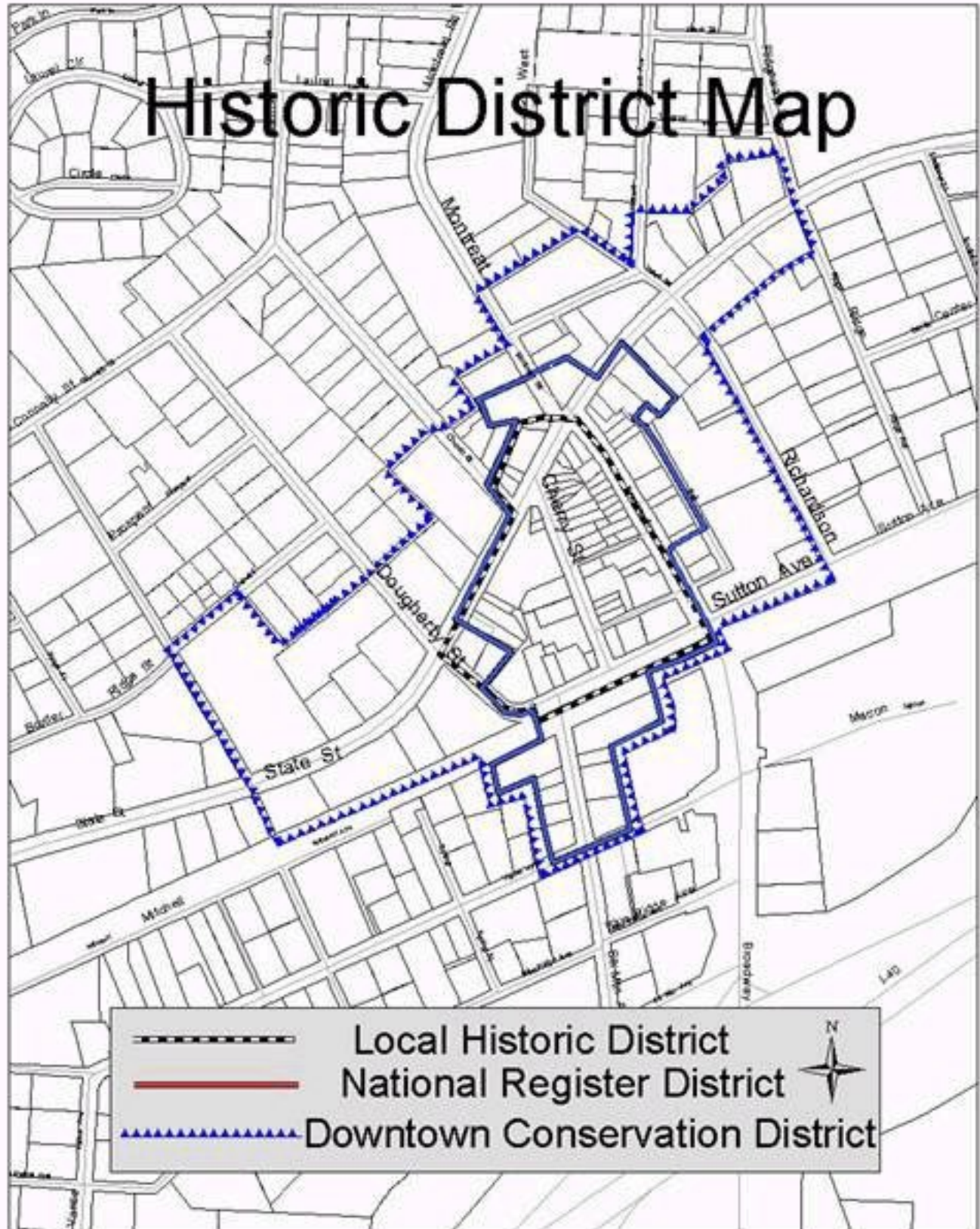
The district therefore, is a coherent and somewhat specific document of the town's substantial growth – a map, as it were, of development over time, where the later growth is generally to the northeast, along State Street and then Broadway Street. Furthermore, during the period of significance and still apparent today, the commercial section did not expand appreciably beyond the core area either along outreaching “strips” or in other clusters of development. Even on State Street, first as part of horse-transportation state turnpike, then as part of a major automobile route, establishments catering to automobile traffic and tourism remained mostly as the center of town within the district rather than stretching further beyond, or advancing more than two or three lots up Montreat Road beyond the State Street intersection.

Cherry Street, the most direct transit between State Street and the depot, is comprised of one and two-story commercial structures, most of which were in place on its east side at the time of the 1924 Sanborn map. At that time most of the west side was occupied by a single dwelling, with other buildings clustered just at the corners at State and at Sutton. A two-story brick fire department, designed by Richard Sharp Smith was built on State Street, west of Cherry Street, in 1922. The adjacent town hall was completed in 1927. Brick art-deco commercial structures were built on the north side of State Street later in the 1920's. Other buildings of importance include an altered 1949 Esso Station, a 1947 Pure Oil Station, the “Rug and Jug” built in 1934, and a group of one-story connecting buildings dating from the later 1920's on Broadway Street.

Unlike other railroad towns in the region, Black Mountain retains much of its small-town atmosphere. In visual terms, the current developed perimeters of the district have remained much the same as before. The setting of the Black Mountain Historic District, with its unobstructed mountain views, is much the same as in 1880, rising over the headwaters of the Swannanoa.



Historic District Maps

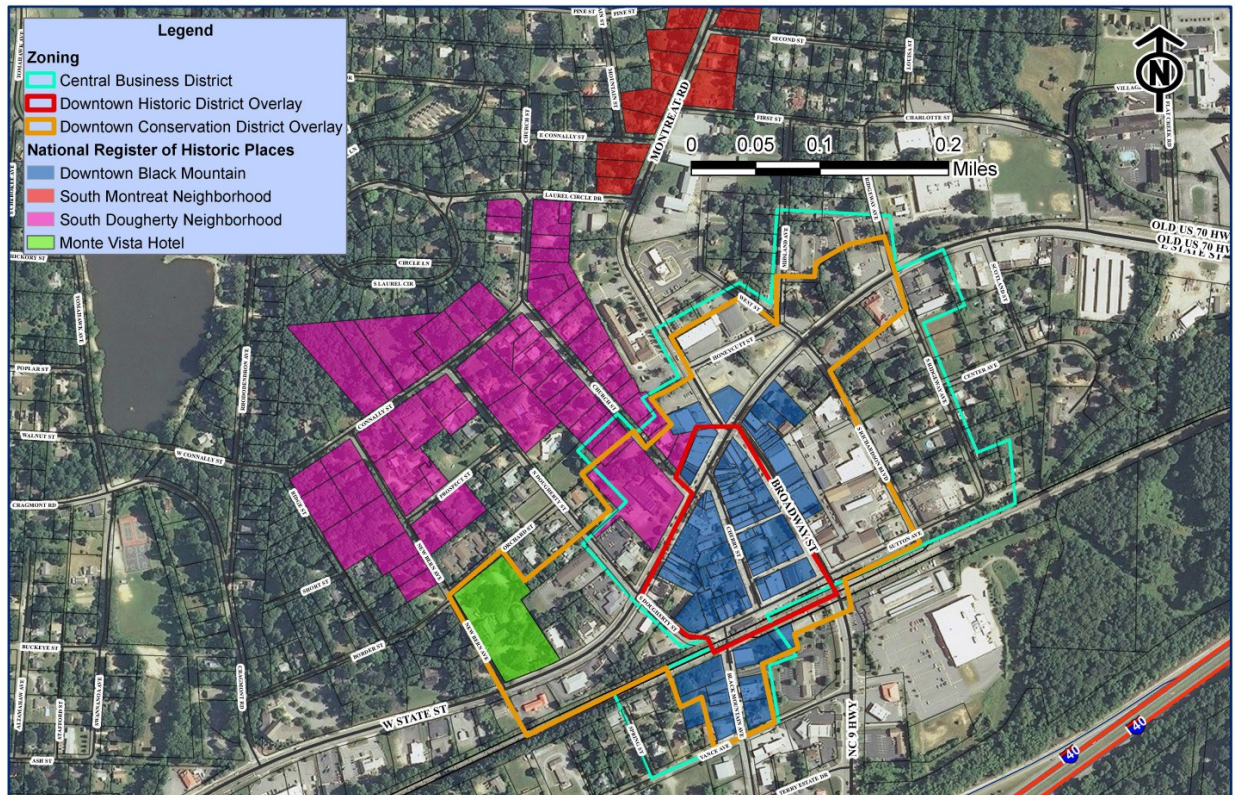




## Historic District Maps

Black Mountain Comprehensive Plan Update

2014



Map 8-1 Black Mountain Historic Preservation

## **CHAPTER 2: CHANGES TO BUILDING EXTERIOR**

### **2.1 STOREFRONTS**

The storefront is the single most identifying characteristic of the historical commercial façade. Early twentieth century Black Mountain commercial buildings, the predominant building type in downtown Black Mountain, commonly included storefronts with large display windows, transom bar windows, and recessed entryways.

The combination of these features, while attractive, are also quite functional in that they create an area for the display of goods and allow light to enter into the store. Other architectural features found in these storefronts include base walls below the display windows, columns or pilasters to support the façade above the storefront, and awnings.

As the years went by, ~~these~~ some storefronts were commonly altered or covered up and, unfortunately, Black Mountain was no stranger to this practice.



Tyson Furniture Company (before)



Tyson Furniture Company (after)

Due to the fact that some of these original facades were effectively destroyed, the standards guidelines for storefronts and upper facades have been written ~~for to encourage~~ preservation and reconstruction. ~~whenever possible, but also~~ They also address ~~es~~ new designs and their compatibility with the historic district.

### **Storefront Standards Guidelines**

#### **Preservation**

- Retain and preserve historic storefronts and storefront features including ~~such as~~ entryways, display windows, doors, transoms, corner posts, etc.



- ~~Whenever possible,~~ Retain and preserve historic materials. ~~Avoid the removal of~~ **Do not remove or paint any** historic materials or architectural features.
- Whenever repairing or renovating, ~~it is recommended that~~ any non-historic storefront or façade treatments including metal cladding, metal awnings or other non-historic alteration **must** be removed, **if possible**.

## Reconstruction

- If replacement of a deteriorated storefront or storefront feature is necessary, replace only the deteriorated element to match the original size, scale, proportion, material, texture and detail.
- When reconstructing a historic storefront, base the design on historical research and evidence. Maintain the original proportions, dimensions and architectural elements.
- Whenever changes are required to meet building or accessibility codes, they should be done in a way that is the least intrusive to the façade and without destroying historic materials and features.

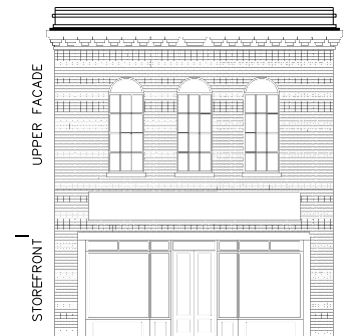
## New Design

- Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design, which is compatible with the scale, design, materials, color and texture of the historic building.

## 2.2 UPPER FACADES

The front elevation of turn-of-the century commercial buildings is commonly made up of storefront and upper façade. In Black Mountain, many of our historic downtown buildings were designed for, and are still used as, commercial on the street levels and office or residential on the upper levels. Therefore, the façade treatments are quite different between the lower and upper floors.

### Upper Facade Standards Guidelines



## Preservation

Retain and preserve historic facades and façade details such as corbelled brick, stringcourses, cornices, windows and stonework.

- The covering of upper facades is **prohibited** ~~not appropriate. Whenever~~ **If possible,** remove metal or other non-historic coverings, as well as metal awnings ~~as well as~~ **and** awnings that cover significant architectural details.
- Windows on upper floors shall be kept in their original appearance and configuration. The enclosing or bricking in of windows ~~shall~~ **is** not ~~be~~ permitted.

## BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

- When replacing upper floor windows, match the original in configuration, ~~and, where possible, materials.~~ When replacing ~~all~~ windows ~~in a certain area~~, it is appropriate to use aluminum or vinyl-clad, low-maintenance windows if they have the same appearance of the original windows.

### Reconstruction

- ~~If~~ **When** replacement of a deteriorated façade feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.
- When reconstructing a historic façade or feature, base the design on historical research and evidence. Maintain the original proportions, dimensions and architectural elements. If no evidence of the design of the feature exists, a new design, compatible with the overall character of the building, should be used.

### New Design

- If new construction of an upper façade is necessary, make sure that the design is compatible with the existing structures in the district including size and spacing of ~~windows or other~~ fenestrations, proportion, scale and detailing.

## 2.3 SIDE AND REAR FACADES

### Side Façades

Many of Black Mountain's downtown commercial buildings have side facades that can be seen from public streets, parking lots, sidewalks and alleyways. As with the primary front façade, these side elevations are important character defining elements of the downtown historic district. Usually these facades exist on corner buildings that front on two streets, but can also occur mid-block where the adjacent property is vacant or is an alleyway. **Some buildings take advantage of the additional frontage and use the side facade as an additional display area, advertising, or even providing additional access for the customer.**

~~The side façade may carry the same design elements and details as the main elevation including fenestrations, brickwork, etc. They are likely to serve a more private utility in providing access to upper floor office and residential uses and not engage the consumer or the pedestrian like the typical storefront. Still, some of these buildings take advantage of the additional frontage and use the side façade as an additional display area, advertising or even providing additional access for the customer.~~

### Rear Façades

The rear façade is also important to the historic character of the building and district. The rear elevation provides access for merchants, their workers and in some cases, customers. It also continues the same general material treatments as front and side facades. More often than not, rear entrances on Black Mountain's downtown commercial structures serve as a service entry and as a result, are **often** the location of any necessary mechanical equipment and garbage receptacles. ~~This translates into a less detailed design with a more private appearance than front and side facades that face public rights-of-way.~~

~~There are some instances in downtown where the rear façade serves as public or semi-public access. Usually, the design of these facades reflects this public utility resulting in an elevation with similar detailing to its primary façade that is more inviting to the consumer or general public.~~

### **Side and Rear Façade Standards Guidelines**

#### **Preservation**

- Retain and preserve historic façade details and materials on side and rear elevations.
- **Preserve** historic painted advertisements. **They** represent an important historic element to downtown Black Mountain. ~~While not required, it is recommended that they be preserved whenever possible.~~
- Whenever a side or rear façade can be seen from the public right-of-way or parking area, ~~it is encouraged that~~ any unnecessary utility lines, mechanical equipment, pipes, etc. **are to** be removed. Whenever introducing new utility or service features such as mechanical units and garbage receptacles, screen them from public view with fences, low walls or landscaping.

#### **Reconstruction**

- If replacement of a deteriorated façade feature is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material, texture and detail.
- When reconstructing a historic façade or features, base the design on historical research and evidence. Maintain the original proportions, dimensions and architectural elements.
- If there is historic evidence of a public entrance on a rear façade, rehabilitate the façade to provide for an attractive access from rear parking areas.
- Downtown buildings with rear **public** access should use small signs or awnings to provide for visual identification.

#### **New Design**

- If new construction of a side or rear façade is necessary, make sure that the design is compatible with the existing structures in the district including size and spacing of- ~~windows or other~~ fenestrations, proportion, scale and detailing.
- Whenever possible, new designs for rear facades should provide access to the public from rear parking areas and alleyways.

## **2.4 MATERIALS AND DETAILS**

### **2.4.1 ARCHITECTURAL DETAILS**

Architectural details in downtown tend to be masonry treatments such as corbelled brick and stringcourses. River rock and rough stone from local sources are found in several structures. Variations in material, fenestration, and paint color all contribute to the level of ornamentation on the individual structure.

#### **Architectural Details and Ornamentation Standards** ~~Guidelines~~

- Retain and preserve any architectural features and details that are character defining and details that are character defining elements of downtown structures, such as cornices, columns, piers, brickwork, stringcourses, quoins, etc.
- ~~If~~ **When** replacement of an architectural element is necessary, use new materials that match the historic materials in composition, size, shape, color, pattern, and texture. ~~Consider~~ **Substitute materials are allowed** only if the original materials are not technically feasible or because the original material is no longer produced or presents a safety issue or environmental hazard. Such decision should be justified in the preservation proposal.
- It is ~~not appropriate~~ **prohibited** to remove or cover any original detail or ornamentation. If original features are currently covered, ~~it is encouraged that~~ these features **must** be uncovered, exposed and repaired.
- If the entire architectural detail is missing, design the replacement features based on historic documentation. If there is no documentation, ~~but~~ **or** evidence that the element was originally on the building, any new design should be compatible with the historic character of the building and district.

#### **2.4.2 WINDOWS AND DOORS**

##### **Windows and Doors Standards** ~~Guidelines~~

- Retain and preserve original windows and doors. **If windows require replacement, vinyl clad low maintenance windows may be used. They must match the original window in configuration.**
- Retain and preserve openings and details of windows and doors, such as trim, sash, glass, lintels, sills, thresholds, shutters and hardware.
- If a window sash is missing or deteriorated beyond repair, replace the missing or deteriorated element to match the original in size, scale, proportion, pane or panel division, material and detail.
- It is ~~not appropriate~~ **prohibited** to replace windows or doors with stock items that do not fill the original openings or duplicate the unit in size, material and detail.
- Protect and maintain existing windows and doors in appropriate ways:
  - ~~a. Maintain caulking and glazing putty to prevent air or water infiltration around glass.~~
  - ~~b. Weather-strip windows and doors to prevent moisture and air infiltration.~~
  - ~~c. Check sills and thresholds to ensure that water runs off and does not collect.~~

- ~~d. Maintain a sound paint film on all wooded windows and doors.~~
- ~~e. Monitor the condition of wooded windows and doors.~~

~~NOTE: both the peeling of paint and the widening of joints may create the false appearance of deteriorated wood.~~

- Repair original windows, doors, and frames by patching, splicing, consolidating or otherwise reinforcing deteriorated sections.
- The use of reflective or highly tinted glass is **prohibited** discouraged.
- It is **prohibited** not appropriate to fill in existing window or door openings or to replace or cover them with plywood.
- It is **prohibited** not appropriate to introduce new windows or doors if they would diminish the original design of the building or damage historic materials and features. Keep new windows and doors compatible with existing units in proportion, shape, positioning, location, size, materials and details.
- If a new window or door is required to meet building and safety codes, it should be done in a way that is the least intrusive to the façade and without destroying historic materials and features.
- If exterior storm windows are desired, they should have little visual impact. Storm windows **shall** should be painted to match the building and the color of the window sash. Storm windows **shall** should match the existing in size and proportion. Install them so that existing windows and frames are not damaged or obscured.

### 2.4.3 MASONRY

The primary material in the downtown historic district is masonry. Brick, stone, terra-cotta, concrete, stucco, and mortar are all typical masonry materials found on the exterior of historic buildings. The texture, the scale, the color, the bonding pattern, the joints and the detail masonry surfaces can all contribute significantly to the overall character of the historic building. Masonry features such as chimneys, arches, quoins, lintels, sills, cornices and pediments further define a building's historic character.

#### **Maintenance and Repair**

Masonry surfaces are relatively long lasting and require little maintenance. Moisture is the most common cause of deterioration in masonry. If water can enter the wall, the roof or the foundation through loose masonry joints or cracks, it will cause additional damage as it works its way through the structure. Typically, mortar joints slowly deteriorate over a period of years because of exposure to the elements. The deterioration allows moisture to penetrate brick walls or foundations. Consequently, the life of a brick or stone wall depends on proper maintenance of its mortar joints. The process of replacing deteriorated mortar joints with new mortar is called repointing. All loose and deteriorate mortar is carefully raked out of the joint by hand and new mortar is inserted. To maintain the historic character and the structural integrity of the wall, the original mortar should be matched in composition, color, texture and strength.

~~The dimension and the profile of the original mortar joint should also be duplicated. Heavy soiling or vegetation that allows moisture to remain on a masonry surface contributes to the deterioration of masonry elements. If cleaning is necessary, the gentlest method possible should be used. Periodic cleaning with simple techniques such as steam cleaning or low pressure water washing with or without a mild detergent, complemented by scrubbing the surface with a natural bristle brush where needed, is generally all that is necessary. If these techniques are not successful, chemical masonry cleaners may be indicated. Chemical cleaners should always be tested on an inconspicuous area well in advance to determine if they cause any discoloration or damage to the masonry. High pressure cleaning techniques such as sandblasting and water blasting, because of their abrasive nature, permanently damage the surface of historic masonry and accelerate its deterioration. Consequently, such techniques are not appropriate in the historic district.~~

### **Masonry Standards Guidelines**

#### **Preservation and Maintenance**

- Retain, **maintain**, and preserve original masonry walls, foundations and roofs.
- Retain and preserve all masonry construction features that are character-defining elements of historic buildings, including walls, foundations, roofing materials, corbels, chimneys, piers, arches, quoins, cornices and lintels.
- Retain and preserve historic masonry materials ~~whenever possible~~. If replacement is necessary, use new masonry materials and mortar that match the historic materials in composition, size, shape, color, pattern, and texture. ~~Consider~~ Substitute materials **will be considered** only if the original materials are not technically feasible.
- It is **prohibited** ~~not appropriate~~ to apply paint or other coatings to unpainted masonry elements that were historically not coated.
- It is **prohibited** ~~not appropriate~~ to apply nontraditional masonry coatings such as waterproofing and water repellents to masonry as a substitute for repointing or repair. Use ~~of~~ such coatings **may be appropriate** only if masonry repairs have failed to eliminate water-penetration problems.
- Paint previously painted masonry elements in colors that **are on the HPC approved color pallet** ~~best reflect the color of the masonry material~~.
- Removal of paint from masonry surfaces is encouraged when the brick is of high quality and was intended to be exposed. Undertake removal only with **the safest method** ~~chemical paint remover specifically~~ formulated for masonry. Always test the removal on an inconspicuous area or a test panel first.
- ~~When removing paint from a masonry surface, use the gentlest means possible. High pressure water cleaning (greater than 500 PSI) or other hard methods can destroy the surface of historic brick and damage the mortar between bricks.~~
- **High-pressure cleaning techniques such as sandblasting and water blasting, because of their abrasive nature, permanently damage the surface of historic masonry and**



**accelerate its deterioration. Consequently, such techniques are not to be used in the historic district.**

### **Maintenance**

- ~~Protect and maintain historic masonry in appropriate ways:~~
  - ~~a. Monitor masonry for cracks and signs of moisture damage.~~
  - ~~b. Ensure that water does not collect at the base of a masonry foundation or chimney.~~
  - ~~c. Clean masonry only if necessary to remove heavy soiling or prevent deterioration.~~
  - ~~d. Eliminate any vegetation that may cause structural damage or hinder ventilation and surface drainage of a masonry element.~~
  - ~~e. Use the gentlest means possible to clean historic masonry. Cleaning with a low-pressure (500 pounds per square inch or less) water wash, using detergents and natural bristle brushes is preferred over harsher methods.~~
  - ~~f. Test any proposed cleaning method on an inconspicuous sample area first.~~
- ~~If cracks in mortar joints, crumbling mortar, loose bricks, damp walls or damaged plaster indicate deterioration, repoint mortar joints of masonry surfaces in appropriate ways:~~
  - ~~a. Carefully remove deteriorated mortar by hand raking the joints. Using electric saws or hammers can damage the masonry.~~
  - ~~b. Duplicate the strength, the composition, the texture, and the color of the original mortar. Replacing a softer mortar with one high in Portland cement content can cause serious damage to existing masonry.~~
  - ~~c. Duplicate the width and the joint profile of the original mortar joints.~~
- ~~It is not appropriate to use high pressure cleaning methods such as sandblasting and water blasting on historic masonry surfaces. Such cleaning techniques permanently damage the masonry surface and accelerate deterioration by removing the out edge and exposing the softer inner core of the brick.~~

### **2.4.4 WOOD**

Window sashes, door bulkheads below display windows, and cornices are the most common wooden design elements found in downtown. The functional and decorative detailing wood provides is an important part of the historic character of the building and district.

### **Maintenance and Repair**

Wood is a traditional building material with good insulating qualities. It will last indefinitely if it is kept properly caulked and painted. Because wood expands with the introduction of moisture, caulks and flexible sealants are typically used to seal wood joints and prevent the entry of water beneath the wood surface. Paints and coatings on wood surface protect it from deterioration due to ultraviolet light as well as moisture. The **standards guidelines** for paint provide additional information on the preparation and the maintenance of painted surfaces.

~~Stains or evidence of mildew indicates that the wood surface is remaining damp, inviting insects and fungal attacks as well as wet rot. Wooden elements should be sloped to shed water and roof and gutter systems should provide additional protection to the surface. Chemical treatment of wooden members whether during manufacture or following installation can enhance wood's~~

~~ability to resist rot and insect infestation. Some chemical treatments result in an initial resistance to surface paint films, requiring a weathering period of a few months before painting. Chemical treatment is particularly advantageous if the wooden element is to remain unpainted or is in direct contact with the ground.~~

~~The repair of deteriorated wooden elements or details may require partial replacement of the original wood or the introduction of a wood consolidant to stabilize the deterioration section and prevent further decay. Wood consolidants are particularly appropriate when they prevent the removal of decorative details and trim that cannot easily be replicated or when replacements of the deteriorated section of a larger element would be difficult to achieve in place.~~

### **Wood Standards** ~~Guidelines~~

#### **Preservation and Maintenance**

- Retain and preserve all wooden features that are character defining elements of a historic building, such as siding, shingles, brackets, cornices, balustrades, columns, pediments and architraves.
- Retain and preserve historic wooded fabric ~~whenever possible~~. If replacement is necessary, use new wood that matches the original in dimension, shape, detail and texture.
- Retain original wooden elements and details by patching with wood or epoxy, splicing, consolidating or otherwise reinforcing deteriorated sections.
- If replacement of a wooden element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material and detail.
- It is **prohibited** ~~not appropriate~~ to replace wooden siding, trim, or window sash with contemporary substitute materials such as vinyl or aluminum.

#### **Maintenance**

- Protect and maintain wood surfaces and elements in appropriate ways:
  - ~~a. Inspect wood surfaces and features regularly for signs of damage from moisture, insects, fungi or mildew.~~
  - ~~b. Monitor the condition of wood surfaces and features. Note: Both the peeling of paint and the widening of wood joints may create the false appearance of deteriorated wood.~~
  - ~~c. Keep wooden joinery adequately sealed to avoid water penetration.~~
  - ~~d. Maintain a slope on horizontal wood surfaces, such as porch flooring or window sills, to ensure that water does not collect but runs off.~~
  - ~~e. Maintain roofs, gutters, and downspouts to protect wood surfaces and features from water damage.~~
  - ~~f. Prime all exposed wood surfaces before painting.~~
  - ~~g. Maintain a sound paint film or other coating on wood to prevent damage from ultraviolet light and moisture.~~

- It is **prohibited** ~~not appropriate~~ to clean wood surfaces with high-pressure methods, such as sandblasting and water blasting.
- It is **prohibited** ~~not appropriate~~ to overexpose wood surfaces to caustic chemical strippers that will raise the grain of the wood and roughen the surface texture.

## 2.4.5 ARCHITECTURAL METALS

Cast iron, wrought iron, copper, tin, sheet metal, aluminum, steel, and bronze are all traditional architectural metals that contribute to the architectural character of historic buildings through their distinctive forms, finishes, and details.

A protective paint film is essential for metals that corrode, or rust, when exposed to air and moisture. Consequently, routine maintenance of painted metal surfaces includes prompt attention to any signs of deterioration of the paint film and subsequent corrosion. If the metal surface has begun to flake and rust, it must be thoroughly cleaned before repainting. Because the corrosion continues as long as the metal is exposed to air, immediate painting with a metal primer after cleaning is essential to prevent deterioration of the metal.

~~Cleaning techniques vary according to the specific metal. Chemical solutions are typically used on soft metals such as lead, tin, copper, zinc, and terneplate. Copper and bronze surfaces develop a protective greenish patina over time, and it is generally desirable to maintain that patina and the protection that it provides.~~

~~Wire brushing and handscraping are appropriate techniques for cleaning hard metals, such as steel and cast or wrought iron. A more abrasive technique, such as low pressure dry grit blasting, should be used only if gentler techniques are unsuccessful and if a test area reveals no damage to the metal surface.~~

~~If repair of a deteriorated metal element requires replacement of a metal section, it is important to match the original metal in kind to avoid corrosive galvanic reactions where the metals join.~~

### Architectural Metal Standards **Guidelines**

#### **Preservation and Maintenance**

- Retain and preserve original architectural metals, including cast iron, wrought iron, steel, pressed tin, copper aluminum, and zinc, as well as their finishes and colors.
- Retain and preserve architectural metal features that are character defining elements of a historic building or site, including fences, gates, cornices, rails, roofs, gutters, downspouts, and hardware.
- Retain and preserve historic metal fabric ~~whenever possible~~. If **When** replacement is necessary, use new metal that matches the original in composition, dimension, shape, detail, and texture. ~~Consider~~ **Substitute materials will be considered** only if the original material is not technically feasible.

- ~~If~~ **When** replacement of an architectural metal element or detail is necessary, replace only the deteriorated element to match the original in size, scale, proportion, material and detail.
- Repair original architectural metal elements and details by patching, splicing, consolidating, or otherwise reinforcing deteriorated sections.

### **Maintenance**

- Protect and maintain historic architectural metals in appropriate ways:
  - ~~a. Monitor metal for cracks and signs of deterioration or corrosion.~~
  - ~~b. Clean metal when necessary to remove corrosion before repainting or coating.~~
  - ~~c. Maintain a sound paint film or other coating on metals that corrode.~~
- ~~Use the gentlest means possible to clean historic architectural metals, including appropriate chemical solutions for soft metals and wire brushing or handscraping for hard metals.~~
- It is **prohibited** ~~not appropriate~~ to clean soft metals, such as lead, tin, copper, zinc andterneplate, using a high-pressure technique like sandblasting. ~~If wire brushing and handscraping prove ineffective in cleaning hard metals, such as steel, cast iron and wrought iron, use low pressure dry grit blasting if it will not damage the metal surface.~~

## **2.5 PAINT**

Masonry, the primary building material in downtown Black Mountain, was historically not painted. Therefore, most of the brick or stone structures in downtown are unpainted and take on the natural color of the brick, granite, or other masonry material of which it is constructed. There are instances, however, where a brick wall has been painted – sometimes in order to provide a protective coating to deteriorated brick.

Although painting of unpainted masonry surfaces is **prohibited** ~~not recommended~~, repainting of previously painted masonry and stucco using compatible paint coatings after proper cleaning and preparation is **allowed** ~~recommended~~. Some painted brick features have been restored to their original, natural brick finish.

Generally, the painted surfaces in the downtown structures tend to be window trim, ornamentation, metal details, or any other architectural feature that provides a visual accent to the masonry façade. While this painting often serves a protective role to the underlying material, it also provides an opportunity to reinforce a historic building's architectural style and accentuate its significant features through the appropriate selection of paint color.

### **Paint Application and Maintenance**

Proper preparation and application of paint films is critical in preserving most historic exterior wood and metal surfaces. Although copper, bronze, and stainless steel surfaces are intended for direct exposure to the elements, paint protects all other metal surfaces from corrosion due to exposure to air and water. Also, paint helps protect wood surfaces from the effects of weathering due to moisture and ultraviolet light. Consequently maintaining a sound paint film on most metal and wood surfaces is essential to their long term preservation.

Maintaining wood surfaces that were previously painted requires routine cleaning of the surface. Often the perceived need to repaint may be eliminated with the removal of the surface dirt film from conventional washing. However, repainting is called for if the paint film itself is deteriorated or damaged. ~~Proper preparation includes removals of all loose or detached paint down to the first sound paint layer. It is unnecessary and undesirable to remove additional sound paint layers to expose bare wood, particularly if the wood will remain uncoated for any length of time. It is always best to remove loose paint layers with the gentlest methods possible. Handscraping and hand sanding are often all that is needed.~~ Destructive methods such as sandblasting or water blasting and the use of propane or butane torches are **prohibited** ~~never appropriate~~ for historic wood surfaces because of the permanent damage that they will cause to the wood surface itself. Electric heat plates, hot air guns, and chemical paint strippers are **allowed** ~~appropriate~~ only if gentler techniques have failed.

Before it is repainted, any exposed wood should always be primed with a compatible primer coating. ~~If a surface is damp or soiled, the new paint film will not adhere correctly, and the wet surface may take up to two weeks to dry out completely.~~ Once the surface is clean and dry, the application of a compatible paint coating will result in continued protection of the wood surface.

Painted metal surfaces require similar inspection and routine cleaning before repainting. However, for metals, it is critical that all corrosion is removed and a primer coat be applied immediately to protect the surface from additional corrosion. ~~If cleaning loose paint and corrosion from hard metals such as cast iron, wrought iron, and steel by handscraping and wire brushing is unsuccessful, low pressure grit blasting may be necessary. It is always best to test such techniques in an unobtrusive area first to determine if there will be any damage to the metal surface.~~

### **Paint Standards Guidelines**

- It is **prohibited** ~~not appropriate~~ to paint unpainted brick and stone, or to paint copper and bronze.
- ~~If~~ **When** repainting of a previously painted masonry surface is necessary, use appropriate masonry paint and choose a color that ~~matches that~~ **is on the HPC approved color palette of the original masonry as closely as possible.**
- Protect original building material that was painted by maintaining sound paint film.
- Maintain a previously painted surfaces in appropriate ways:
  - a. ~~Inspect painted surfaces to determine if repainting is necessary or if cleaning the surfaces will suffice.~~
  - b. ~~Use the gentlest techniques possible, such as handscraping and hand sanding with wood or brick and wire brushing and hand sanding with metals to remove loose paint layers down to a sound paint layer. Employ electric heat plates and chemical paint strippers only when gentler methods are not successful and more thorough removal is necessary and use them with caution.~~
  - c. ~~Follow proper surface preparation, applying compatible paint coating systems, including priming all exposed wooden surfaces.~~
  - d. ~~Apply new paint only to clean, dry surfaces to ensure that it will properly bond.~~

- ~~While specific colors are not addressed in these guidelines for downtown buildings, it is encouraged that selected paint colors be appropriate to historic buildings and district. The~~ **HPC approved color pallet can be found in the appendices.**
- Enhance the architectural character of a historic building through appropriate placement of exterior paint colors.

## 2.6 SAFETY AND ACCESSIBILITY

A new use or a substantial rehabilitation of a historic building can result in requirements to meet contemporary standards for both life safety and accessibility to people with disabilities. The North Carolina State Building Code and the federal guidelines for adhering to the Americans with Disabilities Act of 1990 both provide some flexibility in compliance when dealing with historic buildings. Review of proposed exterior alterations to meet life safety and accessibility standards is based on whether the alteration will compromise the architectural and historic character of the building and the sites.

Introducing a large feature on the exterior of a historic building without destroying or diminishing significant architectural features is clearly a challenge. Likewise, adding an exterior fire stair or fire exit requires a careful study of all alternatives. Regardless of the magnitude of an alteration to a historic building, temporary and reversible changes are preferred over permanent and irreversible ones.

### **Safety and Accessibility Standards** ~~Guidelines~~

- Review proposed new uses for existing historic buildings to determine if related building code and accessibility requirements are feasible without compromising the historic character of the building and the site.
- Meet health and safety code and accessibility requirements in ways that do not diminish the historic character, features, materials and details of the building.
- Where possible, locate fire exits, stairs, landings and decks on rear or inconspicuous side elevations where they will not be visible from the street.
- ~~It is not appropriate to introduce new fire doors if they would diminish the original design of the building or damage historic materials and features. Keep new fire doors as compatible as possible with existing doors in proportion, location, size and detail.~~
- When introducing reversible features to assist people with disabilities, take care that the original design of the porch or the entrance is not diminished and historic materials or features are not damaged.

## 2.7 UTILITIES AND ENERGY RETROFIT

Many features of historic buildings are inherently energy efficient. For example, operable transoms, windows, awnings and shutters provide opportunities for conserving energy. Capitalizing on energy efficient historic features and sensitively retrofitting historic buildings can maximize their energy conserving potential.

Often, the energy efficiency of older windows is compromised when the weather stripping around the sash is not maintained and the glazing compound that seals the glass panes within the wooden sash deteriorates. Weather stripping around doors must be maintained well, to prevent air infiltration. Once existing windows have been repaired as needed, storm windows can be installed to provide a second barrier to the elements. Care must be taken not to damage or obscure the windows and the doors in the process. Interior storm windows are encouraged as an alternative to exterior storm windows. However, exterior storm windows with a painted or baked enamel finish in a color **on the approved HCP color pallet** ~~appropriate to the color of the building~~ are acceptable. Stained or painted wooden storm doors with large glass panels are also acceptable.

Utility work on the public right-of-way on private property may require a certificate of appropriateness. For example, the installation of a new mechanical box on the sidewalk in downtown would require a certificate.

When introducing new mechanical and electrical equipment and lines, care must be taken that historic features of the building are not damaged or obscured. All such equipment should be located in the least visible location and appropriately screened.

Large antennas, satellite dishes, and communication equipment are intrusive, but would be appropriate only if installed in inconspicuous areas on the building or lot and screened from view – such as on a rooftop behind a parapet wall. Small, digital satellite dishes should not be visible from a public street and should be screened from view.

#### **Utilities and Energy Retrofit Standards** ~~Guidelines~~

- Retain and preserve the inherent energy-conservation features of a historic building, such as operable windows, transoms, awnings and shutters.
- Improve thermal efficiency by installing weather stripping, storm windows, caulk and if they are historically appropriate, awnings and shutters.
- ~~It is not appropriate to replace transparent glass in windows and doors with tinted or mirrored glass.~~
- ~~It is not appropriate to replace multiple paned doors or window sashes with thermal sashes using snap-in, false muntins, or muntins between the glass.~~
- Generally, it is **prohibited** ~~not appropriate~~ to replace operable windows or transoms with fixed glass.
- Install storm windows so that the existing windows and frames are not damaged or obscured. Select exterior storm windows that are coated with paint or a baked enamel finish in a color **on the approved HCP color pallet** ~~appropriate to the color of the building~~. Storm windows **shall** ~~should~~ be of an appropriate size and proportion so that they match the existing window.
- If awnings are historically appropriate, install them in door or window openings so that architectural features are not concealed or historic materials damaged. Select colors **on the approved HCP color pallet** ~~appropriate to the color of the building~~.



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- Locate roof ventilators, hardware, antennas, and solar collectors inconspicuously on roofs where they will not be visible from the street.
- Install mechanical equipment, including heating and air conditioning units, in areas and spaces requiring the least amount of alteration to the appearance and the materials of the building such as roofs. Screen the equipment from view.
- Locate exposed exterior pipes, wires, meters and fuel tanks on rear elevations or along an inconspicuous side of the building. Screen them from view.
- Locate window air conditioning units on rear or inconspicuous elevations whenever possible.

## **CHAPTER 3: NEW CONSTRUCTION**

### **3.1 NEW CONSTRUCTION**

The face of downtown Black Mountain has been built in stages. While most of this change has been due to alterations or restoration of historic structures, there have been a few new construction projects. Black Mountain has been fortunate to see excellent examples of infill development such as Rickett's Courtyard and the Public Restroom Facilities. These projects have designs that are entirely compatible within the historic fabric of downtown.

There remain some potential infill sites in downtown. The development of these sites is encouraged if the design of the new structure and site is compatible with the surrounding buildings and the overall character of the historic district. When siting new construction, compatibility with existing setbacks, the spacing of buildings, and the orientation of buildings should be considered. Compatibility of proposed landscaping, lighting, paving, signage and accessory buildings are also important.

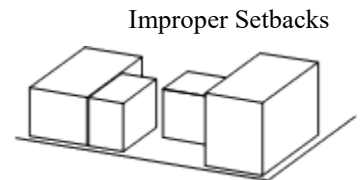
**Standards** ~~Guidelines~~ for new construction are to ensure that the district's architectural and material vocabulary is respected. The height, the proportion, the roof shape, the materials, the texture, the scale and the details of the proposed building must be compatible with existing historic buildings in the district.

#### **New Construction Standards** ~~Guidelines~~

##### **Building Setbacks and Orientation on Lot**

Perhaps one of the most important considerations of a new design is that it continues the building line of existing streetscape by using similar setbacks as adjacent structures. Most of downtown Black Mountain is zoned with a zero-setback line. Therefore, structures can not only be built directly to the right-of-way, but also can abut adjacent structures. The accommodation of an automobile dependent society has resulted in downtown commercial development that is oriented to the car and not the pedestrian. This type of development with buildings setback far from the road and paved parking areas in front of the structure is entirely incompatible in a historic downtown.

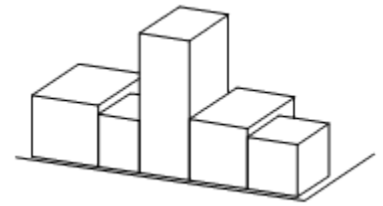
- Setbacks are addressed in Chapter 4 of the Land Use Code of the Town of Black Mountain Code of Ordinances.
- Make the distance between the proposed building and adjacent buildings compatible with the spacing between existing district buildings. Most buildings in downtown share interior walls.
- In downtown, buildings ~~shall~~ ~~should~~ be oriented toward the street with the main pedestrian access in the front.
- ~~If~~ **When** parking is to be included in the design of a new construction project, it ~~shall~~ ~~should~~ be located in the rear of the building or in an interior portion of the block. Access to parking can be from alleyways, side streets, or other parking areas. ~~If~~ **When**, allow for pedestrian access from the parking areas at the rear of the buildings.



- ~~If~~ **When** parking abuts a street, it ~~shall~~ **should** be screened from view by landscaping and/or a low wall of appropriate materials.

### **Size and Scale**

A new building in the downtown ~~shall~~ **should** respect the size and scale of existing historic structures. Most buildings in downtown Black Mountain are one to three stories. Most of downtown has a continuous block face with buildings of similar size and proportions relative to adjacent structures.



Inappropriate Scale

- Design the height of the proposed building to be compatible with the height of historic buildings on the block or the street. There are a variety of heights of downtown buildings, so flexibility in height is appropriate as long as the overall ~~height~~ **scale** of the new building ~~does not exceed the height limit of the current zoning district and adjacent buildings are compatible.~~
- A building's overall proportion (ratio of height to width) ~~shall~~ **should** be consistent with existing historic structures.
- ~~Variations in the scale of buildings within the Downtown Conservation District may be appropriate on larger lots. Buildings of different scale should be separated by an appropriate distance as to minimize relative impact.~~
- Buildings of larger scale ~~shall~~ **should** provide for various landscaping and pedestrian amenities. Pedestrian access ~~shall~~ **should** be provided in and through the site.

### **Materials, Design Elements, and Rhythm**

Design elements of the building itself ~~shall~~ **should** also be a consideration in the appropriateness of new construction in the historic district. Materials, architectural features, and the scale and rhythm of façade elements ~~shall~~ **should** be similar to that of existing historic structures.

- Use materials that are similar to those commonly found in the district such as brick, stone and metal.
- Architectural details such as windows, arches, and cornices ~~shall~~ **should** complement that of existing historic structures.
- Aluminum cladding, vinyl and plastic siding and details are ~~prohibited~~ **not appropriate**.
- The size and rhythm of a building's fenestration (doors and windows) ~~shall~~ **should** be compatible with existing structures in the district.
- New windows and doors ~~shall~~ **should** be compatible in proportion, shape, position, location, pattern and size with windows and doors of contributing structures in the district.
- Contemporary construction that does not directly copy from historic buildings in the district but is compatible with them in height, proportion, roof shape, material, texture, scale, detail and color is acceptable.

- Mechanical equipment and exterior utilities shall be installed in locations as inconspicuous as possible, taking into consideration changes in elevation.

### 3.2 ADDITIONS

The introduction of additions compatible with historic buildings in the district is acceptable, if the addition does not visually overpower the original building, compromise its historic character, or destroy any significant features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained. It is important to differentiate the addition from the original building so that the original form is not lost. Additions **shall** ~~should~~ be designed so that they can be removed in the future without significant damage to the historic building or loss of historic materials. Also, as with any new construction project, the addition's impact on the site in terms of loss of important landscape features must be considered.

The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, the scale, the materials, the roof form, and the proportion and the spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are both acceptable.

#### **Additions Standards** ~~Guidelines~~

- Locate additions as inconspicuously as possible, on the rear or least character-defining elevation of historic buildings.
- Construct additions so that there is the least possible loss of historic fabric. Also, ensure that character defining features of the historic building are not obscured, damaged, or destroyed.
- Limit the size and scale of additions so that they do not visually overpower historic buildings.
- Design additions so that they are compatible with the historic building in mass, materials, and proportion and spacing of windows and doors.
- Design additions so that they can be removed in the future without damaging the historic building.
- It is **prohibited** ~~not appropriate~~ to construct an addition that is taller than the original building.

### 3.3 REAR DECKS, TERRACES AND ROOFTOP DECKS

Black Mountain has historically seen a healthy amount of downtown living. With recent renovations of structures and various apartments above commercial, downtown residential population has continued to rise.

In an environment such as downtown Black Mountain, property owners may wish to construct rear/rooftop decks and terraces. This type of residential amenity is certainly encouraged and is an

important element to the success of the downtown community and livability. Decks and terraces are **allowed** ~~appropriate~~ provided that they do not damage or alter any historic architectural features of the existing building.

### **Deck and Terraces Guidelines**

- Locate decks and terraces as inconspicuously as possible, on the rear or least character defining elevation of historic buildings.
- Construct decks and terraces so that there is the least possible loss of historic fabric. Also, ensure that character defining features of the historic building are not obscured, damaged or destroyed.
- Screen decks and terraces from public view with appropriate landscaping, **where possible**.
- If a new deck is to be constructed, its design **shall** ~~should~~ be compatible in materials and detail with the main building.
- When adding a rear deck to a historic structure, it **shall** ~~should~~ be designed so that it **can** ~~could~~ be removed in the future without any loss to the historic fabric of the existing building.

## **CHAPTER 4: SITE FEATURES**

### **4.1 SIGNAGE AND AWNINGS**

Signs, as much as the buildings in which they serve, can contribute greatly to the overall sense of place of downtown Black Mountain – positively or negatively. The purpose of design review of signs and awnings is to ensure that design, location, and materials are consistent with the character and scale of the building and are in keeping with the historic nature of downtown while also promoting and accommodating retail and street activity.

Signs in the downtown come in many different forms. Wall, projecting, awnings, and window signs are the most common found in the district. Sign design is addressed in these **standards guidelines** but overall size, location and sign type falls under Chapter 9 of the Land Use Code of the Town of Black Mountain Code of Ordinances **and will be approved by the Zoning Administrator**.

#### **Sign Standards Guidelines**

- Retain and preserve signage that is original or is important in defining the overall historic character of a building.
- Signs **shall** ~~should~~ be compatible with the architectural character of the building in size, scale, materials and style. ~~If~~ **When** possible, base new sign designs on historic documentation such as old photographs.
- Use traditional materials commonly found on early twentieth century commercial building such as wood, metal, or stone or use modern materials that have the appearance of traditional.
- Whether they are wall mounted, freestanding or affixed to awnings, signs **shall** ~~should~~ be placed in locations that do not obscure any historic architectural features of the building or obstruct any views or vistas of Black Mountain's historic downtown.
- Wall signs **shall** ~~should~~ be flush-mounted on flat surfaces and done in such a way that does not destroy or conceal architectural features or details.
- Wall-mounted signs on friezes, lintels, spandrels, and fascias over storefront windows **shall** ~~should~~ be of an appropriate size and fit within these surfaces.
- Projecting signs are **allowed** ~~appropriate~~ provided that:
  - a. They project no more than three (3) feet from the building.
  - b. The sign area is no greater than eight (8) square feet.
  - c. The bottom of the sign must be at least nine (9) feet above the sidewalk.
- Install freestanding signs appropriately, such as on well landscaped ground bases or low standards.

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- Standalone manufacturer's signs are not **allowed** ~~appropriate~~.
- Digital and LED signs are not **allowed** ~~appropriate~~ within the historic district and at historic landmarks, with the exception of interior open signs.
- Signs illuminated from within are **prohibited** ~~not-appropriate~~ unless they relate to the period of the building. Lighting for externally illuminated signs **shall** ~~should~~ be simple and unobtrusive and **shall** ~~should~~ not obscure the content of the sign or the building façade.

### **Awning Standards** ~~Guidelines~~

- Awnings shall ~~should~~ be made of cloth. Metal awnings are generally **prohibited** ~~not-appropriate~~, but can be used in some instances if they are compatible with the historic character of the building. Vinyl or plastic awnings are **prohibited** ~~not-appropriate~~.
- Base the design of new awnings on historic documentation of the building or examples from buildings of similar style and age. Awnings for new buildings **shall** ~~should~~ be of similar materials, size and scale of that commonly found in the historic district.
- Mount awnings in a manner that does not obscure or damage historic architectural features of the buildings. Awnings **shall** ~~should~~ be placed appropriately above the transom.
- Back-lit awnings or those with interior illumination are **prohibited** ~~not-appropriate~~ in the historic district.
- In the interest of acceptable appearance, cloth awnings **shall** ~~should~~ be replaced or repaired as soon as possible after damage has occurred.

## 4.2 PARKING AND PAVING

Parking areas serve a utility function more than anything else. They provide vehicular access to the consumer while also facilitating various service functions and commercial deliveries. With appropriate paving materials, landscaping and screening, a parking area can be designed to minimize its impact on the historic downtown and with some creativity, be an attractive area for parking, pedestrian and vehicular circulation, or even as a public gathering space for events and festivals.

The location of parking areas in downtown Black Mountain is a product of the orientation of the main building on the lot. Most off-street parking areas are either to the rear of buildings fronting on a street or are within an interior area of the block. There are, unfortunately, instances in downtown Black Mountain where a building may have a suburban orientation with the main structure set back far from the street with parking in the front. This is simply not appropriate in a historic downtown.

A variety of paving materials are appropriate including brick and concrete pavers, bomanite, concrete, and asphalt. There are other modern paving treatments such as stamped concrete and open-pavers that may be appropriate providing the design complements the downtown district.



### **Parking Standards ~~Guidelines~~**

- Whenever possible, retain and preserve the historic configuration and materials of paved areas including **such as** alleys and sidewalks.
- Parking in downtown **shall** ~~should~~ be located to the rear of the building. In certain cases, it may be **advisable** ~~appropriate~~ for parking to be located to the side and rear of the structure. Parking lots **shall** ~~should~~ not be located on a corner lot.
- Appropriate materials that complement a historic district (such as brick pavers) are encouraged to be used in the design of a parking area. This would minimize the aesthetic impact of an expansive parking area while also facilitating more efficient pedestrian and vehicular circulation.
- Whenever possible, use effective screening methods for parking areas such as landscaping, wrought iron or wooden fences, and stone or masonry walls that are compatible with the adjacent structures and district.
- Parking structures **shall** ~~should~~ be compatible with the district in design, materials, and fenestration. Structures **shall** ~~should~~ incorporate street level retail or offices with upper floors used for parking.

## **4.3 LANDSCAPING**

### **Landscaping**

- Retain and maintain specific landscape features that are character defining elements of the historic district, including large trees, parks, hedges, foundation plantings, grassy lawns, and ground cover.
- New landscaping areas **shall** ~~should~~ use planting materials compatible with the historic district and appropriate in the urban environment.
- Appropriate landscaping **shall** ~~should~~ be used to screen parking lots, utilities, garbage receptacles, and other service areas.
- Planting **shall** ~~should~~ not obstruct the view of historic structures, facades or architectural details.

### **Streetscape**

- Sidewalk furniture including benches, trash receptacles, tree grates, etc. **shall** ~~should~~ be of a material and color that is compatible with a historic downtown and coordinated with the Town landscaping ~~plan and~~ ordinances.
- Sidewalk retail and cafes are encouraged in downtown provided they use appropriate street furniture, do not significantly obstruct historic structures or architectural features, and do not create a hazard for the pedestrian.

- Retain and preserve historic fences and walls. Modern fencing such as chain link is **prohibited** ~~incompatible~~ in the downtown historic district.
- Landscape elements such as fences, gates and walls are **allowed** ~~appropriate~~ in downtown to screen parking lots or service areas. They **shall** ~~should~~ be compatible with the existing structure and be made of appropriate materials such as masonry, stone, wrought iron and wood.
- Public art, including sculptures and murals, is encouraged in downtown provided it does not significantly obstruct historic structures or architectural features, and does not create a hazard for the pedestrians.

#### 4.4 LIGHTING

Lighting in downtown serves several purposes including security, facilitating vehicular and pedestrian traffic, illumination of signage and facades, and accentuating architectural details of buildings. Whenever designing lighting elements in downtown, it is important to consider not only the overall design of the lighting fixtures, but also the level of lighting and scale in accordance with the lighting ordinance of the Town of Black Mountain.

##### **Lighting Guidelines**

- Introduce exterior lighting that is compatible with the historic nature of the structure, the property and district. Compatibility of exterior lighting and lighting fixtures is assessed in terms of design, material, use, size, scale, color and brightness.
- Whether lighting the street or parking areas, appropriate fixtures **shall** ~~should~~ be selected that are compatible with existing fixtures and the historic character of the district.
- When mounting lighting fixtures on buildings, select those that are as unobtrusive as possible and whose installation will not damage or conceal any historical architectural features.
- Rather than indiscriminately lighting areas, introduce subtle lighting qualities by carefully locating light sources.
- Introduce lighting levels that provide adequate safety, yet do not detract from or overly emphasize the structure or the property.
- Introduce directional lighting that does not spill light onto adjacent properties. Exterior lighting in parking lots **shall** ~~should~~ be directed into the parking area itself.

## **CHAPTER 5: DEMOLITION**

### **5.1 DEMOLITION**

Demolition of a structure in the historic district or demolition of a historic landmark is an irreversible step and should be carefully deliberated. Once they are destroyed, historic resources can never be replaced. In considering demolition, the property owner and the Commission **shall** ~~should~~ give careful thought to the following questions:

- Could another site serve the purpose equally well?
- Could the existing building be adapted to meet the owner's need?
- Could the property be sold to someone willing to use the existing building?
- Could the existing building be moved to another site?

In reviewing a request to demolish a building in the district or to demolish a historic landmark, the Commission also considers whether the proposed demolition will adversely affect other historic buildings in the district or the overall character of the district. The Commission discourages demolition when no subsequent use has been proposed for the site. When considering demolition of a historic building or landmark, the property owner is required to work closely with the Commission in reviewing all alternatives.

#### **Denial of Authorization to Demolish**

An application for a certificate of appropriateness authorizing the demolition or the destruction of a designate landmark, building, a site, or a structure determined by the State Historic Preservation Office to have statewide significance as defined in the criteria of the National Register of Historic Places, may be denied except when:

- The Commission finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from the property by virtue of the denial, or
- The city has adopted a demolition ordinance under the **non-residential maintenance code** ~~minimum housing code~~.

#### **Delay of Demolition**

An application for a certificate of appropriateness authorizing the demolition or the destruction of a designated landmark, building, site or structure in the historic district may be delayed for up to 365 days from the date of approval. If the Commission has voted to recommend designation of a property as a landmark or a historic district and final designation has not been made by the Board of Aldermen, then demolition may also be delayed up to 365 days or until the Board of Aldermen takes final action on the designation, whichever comes first. The intent of the delay is to provide sufficient time to exhaust all possibilities of saving the building. During the delay, the Commission should actively seek to negotiate with the owner or other interested parties to find a means of preserving the building or the site. The Commission should also make it widely known that a significant building is threatened with demolition and that alternatives are sought.

The Commission may waive all or part of the delay period if it finds that the structure is of little historic or architectural value. Also, the Commission may reduce the maximum period of delay when it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from the property by virtue of the delay.

### **Demolition Standards Guidelines**

- Work with the Historic Preservation Commission to seek alternatives to demolition.
- If all alternatives have been exhausted, follow these **standards Guidelines** for demolition:
  - a. Make a permanent record of a significant structure before demolition. The record shall consist of photographs and other documents, such as drawings, that describe the architectural character and the special features of the building. The Commission determines on a case-by-case basis the precise documentation of a specific building that is required and the person who is responsible for producing that documentation. The documentation must be submitted for review by the Commission before demolition. The record is retained by the Town of Black Mountain.
  - b. Work with the Commission to identify salvageable materials and potential buyers or recipients of salvaged materials. The removal of all salvageable materials before demolition is encouraged, and may be required depending on the significance of the building.
  - c. Clear the structure quickly and thoroughly.
  - d. Submit a site plan illustrating proposed landscaping and any other site development to be completed after demolition.
  - e. Plant the site or appropriately maintain it until it is reused. If the site is to remain vacant for over one year, it **shall ~~should~~** be improved to reflect an appearance consistent with other open areas in the district.

## **5.2 RELOCATION**

Relocation of a structure within the historic district should be carefully deliberated. A historic building **shall ~~should~~** be moved only if all other preservation options have been exhausted. Relocation often results in a loss of integrity of setting and environment that compromises the significance of the relocated building. Consequently, relocation of a property on the National Register of Historic Places may result in its removal from the register. However, relocation of a building or a portion of a building to the extent that it is practical may be a desirable alternative to demolition.

In reviewing a request to move a building within the district, the Commission considers whether the proposed relocation will adversely affect other historic buildings in the district or the overall character of the district.

Moving buildings into the historic district or relocating them within it **shall ~~should~~** be based on thorough planning and meet the **standards Guidelines** for new construction with regard to architectural compatibility, siting, orientation and landscaping.

### **Relocation of Buildings Standards Guidelines**

- Document original site conditions before moving the structure. Use photographs and other written or graphic items such as site plans to record the original setting.

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- Assess the structural condition of the building before moving it, to minimize damage during the move.
- Work with contractors experienced in successfully moving historic structures.
- Protect the building from weather damage and vandalism during the relocation.
- If a structure is moved to a site within the historic district:
  - a. Assess the architectural compatibility of the relocated structure with adjacent buildings according to the **standards** ~~guidelines~~ for new construction.
  - b. Review the proposed siting, setback, landscaping, and other site specific treatments according to pertinent **standards** ~~guidelines~~.
  - c. Ensure that the relocation will not damage existing historic buildings or the character of the district.

## **APPENDICES**

### **APPENDIX A – FORMS**

Certificate of Appropriateness Information  
Certificate of Appropriateness Application  
Certificate of Appropriateness Approval/Denial  
Authorized Agent Form

### **APPENDIX B – APPROVED COLOR PALLET**

### **APPENDIX ~~B~~C – REFERENCES**

### **APPENDIX ~~C~~D – RESOURCES FOR TECHNICAL INFORMATION**

### **APPENDIX ~~D~~E – GLOSSARY**

### **APPENDIX ~~E~~F – LIST OF PROPERTIES**

### **APPENDIX G – LIST OF APPROVED LANDSCAPING**



### **Certificate of Appropriateness**

**Please Read Carefully**

Within the historic district in Black Mountain, property owners are required to obtain a **Certificate of Appropriateness** before beginning any type of exterior construction, alteration, or demolition. The local historic district overlay zoning is in addition to all other laws and codes and **does not** exempt a property from, or diminish, such requirements. The Certificate of Appropriateness is a preliminary step in obtaining a building permit if a permit is required for proposed work. A Certificate of Appropriateness certifies that the proposed changes are consistent with the Design Guidelines and are appropriate within the Historic District context. Neither interior alterations nor most normal maintenance work requires a Certificate of Appropriateness.

Applications for certificates of appropriateness are processed through the Building, Planning and Zoning office of the Town of Black Mountain. The application forms are available online and from the department located at 160 Midland Avenue.

Applications should be submitted at least **14 days before** a regularly scheduled meeting of the Historic Preservation Commission in order to be mailed out with the agenda packet. If an application cannot appear in person at the commission meeting, he or she may appoint a duly authorized agent by executing the proper form provided by the Zoning Administrator. All applications must be **complete** before the Historic Preservation Commission may consider them:

- The application must include all the facts necessary for a full understanding of the applicant's intentions;
- The application must provide specific information regarding the work so that the commission can determine if there will be any damage or detrimental change to the historic character of the district. (Note) The commission does not consider interior arrangement, nor does it take action except for the purpose of preventing demolition, construction, reconstruction, alterations, restorations, or moving of a building, structure, appurtenant fixtures, or outdoor advertising signs in the historic district that would be incongruous with the historic aspects of the district;
- The application should include any relevant supplemental materials, such as accurate drawings, site or plot plans, samples of materials, color chips, and photographs;
- Applicants designing a new construction or significant additions may request a meeting with staff and an individual commission member prior to going to the full Historic Commission. ***They can make no decision or formal recommendations to the Commission, but rather advise the property owner as to the application of the Design Guidelines to the specific project.***

Once it is issued, a Certificate of Appropriateness is valid for 6 months. It may be renewed. If you have any questions regarding the Certificate of Appropriateness or any other historic district matter, please contact the Building, Planning and Zoning Department at 828-419-9300.



**HISTORIC PRESERVATION COMMISSION  
OF THE TOWN OF BLACK MOUNTAIN**

**CERTIFICATE OF APPROPRIATENESS**

The proposed improvements for the property located in the Historic District has been reviewed by the Historic Preservation Commission and been found to **conform/not conform** with the guidelines set forth in the Town of Black Mountain Land Use Code, Chapter 4, Section 4.7.4.10 and 4.7.4.11.

The Commission was presented with an application for a Certificate of Appropriateness for property located at \_\_\_\_\_, Black Mountain, N.C.

The Commission examined the testimony and evidence presented and came to a consensus that a building permit **could/could not** be issued and the request for Certificate of Appropriateness **complies/does not comply** with the Historic District Guidelines and Secretary of the Interior's Standards for Rehabilitation based on the following findings of fact:

Chair \_\_\_\_\_ declared that a Certificate of Appropriateness was **granted/not granted** by a \_\_\_\_\_ vote of the Historic Preservation Commission and a building permit **can/cannot** be issued by the Town Building Inspector.

\_\_\_\_\_  
Chair, Historic Preservation Commission

Date: \_\_\_\_\_



**TOWN OF BLACK MOUNTAIN PLANNING AND DEVELOPMENT SERVICES**

**CERTIFICATE OF APPROPRIATENESS APPLICATION**

[www.townofblackmountain.org](http://www.townofblackmountain.org)

| <b>PROPERTY INFORMATION</b>                                                                                                                             |                    |               |
|---------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|---------------|
| Address:                                                                                                                                                |                    | PIN #:        |
| Property Owner:                                                                                                                                         |                    |               |
| Address:                                                                                                                                                |                    | Phone #:      |
| <b>APPLICANT INFORMATION</b>                                                                                                                            |                    |               |
| Name:                                                                                                                                                   |                    | Phone #:      |
| Address:                                                                                                                                                |                    | Email:        |
| <b>PROJECT INFORMATION</b>                                                                                                                              |                    |               |
| <input type="checkbox"/> Administrative Review                                                                                                          |                    |               |
| <input type="checkbox"/> Certificate of Appropriateness                                                                                                 |                    |               |
| <input type="checkbox"/> Minor Works Committee Review                                                                                                   |                    |               |
| <input type="checkbox"/> Conservation District Review                                                                                                   |                    |               |
| Description of Project:<br>_____<br>_____<br>_____                                                                                                      |                    |               |
| Site plan, sketches, drawings, photographs, specifications and other information attached.                                                              |                    |               |
| <b>ACKNOWLEDGEMENT</b>                                                                                                                                  |                    |               |
| I certify that all of the information presented by the undersigned of this application is accurate to the best of my knowledge, information and belief. |                    |               |
| _____<br>Print Name                                                                                                                                     | _____<br>Signature | _____<br>Date |
| <b>OFFICE USE ONLY</b>                                                                                                                                  |                    |               |
| Date Received:                                                                                                                                          | Fee:               | Date Paid:    |
| Cash: _____ Check: _____ Credit: _____                                                                                                                  |                    | Meeting Date: |

BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

**TOWN OF BLACK MOUNTAIN**

**Historic Preservation Commission**

**Authorized Agent Form**

I, \_\_\_\_\_, do hereby appoint  
\_\_\_\_\_ as my duly authorized agent to act and  
speak for me before the Black Mountain Historic Preservation Commission on the following  
matters:

\_\_\_\_\_  
Signature

Subscribed and sworn before me this the \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_\_\_\_.

\_\_\_\_\_  
Notary Public  
My Commission Expires: \_\_\_\_\_

**APPENDIX B – REFERENCES**

National Park Service Publications

## Appendix B

### HPC Approved Color Pallet

|                  |         |
|------------------|---------|
| Forest Floor     | #555142 |
| Forest Night     | #434237 |
| Dirt Brown       | #836539 |
| Desert Yellow    | #a29259 |
| Dusty Yellow     | #d4cc9a |
| Straw Yellow     | #f0d696 |
| Musk Dusk        | #cfbfb9 |
| Prairie Dusk     | #cec5ad |
| Brown Grey       | #8d8468 |
| Charcoal Grey    | #6e6969 |
| Charred Clay     | #885132 |
| Bistre           | #3d2b1f |
| Wood Bark        | #302621 |
| Earth Brown      | #4f1507 |
| Auburn           | #712f2c |
| Bear Brown       | #44382b |
| Brown Tumbleweed | #37290e |
| Evergreen Forest | #0e695f |
| Forest           | #0b5509 |
| Forest Biome     | #184a45 |
| Kelp Forest      | #448811 |
| Forest Night     | #002200 |
| Pine Green       | #0a481e |

## Appendix B

### HPC Approved Color Pallet

|                 |
|-----------------|
| Alpine Green    |
| #005f56         |
| Artichoke       |
| #4b6d41         |
| Caribbean Green |
| #00cc99         |
| Cedar           |
| #5e6737         |
| Drab Green      |
| #749551         |
| Seagrass        |
| #67ad83         |
| Moss Garden     |
| #99bb33         |
| Moss Green      |
| #638b27         |
| Watercress      |
| #6e9377         |
| White Sulfur    |
| #f1faea         |
| Blue Lagoon     |
| #00626f         |
| Irish Clover    |
| #53734c         |
| Peaslake        |
| #8caa95         |
| Turtle Lake     |
| #73b7a5         |
| Rolling Sea     |
| #5a6d77         |
| Cod Grey        |
| #2d3032         |
| Dover Grey      |
| #848585         |
| Glacier Grey    |
| #c5c6c7         |
| Grey Wolf       |
| #9ca0a6         |
| White Smoke     |
| #f5f5f5         |
| Canadian Lake   |
| #8f9aa4         |
| Dusk            |
| #4e5481         |
| Waterway        |
| #7eb7bf         |

## Appendix B

### HPC Approved Color Pallet

|                             |
|-----------------------------|
| Waterfall<br>#3ab0a2        |
| Blue Opal<br>#0f3b57        |
| Blue Paisley<br>#2282a8     |
| Mountain Lake<br>#2d5975    |
| Meltwater<br>#79c0cc        |
| Jasmine Flower<br>#f4e8e1   |
| Wallflower<br>#a0848a       |
| Arctic Dusk<br>#735b6a      |
| Blue Potato<br>#64617b      |
| English Violet<br>#563d5d   |
| Vintage Violet<br>#634f62   |
| Beet Red<br>#7a1f3d         |
| Brown Red<br>#922b05        |
| Burled Redwood<br>#8f4c3a   |
| Charred Brown<br>#3e0007    |
| Chestnut Brown<br>#6d1008   |
| Wildflower Honey<br>#c69c5d |
| Brown Orange<br>#b96902     |
| Burnt Orange<br>#cc5500     |
| Dirty Orange<br>#c87606     |
| Rust<br>#a83c09             |
| Faded Orange<br>#f0944d     |
| Orange Lily<br>#be7249      |

## Appendix B

### HPC Approved Color Pallet

|                           |
|---------------------------|
| Ocher<br>#bf9b0c          |
| Aspen Yellow<br>#f6df9f   |
| Bad Moon<br>#f2e5b4       |
| Swedish Yellow<br>#fce081 |
| Wax Yellow<br>#ede9ad     |
| Yellow Iris<br>#eee78e    |



## APPENDIX **BC** – REFERENCES

### National Park Service Publications

The National Park Service publishes series of technical leaflets, books, and briefs on appropriate preservation treatments. The *Catalog of Historic Preservation Publications* with stock numbers, prices, and ordering information may be obtained by writing to the National Park Service, Preservation Assistance Division, P.O. Box 37127, Washington, DC 20013-7127.

### Other References

Blumenson, John J.G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600-1945*, Nashville, Tenn.: American Association for State and Local History, 1981.

Bullock, Orin M., Jr. *The Restoration Manual. An Illustrated Guide to the Preservation and Restoration of Old Buildings*. Norwalk: Silverman Publishers, 1966.

City of Oakland, Planning Department. *Rehab Right: How to Rehabilitate Your Oakland House without Sacrificing Architectural Assets*. Oakland, Calif: City of Oakland, 1978.

Farretti, Rudy J- , and Joy Putnam. *Landscapes and Gardens for Historic Buildings*. Nashville, Tenn.: American Association for State and Local History, 1978.

Hood, Davyd Foard. *The Architecture of Rowan County: A Catalogue and History of Surviving 18<sup>th</sup>, 19<sup>th</sup>, and Early 20<sup>th</sup> Century Structures*. Salisbury, N.C.: Rowan County Historic Properties Commission, 1983.

Howe, Barbara J., D. A. Heming, E. L. Kemp, and R. A. Overbeck. *Houses and Homes: Exploring Their History*. The Nearby History Series. Nashville, Tenn.: American Associates for State and Local History, 1987.

Morton, W. Brown, III, et al. *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*. Washington, D.C.: National Park Service, U.S. Department of the Interior, 1992.

Moss, Roger W. *Century of Color: Exterior Decoration for American Buildings – 1820/1920*. Watkins Glen, N.Y.: American Life Foundation, 1981.

Winkler, Gail C. *Victorian Exterior Decoration: How to Paint Your Nineteenth-Century House Historically*. New York: Henry Holt and Co., 1987.

National Park Service. *Respectful Rehabilitation: Answers to Your Questions on Historic Buildings*. Washington, D.C.: Preservation Press, 1982.

*Old House Journal*. The Old House Journal Corp., 435 Ninth Street, Brooklyn, N.Y. 11215.

Rifkind, Carole. *A Field Guide to American Architecture*. New York: New American Library, 1980.

### Sources for this Publication

City of Salisbury Historic District Guidelines

Biltmore Village/Downtown Asheville Historic District Guidelines

Hendersonville Historic Preservation Commission Main Street Guidelines

## APPENDIX C – RESOURCES FOR TECHNICAL INFORMATION

### **Local Resources**

Town of Black Mountain  
160 Midland Avenue  
Black Mountain, NC 28711  
(828) 419-9300

Swannanoa Valley History Museum  
223 West State Street  
Black Mountain, NC 28711  
(828) 669-9566

- For more information on Black Mountain's local historic district, certificates of appropriateness, and technical assistance, contact the Building, Planning and Zoning Department at (828) 419-9300.

### **State Resources**

State Historic Preservation Officer  
North Carolina Division of Archives and History  
109 East Jones Street  
Raleigh, N.C. 27601-2807

- For more information on historic structures and the National Register, contact the Survey and Planning Branch at (919) 733-6545.
- For information on preservation tax credits and technical restoration assistance, contact the Restoration Branch at (919) 733-6547.
- For information on archaeological sites, contact the Office of State Archaeology at (919) 733-7342.

### **National Resources**

U.S. Department of the Interior  
National Park Service  
P.O. Box 37127  
Washington, D.C. 20013-7127

- Office of the Director: (202) 208-4621
- Office of Public Affairs: (202) 208-6843
- Preservation Assistance Division: (202) 343-9578

Southeast Regional Office of the National Park Service  
75 Spring Street, S.W.  
Atlanta, GA 30303

- Public Information Office: (404) 331-4998

## APPENDIX D – GLOSSARY

**ARCHITRAVE** – The casing or the molding surrounding a door or window frame; also in classical architecture, the lowest part of an entablature.

**ASHLAR MASONRY** – Masonry having a face of square or rectangular stones. Random ashlar has neither vertical nor horizontal joints continuous.

**BALUSTER** – A railing or a parapet consisting of a handrail on balusters, sometimes interrupted by piers.

**CASING** – The molding trim encasing a door or window frame; also called architrave.

**COLUMN** – A supporting pillar consisting of a base, a cylindrical shaft, and a capital.

**COPING** – The cap of the top course of a masonry wall.

**CORBEL** – A bracket of stone, wood, brick, or other building material, projecting from the face of a wall and generally used to support a cornice or an arch.

**CORNICE** – Any molded projection that crowns or finishes the part to which it is affixed; an ornamental molding, usually of wood or plaster, running around the walls of a room just below the ceiling; the molding forming the top member of a door or window frame; the exterior trim of a structure at the meeting of the roof and the wall.

**ENTABLATURE** – In classical architecture, the horizontal members immediately above the column capitals; divided into three major parts, the architrave, the frieze, and the cornice.

**FANLIGHT** – An overdoor window, semi-elliptical or semicircular in shape with radial muntins.

**FRIEZE** – A plain or decorated horizontal part of an entablature between the architrave and cornice.

**LIGHT** - A pane of glass.

**LINTEL** – A horizontal structure member (such as a beam) over an opening that carries the weight of the wall above it; usually made of steel, stone, or wood.

**MUNTIN** – A bar member supporting and separating panes of glass in a sash or door.

**PARAPET** – A low protective wall or railing along the edge of a raised structure such as a roof or balcony.

**PEDIMENT** – In classical architecture, the triangular gable end of the roof above the horizontal cornice often filled with sculpture. In later work, a surface used ornamentally over doors or windows; usually triangular, but may be curved.

**PILASTER** – An engaged pier or pillar of shadow depth, often with capital and base.

**QUOIN** – One of the corner stones of a wall, emphasized by size, by more formed cutting, by more conspicuous jointing, or by difference in texture.

**SASH** – Any framework of a window; may be moveable or fixed; may slide in a vertical lane (as

**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

in a double-hung window) or may pivot (as in a casement window).

**SIDELIGHT** – A framed opening with fixed glass on either side of a doorway.

**STRINGCOURSE** – A horizontal band or molding set in the face of a building as a design element.

**STUCCO** – An exterior finish, usually textured; composed of Portland cement, lime, and sand mixed with water.

**TONGUE-AND-GROOVE** – The term for a board having a tongue formed on one edge and a groove on the other for tight jointing.

**TRANSOM** – A small hinged window above a door or another window.

**TURRET** – A small tower, usually projecting out from the walls at the corner of a building and extending above it.

**WATER TABLE** – A projecting ledge, molding, or stringcourse along the side of a building, designed to throw off rainwater.





**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION  
APPENDIX E – LSITING OF PROPERTIES**

**National Register District**

| <b>Address</b> | <b>Contributing/Non-Contributing</b> | <b>Description</b> | <b>Year</b> |
|----------------|--------------------------------------|--------------------|-------------|
|----------------|--------------------------------------|--------------------|-------------|

**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

|                         |                            |                       |              |
|-------------------------|----------------------------|-----------------------|--------------|
| Southern Railway        | Contributing Structure     | Right-of-way          | 1880         |
| Centennial Memorial     | Non-Contributing Object    | Memorial              | 1993         |
| Caboose                 | Non-Contributing Structure | Caboose               | 1960; 1990's |
| Black Mountain Depot    | Contributing Building      | Depot                 | 1909         |
| 101-103 Black Mtn. Ave. | Contributing Building      | McKoy Bldg.           | 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      | 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   | Early 1930's |
| 101-102 Sutton Ave.     | 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   | 1950's       |
| 112 Cherry Street       | Non-Contributing Building  | Commercial Building   | 1950's; 1996 |
| 114 Cherry Street       | Non-Contributing Building  | Commercial Building   | 1940's       |
| 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         |
| 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 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            | Contributing Building      | Greene Building       | 1930         |
| 106 Broadway            | Non-Contributing Building  | Eckles Building       | 1950         |
| 108 Broadway            | Non-Contributing Building  | Commercial Building   | 1965         |
| 110 Broadway            | Contributing Building      | Commercial Building   | 1950         |
| 118 Broadway            | Contributing Building      | Commercial Building   | 1951         |
| 120 Broadway            | Contributing Building      | Commercial Building   | 1920; 1948   |
| 128 Broadway            | Contributing Building      | Blck. Mtn. Ice Co.    | 1930         |



**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

|                         |                           |                          |              |
|-------------------------|---------------------------|--------------------------|--------------|
| 101-105 Broadway        | Contributing Building     | Commercial Building      | 1927         |
| 107-109 Broadway        | Contributing Building     | Commercial Building      | 1927         |
| 111 Broadway            | Contributing Building     | Commercial Building      | 1946         |
| 113 Broadway            | Contributing Building     | Commercial Building      | 1950         |
| 115-117 Broadway        | Contributing Building     | Commercial Building      | 1950         |
| 119 Broadway            | Non-Contributing Building | Commercial Building      | 1952; 2002   |
| 121 Broadway            | Contributing Building     | Commercial Building      | 1947         |
| 131 Broadway            | 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 1920's   |
| 105 W. State Street     | Contributing Building     | Five-and-Dime Bldg.      | Early 1920's |
| 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      | 1930's       |
| 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 – 6/2/2004**

| <b>Address</b>      | <b>Contributing/Non-Contributing</b> | <b>Description</b> | <b>Year</b> |
|---------------------|--------------------------------------|--------------------|-------------|
| 227 W. State Street | Non-Contributing                     | Thai Basil         | 1940        |
| 104 S. Dougherty    | Non-Contributing                     | Clay Studio        | 1970        |

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|                       |                  |                      |              |
|-----------------------|------------------|----------------------|--------------|
| 99999 S. Dougherty    | Vacant           | n/a                  | n/a          |
| 99999 Sutton Avenue   | Vacant           | n/a                  | n/a          |
| 206 Sutton Avenue     | Contributing     | Sam Papas Building   | 1914         |
| 204 Sutton Avenue     | Contributing     | Commercial Building  | 1920         |
| 108 Sutton Avenue     | Contributing     | Brown Livery Stable  | 1915         |
| 106 Sutton Avenue     | Non-Contributing | Commercial Building  | 1930's       |
| 101-102 Sutton Avenue | Contributing     | BM Lumber Co.        | 1908         |
| Sutton Avenue         | Contributing     | Southern Railway ROW | 1880         |
| Sutton Avenue         | Non-Contributing | Centennial Memorial  | 1993         |
| Sutton Avenue         | Non-Contributing | Caboose              | 1960; 1990's |
| Sutton Avenue         | Contributing     | BM Depot             | 1909         |
| 100 Cherry Street     | Contributing     | Commercial Building  | 1922         |
| 102 Cherry Street     | Contributing     | Commercial Building  | 1924         |
| 110 Cherry Street     | Non-Contributing | Commercial Building  | 1950's       |
| 112 Cherry Street     | Non-Contributing | Commercial Building  | 1950's; 1996 |
| Cherry Street         | Non-Contributing | Commercial Building  | 1996         |
| 114 Cherry Street     | Non-Contributing | Commercial Building  | 1940's       |
| 116 Cherry Street     | Non-Contributing | Residential          | Pre-1912     |
| 118 Cherry Street     | Non-Contributing | Commercial Building  | 1994         |
| 120 Cherry Street     | Non-Contributing | Commercial Building  | 1999         |
| 122 Cherry Street     | Contributing     | Commercial Building  | 1914         |
| 124 Cherry Street     | Contributing     | Commercial Building  | 1916         |
| 126-128 Cherry Street | Contributing     | Commercial Building  | 1914         |
| 130 Cherry Street     | Non-Contributing | Commercial Building  | 1915         |
| 132 Cherry Street     | Contributing     | Stepp's              | 1946         |
| 101 Cherry Street     | Contributing     | Commercial Building  | 1920         |
| 103 Cherry Street     | Contributing     | Commercial Building  | 1920         |
| 105 Cherry Street     | Contributing     | Commercial Building  | 1920         |
| 107-109 Cherry Street | Contributing     | Commercial Building  | 1930         |
| 111 Cherry Street     | Contributing     | Commercial Building  | 1945         |
| 115 Cherry Street     | Non-Contributing | Public Restrooms     | 1999         |
| 117 Cherry Street     | Contributing     | Commercial Building  | 1929         |
| 119 Cherry Street     | Contributing     | Carolina Feed Store  | 1915         |
| 121 Cherry Street     | Contributing     | Commercial Building  | 1939         |
| 133 Cherry Street     | Contributing     | Commercial Building  | 1915         |
| 135 Cherry Street     | Non-Contributing | Commercial Building  | 1915         |
| 137 Cherry Street     | Contributing     | Commercial Building  | 1915         |
| 104 Broadway          | Contributing     | Greene Building      | 1930         |
| 106 Broadway          | Non-Contributing | Eckles Building      | 1950         |
| 108 Broadway          | Non-Contributing | Commercial Building  | 1964         |
| 110 Broadway          | Contributing     | Commercial Building  | 1950         |
| 118 Broadway          | Contributing     | Commercial Building  | 1951         |
| 120 Broadway          | Non-Contributing | Commercial Building  | 1920; 1948   |
| 128 Broadway          | Contributing     | BM Ice Company       | 1930         |
| 101 West State Street | Contributing     | Pharmacy Building    | 1925         |
| 103 West State Street | Contributing     | BM Hardware          | 1920's       |
| 105 West State Street | Contributing     | Five-and-Dime Bldg.  | 1920's       |
| 107 West State Street | Contributing     | Commercial Building  | 1930         |
| 111 West State Street | Contributing     | Albert Garland Rest. | 1940         |

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|                         |                  |                     |             |
|-------------------------|------------------|---------------------|-------------|
| 201-203 West State St.  | Contributing     | Commercial Building | 1940        |
| 205 West State Street   | Contributing     | Commercial Building | 1927        |
| 207 West State Street   | Contributing     | Commercial Building | 1930's      |
| 221 West State Street   | Contributing     | Commercial Building | 1929        |
| 223 West State Street   | Contributing     | BM Fire House       | 1921        |
| 225 West State Street   | Contributing     | BM Town Hall        | 1927        |
| 100 West State Street   | Contributing     | Commercial Building | 1923        |
| 104-114 W. State Street | Contributing     | Kaltman Building    | 1928        |
| 116 West State Street   | Contributing     | Victory Theater     | 1913 & 1925 |
| 118 West State Street   | Non-Contributing | Commercial Building | 1947        |

**Downtown Conservation District – 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 St. | Non-Contributing                     | Black Mountain Library | 1970        |

**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

|                          |                  |                        |            |
|--------------------------|------------------|------------------------|------------|
| 306 State Street         | Non-Contributing | Blue Ridge Animal Hos. | 1915       |
| 304 State Street         | Non-Contributing | Melli-Mac's Garden     | 1947       |
| 300 W. State Street      | Non-Contributing | Asheville Savings Bank | 1960       |
| 325 W. State Street      | Non-Contributing | Magic Wand Car Wash    | 1984       |
| 319 W. State Street      | Non-Contributing | LGFCU                  | 1968       |
| 313 W. State Street      | Non-Contributing | LGFCU                  | 2001       |
| 301 W. State Street      | Non-Contributing | Seals & Associates     | 1953       |
| 101 S. Dougherty Street  | Non-Contributing | Cove Auto Repair       | 1954       |
| 102 Black Mountain Ave.  | Contributing     | Commercial Building    | 1880       |
| 104 Black Mountain Ave.  | Vacant Land      | n/a                    | n/a        |
| 108 Black Mountain Ave.  | Contributing     | Evans Building         | 1908       |
| 106 Black Mountain Ave.  | Contributing     | Evans Building         | 1908       |
| 110 Black Mountain Ave.  | Non-Contributing | Commercial Building    | 1955       |
| 115 Black Mountain Ave.  | Contributing     | George Stepp House     | 1907       |
| 105A Black Mountain Av   | Non-Contributing | Kudzu Branding         | 2004       |
| 200 N.C. 9 Hwy           | n/a              | SunTrust Parking Lot   | n/a        |
| 101 Black Mountain Ave.  | Contributing     | McKoy Building         | 1890       |
| 117 Sutton Avenue        | Non-Contributing | Black Mountain Tire    | 1954; 2006 |
| 139 Broadway             | Non-Contributing | Henson's               | 1950       |
| 135 Broadway             | Non-Contributing | Henson's               | 1949       |
| 135 Broadway             | Non-Contributing | BM Glass & Mirror      | 1952       |
| 131 Broadway             | Contributing     | Residential            | 1947       |
| 99999 Broadway           | Vacant           | n/a                    | n/a        |
| 99999 Broadway           | Non-Contributing | Tyson Warehouse        | 1944       |
| 121 Broadway             | Contributing     | Berliner Kindl         | 1947       |
| 119 Broadway             | Non-Contributing | Tyson's                | 1952; 2002 |
| 109 Broadway             | Contributing     | Tyson's                | 1927       |
| 107 Broadway             | Contributing     | Tyson's                | 1927       |
| 105 Broadway             | Contributing     | Tyson's                | 1927       |
| 101 Broadway             | Contributing     | Tyson's                | 1927       |
| 104 E. State Street      | Contributing     | Tyson's                | 1925       |
| 112 E. State Street      | Contributing     | Rug and Jug            | 1934       |
| 114 E. State Street      | Contributing     | Pure Oil Service Sta.  | 1945       |
| 120 E. State Street      | Vacant           | n/a                    | n/a        |
| 99999 Richardson Blvd.   | Vacant           | n/a                    | n/a        |
| 106 S. Richardson Blvd.  | Non-Contributing | Post Office            | 1980       |
| 99999 S. Richardson Blv. | Vacant           | n/a                    | n/a        |
| 200 E. State Street      | Non-Contributing | BM Savings Bank        | 1969       |
| 204 E. State Street      | Non-Contributing | Greybeard Realty       | 1900       |
| 206 E. State Street      | Non-Contributing | Campbell Building      | 2006       |
| 217 E. State Street      | Non-Contributing | Hunters & Treasures    | 1955; 1991 |
| 207 E. State Street      | Non-Contributing | Wendy Craig, PA        | 1919       |
| 99999 E. State Street    | Vacant           | n/a                    | n/a        |
| 203 E. State Street      | Non-Contributing | BM Bistro              | 1914       |
| 201 E. State Street      | Non-Contributing | 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 | Police and Fire        | 1959       |
| 99999 Montreat Road      | Vacant           | n/a                    | n/a        |

**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

|                     |                  |                        |            |
|---------------------|------------------|------------------------|------------|
| 105 Montreat Road   | Contributing     | Kaiser Auto Dealership | 1946       |
| 100 State Street    | Vacant           | n/a                    | n/a        |
| 100 Church Street   | Non-Contributing | Residential            | 1919; 1950 |
| 102 Church Street   | Non-Contributing | BM Bakery              | 1953       |
| 104 Church Street   | Non-Contributing | Ron Sneed, PA          | 1940       |
| 101 Church Street   | Non-Contributing | United Methodist       | 1920; 1960 |
| 208 W. State Street | Non-Contributing | Harwood Funeral Home   | 1941; 1943 |

**Dougherty Heights Historic District – 1/14/2011**

| <b>Address</b>    | <b>Contributing/Non-Contributing</b>                         | <b>PIN #</b> | <b>Year Constructed</b> |
|-------------------|--------------------------------------------------------------|--------------|-------------------------|
| 108 Church Street | Contributing (house)<br>Non-Contributing Structure (carport) | 0619-26-9249 | 1952<br>1985            |

**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

|                     |                                                                                                          |              |                      |
|---------------------|----------------------------------------------------------------------------------------------------------|--------------|----------------------|
| 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)<br>Contributing Building (garage)                                          | 0619-26-7560 | 1920<br>1920         |
| 118 Church Street   | Contributing Building (house)<br>Non-Contributing Structure (garage)                                     | 0619-26-7526 | 1915;2000<br>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)<br>Non-Contributing Building (garage)                                      | 0619-27-5023 | 1916<br>2004         |
| 136 Church Street   | Contributing Building (house)<br>Contributing Building (garage)                                          | 0619-27-5123 | 1920<br>1945         |
| 109 Church Street   | Contributing Building (house)                                                                            | 0619-26-7104 | 1915                 |
| 111 Church Street   | Contributing Building (house)<br>Non-Contributing Structure (carport)                                    | 0619-26-7225 | 1915<br>1990         |
| 113 Church Street   | Contributing Building (house)                                                                            | 0619-26-6380 | 1920                 |
| 115 Church Street   | Contributing Building (house)<br>Non-Contributing Building (shed)                                        | 0619-26-6335 | 1913<br>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)<br>Contributing Building (garage)                                          | 0619-26-4580 | 1950<br>1955         |
| 123 Church Street   | Non-Contributing Building (house)<br>Contributing Building (apartment)                                   | 0619-26-4557 | 1920;2000<br>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)<br>Non-Contributing Building (shed)<br>Non-Contributing Building (carport) | 0619-27-3130 | 1927<br>1995<br>1995 |
| 213 Church Street   | Contributing Building (house)                                                                            | 0619-27-3137 | 1954                 |
| 100 Connally Street | Contributing Building (house)<br>Contributing Building (garage)                                          | 0619-26-2756 | 1925<br>1925         |
| 102 Connally Street | Contributing Building (house)                                                                            | 0619-26-1772 | 1911                 |
| 106 Connally Street | Contributing Building (house)<br>Non-Contributing Building (garage)                                      | 0619-26-0684 | 1905<br>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)<br>Contributing Building (shed)<br>Non-Contributing Building (garage)      | 0619-26-3621 | 1922<br>1930<br>1990 |
| 111 Connally Street | Contributing Building (house)<br>Non-Contributing Structure (pool)                                       | 0619-16-9279 | 1956; 2005<br>1980   |

**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

|                       |                                                                                                                                               |              |                                                               |
|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|--------------|---------------------------------------------------------------|
| 132 N. Dougherty St.  | Contributing Building (house)<br>Non-Contributing Structure (shed)<br>Non-Contributing Structure (pool)<br>Non-Contributing Building (garage) | 0619-26-4311 | 1900 & 1991<br>Early 20 <sup>th</sup> century<br>1991<br>2010 |
| 136 N. Dougherty St.  | Contributing Building (house)<br>Non-Contributing Building (garage)                                                                           | 0619-26-2478 | 1897; 1940; 1985<br>1940                                      |
| 305 N. Dougherty St.  | Contributing Building (house)<br>Contributing Building (garage)                                                                               | 0619-26-1341 | 1920<br>1932                                                  |
| 309 N. Dougherty St.  | Contributing Building (house)<br>Non-Contributing Building (garage)<br>Non-Contributing Building (shed)<br>Non-Contributing Structure (pool)  | 0619-26-0389 | 1912; 2005<br>1970<br>1980<br>1980                            |
| 101 Laurel Circle Dr. | Contributing Building (house)                                                                                                                 | 0619-27-5185 | 1929                                                          |
| 204 New Bern Avenue   | Contributing Building (house)<br>Non-Contributing Structure (shed)                                                                            | 0619-25-0845 | 1940<br>1980                                                  |
| 300 New Bern Avenue   | Non-Contributing Building (house)<br>Contributing Building (garage)                                                                           | 0619-15-9968 | 1952; 2001<br>1952                                            |
| 304 New Bern Avenue   | Non-Contributing Building (house)<br>Non-Contributing Building (garage)<br>Non-Contributing Structure (pool)                                  | 0619-16-9110 | 1940; 2005<br>2005<br>1980                                    |
| 306 New Bern Avenue   | Contributing Building (house)                                                                                                                 | 0619-16-8233 | 1940                                                          |
| 203 New Bern Avenue   | Contributing Building (apartments)                                                                                                            | 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)<br>Non-Contributing Building (garage)                                                                           | 0619-15-7854 | 1936<br>1980                                                  |
| 219 New Bern Avenue   | Contributing Building (house)<br>Contributing Building (garage)                                                                               | 0619-16-7033 | 1907; 1940<br>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)<br>Non-Contributing Structure (shelter)<br>Non-contributing Building (shed)                                 | 0619-26-1954 | 1949; 2000<br>1995<br>1995                                    |

**South Montreat Road Historic District – 12/27/2010**

| <b><u>Address</u></b> | <b><u>Contributing/Non-Contributing</u></b>                     | <b><u>PIN #</u></b> | <b><u>Year Constructed</u></b> |
|-----------------------|-----------------------------------------------------------------|---------------------|--------------------------------|
| 201 Montreat Road     | Contributing Building (house)<br>Contributing Building (garage) | 0619-27-1296        | 1922<br>1958                   |

**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

|                   |                                                                                                             |              |                      |
|-------------------|-------------------------------------------------------------------------------------------------------------|--------------|----------------------|
| 203 Montreat Road | Contributing Building (house)<br>Contributing Building (shed)                                               | 0619-27-8303 | 1920<br>1945         |
| 205 Montreat Road | Contributing Building (house)<br>Non-Contributing Building (apartment)<br>Non-Contributing Structure (shed) | 0619-27-8420 | 1920<br>1995<br>1995 |
| 301 Montreat Road | Contributing Building (house)<br>Non-Contributing Structure (carport)                                       | 0619-27-8592 | 1945<br>2007         |
| 303 Montreat Road | Contributing Building (house)                                                                               | 0619-27-9611 | 1900                 |
| 305 Montreat Road | Contributing Building (house)<br>Contributing Building (garage)                                             | 0619-27-9698 | 1945<br>1960         |
| 307 Montreat Road | Contributing Building (house)<br>Non-Contributing Building (garage)                                         | 0619-37-0706 | 1920<br>1990         |
| 309 Montreat Road | Non-Contributing Building (house)                                                                           | 0619-37-0825 | 1980                 |
| 311 Montreat Road | Contributing Building (house)<br>Contributing Building (cottage)<br>Non-Contributing Structure (carport)    | 0619-37-0985 | 1920<br>1930<br>1990 |
| 401 Montreat Road | Contributing Building (house)<br>Contributing Building (cottage)                                            | 0619-38-1038 | 1920<br>1920         |
| 403 Montreat Road | Contributing Building (house)<br>Contributing Building (garage)                                             | 0619-38-1135 | 1915<br>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)<br>Non-Contributing Building (shed)                                           | 0619-38-2517 | 1920<br>1995         |
| 130 Montreat Road | Contributing Building (church)<br>Contributing Building (house)                                             | 0619-37-1362 | 1945 & 1957<br>1920  |
| 200 Montreat Road | Contributing Building (house)<br>Contributing Building (garage)<br>Non-Contributing Building (garage)       | 0619-37-1675 | 1930<br>1930<br>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 (apartments)                                                                          | 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)<br>Contributing Building (garage)                                             | 0619-38-1860 | 1940<br>1940         |

**National Historic Designated Landmarks**

| Name                                      | Address            | Date       |
|-------------------------------------------|--------------------|------------|
| Black Mountain College Historic District* | 375 Lake Eden Road | 10/05/1982 |



**BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION**

|                                        |                              |            |
|----------------------------------------|------------------------------|------------|
| 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 A.M.E. Zion Church       | 300 Cragmont Road            | 04/30/2009 |

\*not inside city limits of Black Mountain