# Town of Black Mountain Historic Design Principles and Standards




*Downtown Black Mountain during the 1930s*

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Adopted by the Town of Black Mountain Historic Preservation Commission on ???.

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# TABLE OF CONTENTS


I. Introduction
- Black Mountain Historic Preservation Commission District
- Certificate of Appropriateness Applications
- Levels of Review
- The Design Review Process
- Applying the Standards
- Key Terminology
- Secretary of the Interior's Standards for Rehabilitation
- Sustainability and Preservation

II. District Setting
- Site Features
- Public Right-of-Way
- Fences and Walls
- Walkways and Off-Street Parking
- Garages and Accessory Structures
- Exterior Lighting
- Signage

III. Building Materials
- Wood
- Masonry
- Architectural Metals
- Paint

IV. Exterior Changes
- Roofs, Gutters, and Chimneys
- Foundations
- Exterior Walls, Trim, and Ornamentation
- Windows and Shutters
- Exterior Doors
- Porches, Entrances, and Balconies
- Commercial Storefronts
- Accessibility and Life Safety Considerations
- Sustainability and Energy Efficiency
- Disaster Preparedness and Planning

V. New Construction
- Setback, Spacing, and Orientation
- Building Scale, Proportion, and Form
- Roof Form, Materials, and Details
- Building Materials and Architectural Details
- Doors and Windows
- Porches and Entrances
- Garages, Carports, and Accessory Structures

Additions
Dormer Additions
Decks and Patios

VI. Demolition and Relocation
Demolition
Relocation

VII. Appendix
Resources
Glossary of Architectural Styles
Glossary of Architectural Terms
Lead Paint Identification and Abatement
Suggested Plantings
Architectural Survey
Historic District Map
Resilience Standards*

# I. INTRODUCTION

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 district. 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 business have come and gone, but very little change was made to the 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 Historic Register of Historic Places.

The Town of Black Mountain established the downtown Historic District in 2004.

The purpose of local historic district designation and regulation is to preserve the historical character of architectural fabric of Black Mountain's historic district for the benefit of present and future generations. Through historic district overlay zoning, Black Mountain's local historic district is protected from unmanaged change by a design review process that is based on these Design Principles and Standards. The role of the Design Principles and Standards is twofold:

1. They provide guidance to property owners within Black Mountain's local historic district as they plan exterior changes – including maintenance, alterations, additions, and new construction – to ensure that changes maintain, and do not detract from, the special character of the district.
2. They also provide specific standards to guide the Black Mountain Historic Preservation Commission and the Town of Black Mountain Planning and Development staff in determining congruity with the special character of the district when considering Certificates of Appropriateness (COA) applications for proposed new construction, alterations, additions, moving, and demolition.

The intent of these Design Principles and Standards is not to prevent physical change, but to

manage change by encouraging the retention and restoration of historic structures, materials, and exterior features and by guiding the design of new construction, alterations, additions, and building relocations within the district, to ensure that the special character and "sense of place" that existing within the district is maintained.

The Design Principles and Standards are organized with a consistent format in order to produce a document that is both easy to read and allows for individual sections to stand alone. Each section includes principles in narrative form providing context and explanations. These are followed by specific enumerated Standards, listed on a separate standards page, that the Commission will apply, when relevant, when making COA decisions.

The Design Standards prioritize the following principles:

- Maintain existing features and materials whenever possible.
- Repair, when necessary, with like materials.
- Replace only when repair is not possible.
- Utilize substitute materials only when like materials are not available and when the substitute material can be made to visually replicate the original material.
- Design additions and new construction to be congruous with and subordinate to the historic building(s) in scale, spacing, setback, design, and materials.
- Avoid the removal of historic materials and the demolition and/or relocation of historic buildings.
- Avoid the application of building features or construction of new buildings that would present a false historic narrative.

In addition to outlining the Design Principles and Standards themselves, this document also includes an outline of the COA application and review process; information about the interrelationship of preservation, sustainability, and economics; glossaries that identify architectural styles and vocabulary; suggested plantings; and other resources and information about historic preservation.

## AUTHORITY OF HISTORIC DISTRICTS AND DESIGN STANDARDS

The designation of Local Historic Districts is allowed by North Carolina General Statute 160D-940-951, 160D-102, 160D-303, and 160D-404(c) which reads in part:

> Any local government may, as part of a zoning regulation adopted pursuant to Article 7 of this Chapter or as a development regulation enacted or amended pursuant to Article 6 of this Chapter, designate and from time to time amend on or more historic districts within the area subject to the regulation. Historic districts established pursuant to this Part shall consist of areas that are deemed to be of special significance in terms of their history, prehistory, architecture, or culture and to possess integrity of design, settings, materials, feeling, and association.
>
> Such development regulation may treat historic districts either as a separate use district classification or as districts that overlay other zoning districts. Where historic districts are designated as separate use districts, the zoning regulation may include as uses by right or as special use those uses found by the preservation commission to have existed during the

period sought to be restored or preserved or to be compatible with the restoration or preservation of the district (Section 160D-944(a)).

## HISTORIC DISTRICT AS AN OVERLAY ZONING DISTRICT

To preserve the district's historic character, the Town uses overlay zoning. An overlay zone creates a district in which different requirements are imposed on certain properties within one or more underlying general use districts. Within an overlay district, the standards of both the underlying zoning and the overlay district apply. Thus, all work done on properties within Black Mountain's historic district requiring a COA must adhere both to the regulations associated within the underlying zoning and satisfy the congruity standards based on the Commission's application of these Design Standards. Therefore, projects that may be permissible in other parts of town that share the same underlying zoning might not be permissible in the historic district.

# TOWN OF BLACK MOUNTAIN HISTORIC PRESERVATION COMMISSION

## BENEFITS TO AND RESPONSIBILITIES OF PROPERTY OWNERS

Property owners within the historic district benefit in a number of ways including protection from uncontrolled change, technical assistance for proposed alterations, and a provide of ownership in these distinctive areas. Further, studies indicate that the conservation and preservation of historic districts stabilized and increased property values in their areas and strengthened the overall economy of the Town and State. For these reasons, property owners, as stewards of Black Mountain's unique cultural and architectural heritage, have a responsibility to maintain and protect the building and site features within the district for future generations. Thus, any changes made to the exterior of the property, including both the buildings and the site, require a COA from Town Staff or the Black Mountain Historic Preservation Commission. Failure to obtain a COA is a violation of Black Mountain's Land Use Code and is subject to fines.

## RESPONSIBILITIES OF THE HISTORIC PRESERVATION COMMISSION

The Black Mountain Historic Preservation Commission, created by the Black Mountain Town Council in 2004, is charged with the task of maintaining and enhancing the character of the local historic district. They are supported in this task by Town Staff. The Commission and Town Staff accomplish this, in part, by reviewing COA applications to ensure that proposed changes to buildings and sites are consistent with the special character of the historic districts and adhere to the Design Principles and Standards presented in this document and by carrying out its other duties and responsibilities as directed by the Town Council.

The Commission does not require property owners to make changes to their properties. Its COA review is limited to taking action to prevent the construction, reconstruction, alteration, restoration, moving, or demolition of buildings, structures, appurtenant fixtures, outdoor advertising signs, or other significant features in the district that would be incongruous with the special character of the landmark or district.

Interior alterations, routine maintenance, and minor exterior repairs of any exterior architectural feature that does not involve a change in design, material, or appearance is not subject to the Certificate of Appropriateness review process.

The Historic Preservation Commission is comprised of five members appointed by the Town Council for three-year terms. It is assisted by the Black Mountain Planning and Development Department staff in executing its duties. The Commissioners are all residents of Black Mountain, most of whom demonstrate special interest, experience, or education in architecture, archaeology, history, historic preservation, or other preservation-related fields.

Based upon its established Commission and Town Staff support, Black Mountain qualifies for the Certified Local Government (CLG) program, a federal program that provides advice and funding to state and local historic preservation efforts and that is administered in conjunction with the North Carolina State Historic Preservation Office (SHPO). CLG status benefits the community in a number of ways, including affording eligibility for preservation-related grant opportunities. In North Carolina, the following is required for local government certification:

- Enforce appropriate state or local legislation for the designation and protection of historic districts and properties. The latter is achieved through adoption of Design Principles and Standards and the review of COA applications.
- Establish and adequate and qualified historic preservation commission, with a designated staff liaison. Commission members are required to complete regular training through the State Historic Preservation Office.
- Maintain a system for surveying and inventorying historic properties that is compatible with the statewide survey.
- Provide adequate public participation in the local historic preservation program, including the process of recommending properties for the National Register of Historic Places.
- Satisfactorily perform responsibilities delegated under the 1066 National Historic Preservation Act.

## CERTIFICATE OF APPROPRIATENESS APPLICATIONS

A Certificate of Appropriateness (COA) is required for any change to the exterior of a property, except those classified as Ordinary Maintenance and Repair. Early in the planning process, property owners should review these Design Principles and Standards and contact the Town of Black Mountain Planning and Development Department staff to obtain a copy of a COA application. Typically, a completed COA application will include:

- A written description of the proposed work;
- Architectural drawings and materials specifications;
- Photographs of the existing conditions; and
- A summary of how the proposed work meets the Design Standards.

The applicant bears the burden of proving, through the application, that the proposed changes to form and materials are not incongruous with the special character of the district guided by these Design Principles and Standards. The Commission will use the numbered Standards in this document to evaluate the congruity of proposed alterations. Specific application requirements are outlined in the COA application. Additionally, Town Staff are available to answer questions about what specific information and drawings are required for the COA application and to guide applicants through the COA process.

COA's are issued in the form of a certificate and corresponding letter to the property owner. A COA is valid for 365 calendar days from the date of issuance, or in the case of a certificate for demolition, from the effective date. If the authorized work does not commence within that period, has not been extended by the commission, or has been discontinued for more than 365 days from the date of the issuance, the COA expires. The applicant will then be required to reapply for a new COA before commencing further work.

The COA certificate must be obtained before a building permit can be issued and it must be posted at the building site while the approved work is in progress. Additional permits, such as building permits, may be required for a project. A COA does not supersede other land use and zoning requirements and does not replace requirements for other permits.

## LEVELS OF REVIEW

Exterior changes to properties in Black Mountain's Historic District are separated into three categories: Ordinary Maintenance and Repair, Minor Works/staff-level review, and Major Works/commission-level review. The Design Review Chart on the following pages includes examples of maintenance and repair items that do not require approval, minor works that require Town Staff approval, and exterior changes that require Commission approval. Town Staff can assist property owners in the historic district in determining whether the proposed work is classified as Ordinary Maintenance and Repair, Minor Work, or Major Work.

Ordinary Maintenance and Repair includes cleaning and general repair (for example, painting previously painted surfaces, and repairing or reglazing a window). The standards for Building Materials give guidance on appropriate cleaning techniques for masonry, wood, metal, and painted surfaces, and the Standards for District Siting gives guidance on the maintenance and repair of site features. Regular maintenance and repair does not require a COA.

Minor Works includes two types of changes: 1) In-kind replacement of materials or features, and 2) minor alteration to a site or structure that do not significantly impact the property or the district and are consistent with the Design Standards and the special character of the historic district.

Within the historic district, in-kind replacement means the limited replacement of a feature or surface using the exact same material, design, or appearance. In-kind preplacement must be limited to architectural features or surfaces that have deteriorated beyond repair. The full replacement of architectural features or surfaces including siding, windows, porches, etc. is not appropriate unless the surfaces and features are deteriorated beyond repair. Full replacement must be reviewed and approved by the Commission.

While Minor Works may or may not require a building permit, they do require a COA. Applications for Minor Works must include information regarding the location of changes to be made, including photographs and sketches of site plans where necessary. However, full architectural drawings may not be necessary. The application must also include description (including color, profile, dimensions, and texture) of both existing and proposed materials. manufacturer's specifications, or "such sheets", when available, should be included.

Major Works are significant changes that affect the appearance of a property. These include all changes to the building's architectural features or materials as well as new construction, additions, relocation, and demolition. Major Works require review by the full Historic Preservation Commission to receive a COA. The Commission evaluates applications against the Design Principles and Standards to ensure they are not incongruous with the special character of the district.

Applications must include information necessary for the Commission to fully understand existing conditions and all the proposed changes. Dimensioned architectural drawings including site plans and elevations are required wherever significant alterations to the building or site are proposed. Applications must also include photographs of existing conditions of the building and site, as well as surrounding buildings and properties. The application shall include description (including profile, dimensions, and texture) of both existing and proposed materials. When available, manufacturer's specifications, or "cut sheets", should be included.

To expedite the design review process, Town Staff has been authorized to review and approve COA's for Minor Works. The review is subject to the following General Policies:

1. Delegation to Town Staff is limited to those items specifically listed and subject to conditions enumerated.
2. All approvals by Town Staff shall be reviewed by the Commission at the next meeting.
3. Town Staff shall refer an application to the Commission if any uncertainty exists whether the application meets the Design Standards.
4. No application for a COA may be denied without formal action by the Commission.
5. Delegation is specifically not authorized in connection with any work for which a special permit is required.
6. Town Staff may exempt projects involving ordinary maintenance or repair of any exterior architectural feature that does not involve a change in design, material, or outer appearance thereof. Please contact Town Staff for more information.

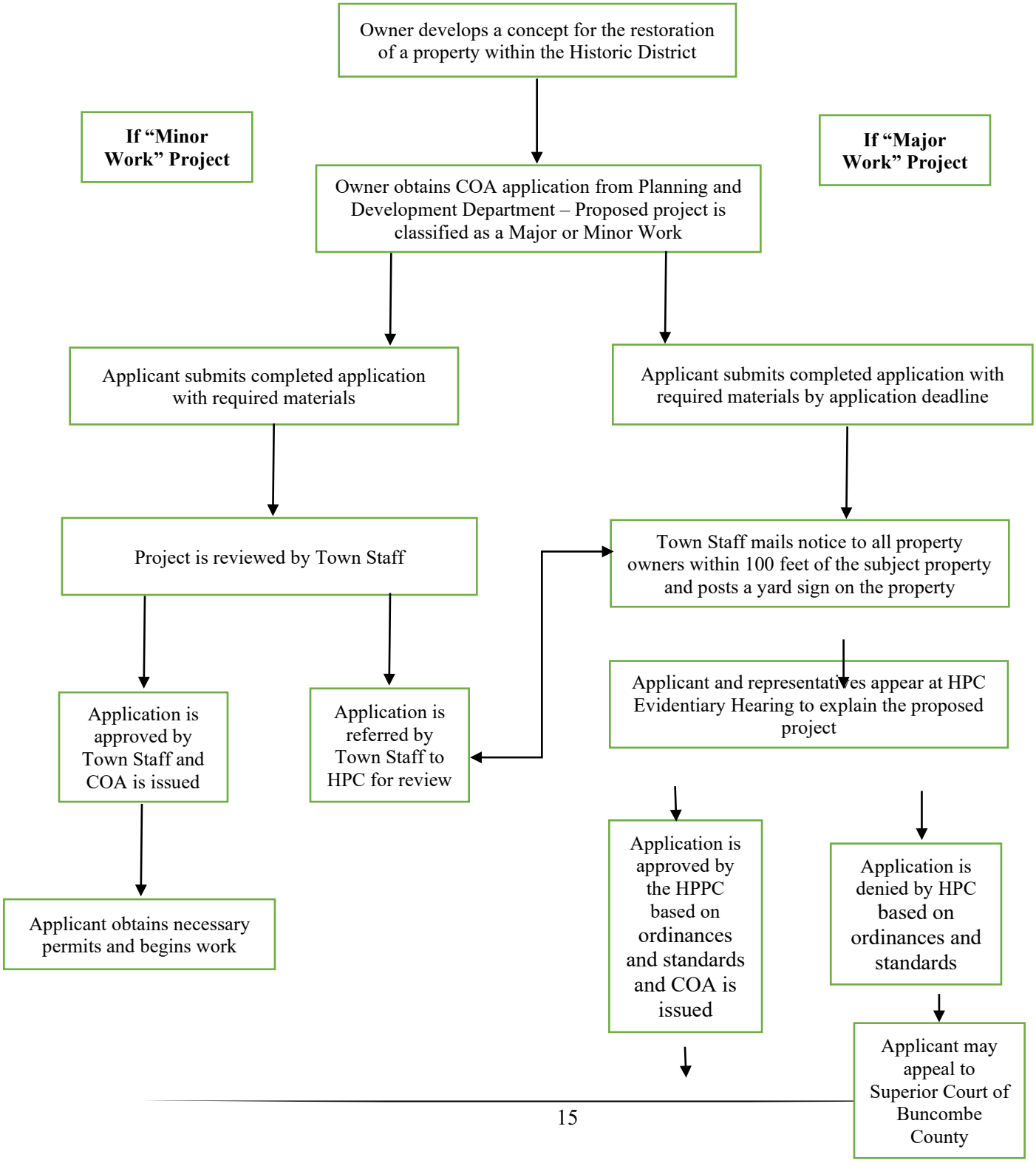
| Scope of Work | Staff | HPC |
|---|---|---|
| Disaster Preparedness and Planning | | X |
| Construction of New Buildings | | X |
| Accessory Buildings | | X |
| Walls and Fences | | |
| Wood fences no more than 6 ft. in height and not visible from the public right-of-way | X | |
| Pet enclosures and wire garden fences | X | |
| Removal of non-historic fences, including those constructed of synthetic materials or chain link | X | |
| Fieldstone or other landscape walls | | X |
| Walkways, Driveways and Off-Street Parking | | |
| Walkways on private property when constructed of brick or gravel | X | |
| New or replacement driveway materials of gravel, concrete, or brick | X | |
| Minor alterations such as maintenance grading or realignment | X | |
| Exterior Lighting | | |
| Removal or installation on non-historic exterior commercial and residential light fixtures made of wood, glass, or metal and installed in traditional locations that do not compromise the architectural integrity of the building | X | |
| Signage | | |
| Signs that do not require a sign permit | X | |
| Foundations | | |
| Foundation-level windows on non-street facing facades | X | |
| Roofs, Gutters, and Chimneys | | |
| Roofing materials replaced in-kind | X | |
| Gutters and downspouts matching the trim, as long as not significant architectural features are removed or obscured | X | |
| Unpainted copper gutters and downspouts as long as no significant features are removed or obscured | X | |
| Removal of non-historic rear chimneys that are not visible from the street | X | |
| Reconstruction of missing portions of historic chimneys based on | X | |

| | | |
|---|---|---|
| photographic or physical evidence | | |
| **Porches, Entrances and Balconies** | | |
| Stairs or steps limited in height to no more than three (3) steps that do not require a handrail on side and rear elevations | X | |
| **Exterior Walls, Trim and Ornamentation** | | |
| Removal of non-original siding material (less than 50 years) when the original siding is a natural material and is to be restored. Staff may approve the restoration of original materials as long as no more than 25% of the materials require replacement in-kind. If, after removal, it is determined that more than 25% of siding and/or trim must be restored, HPC review is required | X | |
| **Addition of Dormers** | | X |
| **Windows and Shutters** | | |
| Replacement of original wood windows with matching materials and design when the original wood window is deteriorated beyond repair | X | |
| Replacement of non-historic windows matching the material, design, and muntin configuration of the original. In-kind replacement of vinyl windows is not permitted. | X | |
| **Exterior Doors** | | |
| Replacement of original wood doors with matching materials and design when the original wood is deteriorated beyond repair | X | |
| Replacement of non-historic doors matching the material and design of the original. In-kind replacement of vinyl doors is not permitted. | X | |
| **Commercial Storefronts** | | |
| New storefronts | | X |
| Awnings made of traditional materials such as canvas, fabric, or metal | X | |
| **Accessibility and Life Safety Concerns** | | |
| Accessibility ramps not visible from the street and constructed of traditional materials so long as the new ramp does not require removal of historic building materials or features | X | |
| **Sustainability and Energy Efficiency** | | |
| Window AC units | X | |
| Removal of satellite dishes | X | |
| Mechanical equipment, such as HVAC units and generators, located in rear or side yards not visible from the street and screened by vegetation or fences | X | |
| Solar panels | | X |
| Removal of non-historic storm windows and doors | X | |
| Vents at the foundation level on non-street facing facades | X | |
| Installation of storm windows and doors made of painted wood or painted/powder-coated/baked enamel metal with clear glass that are full height, or where the divisions match the glazing pattern of the associated window or door | X | |
| **Decks and Patios** | | |
| Patios constructed of natural stone or brick located in rear and side yards. (This includes brick retaining walls not exceeding 3 feet in height surrounding the patio.) | X | |
| Poured concrete patios that are not visible from the street | X | |
| Decks on rear or side when less than 10% would be visible from the street | X | |

| | | |
|---|---|---|
| Minor projects that do not require building permits because of cost or because they involve non-structural changes | X | |
| Additions | | X |
| Demolition of Existing buildings | | |
| Demolition of existing accessory buildings less than 50 years of age and constructed outside the period of significance, as identified by the National Register | x | |
| Items Not Regulated | | |
| Little Free Libraries | | |
| Security cameras | | |
| Mailboxes | | |
| Changes to Certificate of Appropriateness | | |
| Any changes that fall within Town Staff's approval authority as outlined in the table | X | |
| Minor changes not previously approved by the Commission on site plans or minor changes to elevations not visible from the street. Any minor changes should not significantly alter the design, materials, scale, massing, or overall appearance of the site or structure as shown on the HPC approved plans. | X | |
| Changes deemed by Town Staff to not be substantial in nature | X | |
| Renewal of Certificate of Appropriateness | | |
| Renewal of an expiring COA where no change to approved plans is being proposed, and there has been no change to circumstances under which the certificate was initially approved. | X | |

## THE DESIGN REVIEW PROCESS

The Town Staff and the Black Mountain Historic Preservation Commission review completed applications and issue Certificates of Appropriateness for changes that meet the Design Principles and Standards in this document. The design review process provides for the timely review of proposed exterior changes and must be completed before any regulated work is begun.



Applicant obtains necessary permits and begins work

## Minor Works

Completed COA applications, including supporting materials, once submitted to the Black Mountain Planning and Development, are reviewed in the order in which they are received, typically within one week. Black Mountain Planning and Development staff review all applications for in-kind replacement and minor works. Staff reviews applications to ensure that they:

- Are complete,
- Comply with all Town ordinances and codes, and
- Are consistent with the Design Standards outlined in this document.

Staff will evaluate each application against the numbered Standards in this document to ensure that they are not incongruous with the special character of the historic district. Staff includes a summary of all recently approved Minor Works to the Commission at each scheduled meeting.

## Major Works

Completed COA applications, including supporting materials, must be submitted to the Black Mountain Planning and Development Department by the Monday one month prior to the scheduled Wednesday Commission meeting. Town Staff reviews applications to ensure that they are complete and provides notifications of the evidentiary hearing to all property owners within 100 feet of the subject property. A sign indicating the date and time of the hearing is placed on the subject property by Town Staff, and the published meeting agenda includes the project address and application materials.

Whether reviewed by staff or the Commission, action must be taken within the time periods required by Town ordinances and State statutes. Action on most applications for Major Works are decided at the evidentiary hearing on the application. Hearings may be continued for an additional month if more information is required to make a determination. Work may not proceed until the owner has an approved COA.

## Hearings

State statutes and Town ordinances require the Commission to conduct a quasi-judicial evidentiary hearing on proposed Major Works within the local Historic Districts. The Applicant has the burden of proving that the proposed changes are *not incongruous* with the special character of the district, guided by these Design Principles and Standards.

All members of the public are welcome to present sworn testimony during a hearing to inform the Commission's deliberations. The testimony presented should be competent, material, substantial, non-repetitive, and related to the determination of congruity. Only those individuals who have legal standing may participate as a party during the hearing; that is, only parties with standing may do certain things like cross-examine witnesses during the hearing, object to evidence, and appeal a decision. Persons who have standing include, but are not limited to, an applicant before the Commission and a person who will suffer special damages as a result of the COA decision. The

Commission must receive evidence and testimony and make a written decision reciting findings of fact and determination whether the application is incongruous. Every decision must be based on substantial, competent, and material evidence presented.

## Congruity

The Commission's ultimate responsibility is to determine whether the application is incongruous with the special character of the historic district. Congruence is based on *the district as a whole*, not just neighboring properties or uncommon features within the district. Congruity is a contextual standard derived "from the total physical environment of the Historic District." *A-S-P Associates v. City of Raleigh*, 298 N.C. 207 at 222 (1979). The Design Standards provide guidance for the Commission and staff in determining incongruity, which is the legal determination the Commission must make. Each application raises issues unique to the property under consideration and must be reviewed against the incongruity standard. The Commission can only approve applications which propose actions that are not incongruous with the special character of the district and must deny those that are not.

## APPLYING THE STANDARDS

The Commission's jurisdiction extends to all exterior features of a property within a historic district. "Exterior features" shall include the architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building material, the size and scale of the building, and the type and style of all windows, doors, light fixtures, signs, and other appurtenant features (see definition on following page). In the case of outdoor advertising signs, "exterior features" shall be construed to mean the style, material, size, and location of all such signs. Changes are evaluated against the congruity standard guided by the Design Standards outlined in this document, which are meant to minimize the impact of changes to the special character of the district as a whole.

The Design Standards are organized into five sections:

- District Setting
- Building Materials
- Building Features
- New Construction and Additions
- Relocation and Demolition

Each individual topic within these sections includes:

- A narrative overview of the specific topic
- Description and photographs that are specific to Black Mountain
- Preservation guidance and best practices, and
- The enumerated Design Standards against which COA applications are reviewed.

The preservation guidance gives detailed, best-practice advice for applying the Design Standards during project planning. It does this by providing general design and technical recommendations. However, unlike the Design Standards, the preservation guidance is not regulatory in nature.

The Design Standards are not a comprehensive checklist of all of the steps involved in any rehabilitation project. Rather, they focus on the rehabilitation changes that may have a visual consequence. They also do not present a list of specific replacement options that are acceptable for all properties. Structures vary in their architectural details and the extent of their need for rehabilitation. Setting and context also vary by district, and in some cases, by block. The Standards, therefore, propose a process for tailoring a rehabilitation plan to the specific conditions and significant features of each property. The Appendix offers additional information on technical resources, references, and definitions.



## KEY TERMINOLOGY

Key factors considered by the Commission and terminology specific to the Design Principles and Standards are described below.

Appropriate – Suitable or compatible for a particular situation. In many instances, what is appropriate varies by building size, style, setting, and material.

Appurtenant Features – Features that define the design of a building or property including, but not limited to: porches, railings, columns, shutters, steps, fences, attic vents, sidewalks, driveways, garages, carports, outbuildings, gazebos, and arbors.

Architectural Character – The overall appearance of a building as it relates to architectural style, including its construction, form, materials, and ornamentation.

Architectural/Historic Fabric – The physical material of a building, structure, or district – including masonry, wood, and metal – that date from its historic and/or original period of construction.

Architectural Significance – The importance of a particular building, site feature, or structure based on its design, materials, form, style, or workmanship.

Character-Defining Elevations – Those sides of the building that contribute to the special historic, cultural, and aesthetic character of a building. In the case of a historic district, they are those elevations that are visible from the public right-of-way and reinforce the special characteristics for which the historic district was designated.

Character-Defining Features – Those components that in combination define a building as a particular architectural style and give a building or site its historical significance. They include the overall building form, wings, and projecting bays, as well as the roof form and pitch, that give the building its shape. They include materials (wood siding and trim, brick walls, slate roofs, wood windows, etc.) and decorative elements (cornices and brackets, door surrounds, gable vents, and other applied details).

Compatible – Able to exist or occur together without visual conflict.

Congruous – A contextual standard signifying harmony or in keeping with the historic character of the district as a whole, not just neighboring properties or relatively uncommon features within the district (as defined by *A-S-P Associates v. City of Raleigh*, 298 N.C. 207 at 222 (1979).

Contemporary – Reflecting characteristics of the time period under discussion.

Context – The relationship of a building or its elements to its immediate surroundings and the overall district. Context includes elements of the man-made and natural landscape that collectively define the character of the building, site, and district.

Contributing/Non-Contributing – A status or classification assigned to properties withing historic districts listed on the National Register of Historic Places. In those districts – which overlap Town of Black Mountain's local historic district – a contributing building is one that is at least fifty years old at

the time of designation and is without significant exterior alterations. Change to exterior features of all structures in the historic district requires a COA regardless of whether they are designated as contributing or non-contributing to the corresponding National Register historic district.

Design Principle – A fundamental and overarching concept that serves as a foundation for the Design Standards but is, in and of itself, not regulatory.

Design Standard – A regulatory principle used by the Commission and Town Staff to evaluate COA applications and required compliance. Only standards that are applicable to a specific project will be used.

Feasible – Capable of being successfully accomplished within a reasonable time frame, taking into account economic, environmental, technical, legal, and social factors. This term is used in the standards to indicate that while meeting a particular standard in full is usually required, there may be instances in a specific application where it may not be possible to do so. For example, there may be some extremely deteriorated conditions where repairing a feature may not be a reasonable approach. In all cases, the Commission and Town Staff shall make the determination of what is feasible.

False Historical Appearance – The result of applying materials or stylistic features that make a building or structure appear to be older than it is. It also includes the application of architectural details that may be of the appropriate era but were not known to be present on the building historically (i.e., the addition of decorative brackets to porch posts without physical or visual evidence of their previous existence).

Historic Significance – Historic properties that are at least fifty years old and retain sufficient design and material integrity to contribute to the historic significance of the district. A district may be significant for its association with a notable event, person, or time period, or it may be an important example of an architectural style or development pattern.

Immediate Surroundings – All parcels visible from or located within 300 feet in all directions of the subject property, including those on the opposite side of the street.

Incongruous – A contextual standard signifying an exterior feature is not in harmony or in keeping with the historic character of the district due to architectural style, general design, and general arrangement of the exterior of a building or other structure, including the kind and texture of the building material, the size and scale of the building, or the type or style of appurtenant fixtures. (This definition is derived in part from *A-S-P Associates v. City of Raleigh*, 298 N.C. 207 at 222 (1979)).

Integrity – The state of being whole and undivided. It is applied to the physical materials and features of a historic property and their collective ability to convey the historic and/or architectural significance of the property or district. An evaluation of integrity requires an understanding of a property's physical features and how they relate to its significance. The National Register of Historic Places identifies the following seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity, a property will always possess several, and usually maintain most, of these aspects. The degree of historic integrity depends on an evaluation of the differences between the historic and existing elements of a district. A building with high material integrity would not have been altered much over the years.

Rehabilitation – The act or process of making possible a compatible use for a property through

repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural value.

Restoration – The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.

Traditional Materials – Traditional materials are those consistent with construction techniques and architecture of the pre-World War Two era, including brick, masonry, brick or masonry veneer, glass, wood, shingle or stucco. Traditional materials do not include vinyl, plastic, metallic or enameled metallic finishes.

## SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

In 1976, the United States Department of the Interior developed a set of standards for the rehabilitation of historic buildings. These ten national standards, codified in 1995, outline a hierarchy of preservation practices that focus on the maintenance and protection of historic properties, valuing preservation over the repair or replacement of historic features. The standards also address landscape features, site, and setting as well as additions and new construction.

The Secretary of the Interior's Standards for Rehabilitation are the board preservation principles on which the Design Principles and Standards in this document are based. In the rare instance that a particular application includes an element that is not specifically addressed in these Design Principles and Standards, the Secretary's Standards for Rehabilitation will be applied to that part of the application.

The Secretary's Standards, as they are commonly called, are listed below. It should be noted that, although the first standard addresses use, the Commission does not review proposed uses of historic buildings.

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

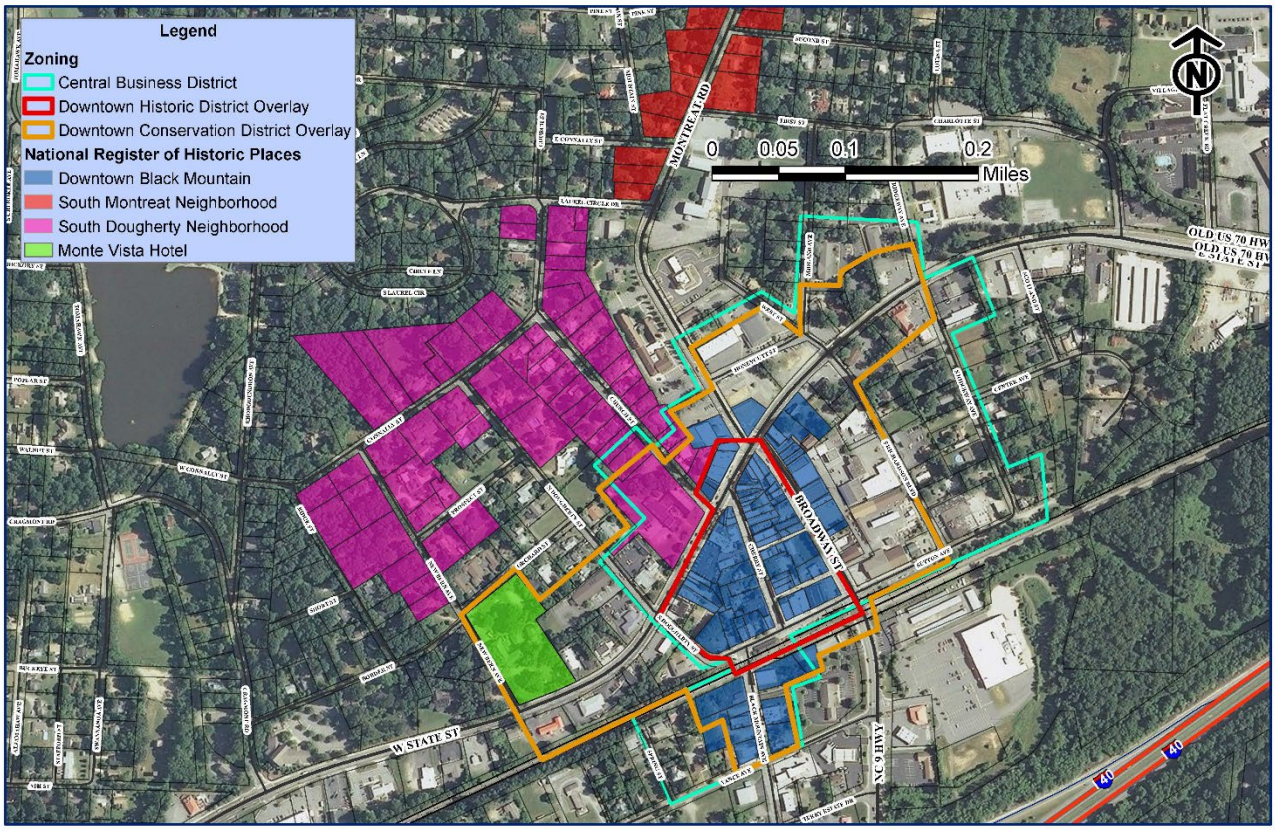
## SUSTAINABILITY AND HISTORIC PRESERVATION

Residents of Black Mountain have a long and admirable history of environmental consciousness and sustainable building practices and lifestyles. Maintaining and enhancing the inherent energy efficiency of historic buildings furthers the stewardship of the natural and built environment by encouraging reuse, community reinvestment, and an appreciation of the town's historic and architectural heritage. When buildings are rehabilitated instead of demolished for new construction, the embodied energy (the materials and energy used to construct the building) is maintained and building materials are kept out of landfills.

In broad terms, both historic preservation and sustainability include using natural and man-made resources wisely, maintaining them, and repairing them when needed. "Reduce, reuse, recycle, and repair," is not just an adage of sustainability, but was common practice during the nineteenth and early-twentieth centuries when Black Mountain's historic district was built. Resources were not as quickly or easily procured, which meant that buildings and materials were constructed to last indefinitely, with property maintenance and small repairs. Additionally, without the availability of complex mechanical systems, historic homes utilized thoughtful siting and design to maximize the natural airflow, heating, and cooling effects of the local climate. Consequently, many homes in Black Mountain's historic districts are inherently sustainable, possessing energy efficient features – operable windows and transoms, vented attics and crawlspaces, deep front porches, and mature shade trees - that require only routine maintenance and repair. The guidance and preservation best practices in this document can assist property owners with preserving and repairing the existing energy efficient features of their homes and installing contemporary technologies in locations that do not compromise the historic integrity of the home, its materials, the streetscape, or the district.

In an effort to provide additional guidance, the National Park Service developed Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings. These guidelines highlight the inherent sustainability of historic buildings and include instruction and best practices for incorporating modern sustainable methods without compromising historic and architectural integrity. They provide a comprehensive and clear framework to assist homeowners regarding planning; maintenance; windows; weatherization and insulation; HVAC and air circulation; solar technology; wind power; roofs; site features and water efficiency; and daylighting.

The Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings can be found at https://www.nps.gov/tps/standards/rehabilitation/guidelines/index.html.




**Map 8-1 Black Mountain Historic Preservation**

# II. DISTRICT SETTING

## 2.0 Site Features: Principles

The mature landscapes found in Black Mountain's historic districts are not static but evolving, and their preservation cannot be accomplished in the same way that buildings are preserved. Collectively, the natural and built features serve as a cohesive backdrop against which to view the architecture of the districts. As such, significant natural site features and plantings – including mature trees, gardens, foundation plantings, hedges, grassy lawns, and street tree canopies – are an essential part of the district setting and should, to the extent practicable, be maintained and preserved.

Districts are characterized by grassy lawns, hedges, shrubs, and plantings along walkways and foundations. Because plants are constantly growing and changing, the current landscape is the result of many years of cultivation and care. Thus, the continued maintenance of character-defining plantings is essential to maintaining the historic character of the district. Plantings are inherently sustainable, providing permeable surface area to absorb rainwater and limit run-off; purifying the air; and providing habitat for a variety of insects, birds, and small wildlife.

Manmade features – including terraces, trellises, and gazebos – illustrate the evolving use of yards and gardens over time. Fences, walls, and walkways, arguably the most significant built resources, are discussed in later sections.

Landscapes are constantly evolving as trees and plants grow, die, and new ones are planted. Further, gardens and yard designs are easily modified, often without significant change to the overall character of the site or district. Consequently, the standards address only significant landscape features and do not apply to minor or seasonal plantings including low plants and flower beds. However, a COA may be required for significant changes to a site plan, including any proposed site work related to new construction or paving. Property owners should contact the Town Staff to determine whether a COA is required for proposed site changes or improvements.

### ACCEPTED PRESERVATION METHODS FOR MAINTAINING NATURAL LANDSCAPES

Routine maintenance of mature trees and plantings, including routine fertilizing, treatment for diseases, and the removal of kudzu, wisteria, and English ivy from tree trunks and limbs is necessary to extend their life cycle. Trees should be pruned or trimmed in a way that encourages the preservation of the district tree canopy and does not drastically change the shape of a tree by "topping" it. Further, mature trees, plantings, and other important site features should be protected from damage, soil compaction, or loss of root area as a result of construction activities.

Replacing diseased or damaged trees and plantings with healthy new specimens that will have a similar height and size canopy as they mature also maintains the character of the districts.

Maintenance of built features should follow the guidance for the specific materials of which it is constructed. Ensuring that water does not collect on built surfaces and that wood surfaces maintain protective coatings is essential to their longevity. The routine maintenance and repair of fences, walls, and walkways is covered in subsequent sections.

### CONSIDERATION FOR INTRODUCING NEW SITE FEATURES

When planning site changes or improvements, it is important to consider the overall district setting and specific site characteristics. New plantings and site features should be selected and located in an effort to maintain or enhance the existing character of the property and district. Additionally, plant materials that are not in keeping with the traditional character of the district or North Carolina's native climate should be avoided. A list of suggested plantings is provided in the Appendix.

While modern, sustainable site features like rain barrels, cisterns, and, in some cases, vegetable gardens were not historically part of the nineteenth and twentieth century landscape, these features can be easily integrated into the historic landscape, if carefully sited. Mechanical equipment, transformers, satellite dishes, dumpsters, and other smaller contemporary site features can usually be located in rear or side yards and screened from view by plantings or fencing. However, the introduction of large manmade contemporary site features, such as playground equipment, small-scale prefabricated sheds, or swimming pools, should only be considered if the site feature can be accommodated in an unobtrusive location that successfully screens its visibility from the street, minimizing its impact on the historic district.

## 2.1 Site Features: Principles

2.1.1 Retain and preserve site features that are important in defining the overall historic character of sites and streetscapes within the historic district. These include, but are not limited to terraces, trellises, and gazebos.

2.1.2 Retain and preserve historic relationships between district buildings, structures, or streetscapes and their site features, including site structures, retaining walls, fences, foundations, driveways, and walkways.

2.1.3 Protect and maintain constructed site features through a program of regular maintenance and repair using accepted preservation methods.

2.1.4 Repair deteriorated or damaged constructed site features, such as terraces, gazebos, trellises, fences, and walls through appropriate methods as outlined in the Standards for Masonry, Wood, Architectural Metals, and Fences and Walls.

2.1.5 Replace deteriorated or missing constructed site features with new features that match the original in material, design, dimension, pattern, detail, texture, and color.

2.1.6 Maintain and protect site features from damage during or as a consequence of site work or new construction.

2.1.7 Introduce new site features to be compatible in scale, design, and materials with the overall historic character of the site and district. Utilize traditional materials in the construction of benches, terraces, gazebos, trellises, fences, and walls.

2.1.8 Introduce contemporary site features – including playground equipment and swimming pools – in locations that do not diminish or compromise the overall character of the site and district, typically in rear yards or other locations not visible from the street.

## 2.2 Public Rights-of-Way: Principles

The buildings and landscapes that make up Black Mountain's historic districts are viewed against the backdrop of the public rights-of-way. While generally considered to be secondary to the buildings, the network of streets, alleys, lanes, sidewalks, and planting strips that links stylistically disparate properties within the districts and that accommodates cars as well as pedestrians contributes in significant ways to the historic character of Black Mountain's historic districts. Elements of the public right-of-way, or streetscape, include the street patterns themselves, walls, sidewalks, rolling topography, necessary lighting, signage, and utilities.

### ACCEPTED PRESERVATION METHODS FOR MAINTAINING THE CHARACTER OF PUBLIC RIGHTS-OF-WAY

Maintaining the functionality of the public rights-of-way while preserving its historic character requires careful attention to retaining historical materials, such as brick gutters and fieldstone walls, as repairs or improvements are made. Where new sidewalk surface is introduced, it is important to avoid a patchwork effect from alternating surface materials along a particular street or block.

The Town of Black Mountain and the North Carolina Department of Transportation are responsible for maintaining streets, curbs, gutters, and public sidewalks in the districts. While pedestrian and vehicular traffic necessitate the regular repaving of public streets, care should be taken to maintain street widths and to minimize the impact of heavy machinery and vibrations on mature trees and historic buildings and site features.

The pedestrian experience can be enhanced by selectively placing lighting, street trees, public art, and street furniture between the curb and building frontage, especially in the commercial corridor. However, as new street furniture, signs, and lights are added or replaced within the public rights-of-way, their selection and siting should be carefully reviewed for compatibility in terms of design, location, materials, color, and scale.

While streetlights, street signs, and power poles have always been a part of the streetscape, the amount of equipment, signage, cables, and utilities located within the public rights-of-way can diminish the historic character of the districts if not carefully monitored. Coordinating the work of various services and utilities, locating utilities and equipment in locations that preserve landscape features and historic building fabric, and screening dumpsters and transformers can help to minimize the visual clutter they bring to the streetscape. Further, underground services should be considered when possible.

## 2.2 Public Rights-of-Way: Standards

2.2.1. Retain and preserve the topography, materials, site features, and street patterns of the rights-of-way and the dimensions of the streets, alleys, sidewalks, and planting strips, that are important in defining the overall historic character of the districts.

2.2.2. Protect and maintain the details, features, and material surfaces of the historic streetscape through a program of regular maintenance and repair using accepted preservation methods.

2.2.3. Repair or replace deteriorated or damaged historic features taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original (or adjacent historic features) in material, design, dimension, configuration, detail, texture, and pattern.

2.2.4. Maintain existing planting strips between the sidewalk and curb. Do not pave over existing planting strips.

2.2.5. Limit signage in the public rights-of-way primarily to signs necessary for traffic and pedestrian safety. Locate signage so it does not obscure historic building or landscape features or compromise the overall historic character of the streetscape.

2.2.6. Introduce new street lighting, as needed, that is compatible in scale, materials, and design with the pedestrian scale and historic character of the historic district.

2.2.7. Locate necessary street furniture, trash receptacles, mailboxes, newspaper racks, and similar elements in locations that do not compromise, but instead complement the historic character of the streetscape. Select benches and other street furniture that are compatible with the historic district in design, scale, and materials.

2.2.8. Minimize the introduction of additional transformers, utility poles, wires, and cables in the public rights-of-way. Seek less intrusive locations for such elements to reduce their impact on the historic streetscape. Consider painting equipment and exposed utilities to complement mounting surfaces or screening them with vegetation to reduce their visibility. Consider the introduction of underground utility lines where feasible.

2.2.9. Do not introduce paving materials, lighting fixtures, or other streetscape elements that predate the historic district that would create a false historical appearance.

## 2.3 Walls and Fences: Principles

Low stone walls are either dry stacked or set in mortar, edge the streetscape, delineate property lines and demarcate boundaries between private lots and the public right-of-way. Where the topography shifts, stone retaining walls accommodate the shift in height between the lawn and sidewalk. Wooden or cast-iron picket fences and pierced brick walls are less common but are also found within the districts. The low height of stone walls and picket fences within the districts give definition to property lines without screening views of the front yards. Consequently, a visually open feel is characteristic of the district streetscapes and should be maintained.

Higher walls and fences are used for more significant grade changes. In some cases, taller wood fences screen mechanical equipment and provide privacy for rear yards.

### ACCEPTED PRESERVATION METHODS FOR MAINTAINING WALLS AND FENCES

It is important to retain low walls and fences that are so characteristic of the districts. Maintenance and repair of existing masonry walls and metal or wood fences should follow the standards for the specific material. In addition, appropriate routine maintenance and repair methods for walls and fences include the following steps:

- Inspect wood, metal, and masonry surfaces and features regularly for signs of water infiltration or damage from moisture, structural failure or fatigue, or settlement.
- Ensure adequate drainage to prevent water from collecting on horizontal surfaces or along foundations.
- Retain space between wood or metal fences and the ground to limit exposure to ground moisture.
- Maintain a sound layer of paint or other protective coating on wood and metal surfaces and features.
- Repoint deteriorated mortar joints to prevent water infiltration.

### CONSIDERATIONS FOR INTRODUCING NEW WALLS OR FENCES:

Traditional materials such as fieldstone and red brick are appropriate for walls, while wood and cast iron are appropriate for front-yard fences within the districts. A careful look at the surrounding properties will help determine what material, height, and type of wall or fence will best maintain the streetscape character. Screening of mechanical equipment or parking areas in rear yards can often be accomplished by a low wall or wood fence complemented by shrubs and other plantings. Picket fences are an option in front or side yards where access must be controlled but where tall solid fencing would interrupt the visual continuity of the streetscape. Chain link or solid privacy fences or walls are inconsistent with the informal, visually open setting of the districts and are not appropriate choices for front and side yards visible from the public right-of-way. However, tall fences, solid privacy fences, and/or light-gauge wire fencing may be appropriate in rear yards where privacy or animal control is desired. Temporary, light-gauge fencing to keep plants and gardens free from animals is acceptable in front and side yards, though should be limited to small garden areas. Contemporary composite wood, modular concrete products, and metal chain link fencing are not characteristic of the districts and should not be introduced where they are visible from the street.

## 2.3 Walls and Fences: Standards

2.3.1. Retain and preserve the materials and decorative and functional features of walls and fences that contribute to the overall historic character of sites within the historic districts. These include, but are not limited to the overall form, materials, patterns, dimensions, textures, configurations, and details.

2.3.2. Protect and maintain the features, materials, surfaces and details of walls and fences through a program of regular maintenance and repair using accepted preservation methods. Refer to the standards for Masonry, Wood, and Architectural Metals.

2.3.3. Repair deteriorated or damaged walls and fences through recognized preservation methods of patching, splicing, consolidating, and reinforcing. When possible, salvage original materials from a less prominent location to patch more prominent parts of the wall or fence.

2.3.4. Replace in kind any part of a wall or fence that is too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original in material, design, dimension, configuration, detail, texture, and pattern.

2.3.5. If a historic wall or fence is completely missing, or if deterioration necessitates its replacement, replace it to match the original in material, design, dimension, pattern, detail, texture, and color, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, scale, and detail with the building, site, and district.

2.3.6. Site new walls and fences in configurations and locations that are compatible with the character of the building, site, and district and consistent with the location and height of corner walls and fences in the district.

2.3.7. Construct new walls using traditional materials and designs that are compatible in configuration, height, material, scale, and detail with the character of the building, site, and district.

a. Walls in front and side yards should generally not exceed 30” and should be constructed of red brick or fieldstone.

b. Walls constructed of cut stone, bare concrete bloc, or thin stone veneers applied to concrete or other structural block are not appropriate in locations visible from the street.

2.3.8. Construct new front- and side-yard fences using traditional materials and designs that are compatible in configuration, height, material, scale, and detail with the character of the building, site, and district.

a. Front- and side-yard fences, in front of the rear corner of the main block of the building, should generally not exceed 30” in height, should be constructed of wood or metal with structural members facing inward to the property, and must be painted or sealed.

b. Temporary, light-gauge wire fencing may be constructed as necessary to keep animals out of gardens, side, and rear yards.

c. Chain link, vinyl, or split rail fences are not appropriate.

2.3.9. Introduce contemporary utilitarian walls and fences in rear yards only when they do not compromise the historic character of the building, site, or district.

a. Wood, composite, or chain link fences exceeding 30" in height should be relegated to rear yards, beginning beyond the rear corner of the main block of the building and should be screened with landscaping materials as much as possible.

b. Sites with significant variations in topography should consider segmented walls and fences that step up and down to follow the topography.

## 2.4 Walkways, Driveways, and Off-Street Parking: Principles

Variations in the size, location, and materials of walkways, driveways, and off-street parking in the district is the result of more than 100 years of development. It also illustrates changing modes of transportation and changes in building usage over time. Nineteenth-century Black Mountain relied on foot traffic and horses. The twentieth-century shift to automobile transportation resulted in significant changes to the landscape of Black Mountain's Historic District. Public streets were widened and paved and sidewalks were paved for ADA access. While foot traffic has remained a common form of transportation, changes continued to be made to the landscape to accommodate the ever-growing number of parked cars.

### CONSIDERATION FOR MAINTAINING EXISTING WALKWAYS AND DRIVEWAYS:

Changes in land use and lifestyle have resulted in an increase of both pedestrian and vehicular traffic in Black Mountain's historic district. For residential properties in the historic district, it is important to retain the informal, harmonious character of existing walkways and driveways.

- Inspect surfaces regularly for signs of structural failure, fatigue, or settlement.
- Ensure that surfaces are properly sloped to divert rainwater along appropriate channels.
- If surfaces deteriorate, replacement in kind or with compatible materials will maintain the visual continuity they provide.

### CONSIDERATIONS FOR INTRODUCING NEW WALKWAYS, DRIVEWAYS, AND PARKING AREAS:

Balancing the need for increased parking with a desire for sustainability, while trying to minimize the impact of changes to the historic district can be especially challenging. The introduction of new walkways and driveways should be carefully considered to ensure compatibility with the siting, spacing, configuration, width, and paving materials of other properties within the district. Widening or expanding driveways and parking areas that are visible from the right-of-way is generally not appropriate. However, if the building lot is large enough, it may be possible to add off-street parking in the rear or side yard, provided that it can be visually screened from adjacent properties and the street. Regardless of the location, new parking areas should not significantly alter the site's proportion of landscaped area to constructed/paved area.

## 2.4 Walkways, Driveways, and Off-Street Parking: Standards

2.4.1. Retain and preserve the features, materials, patterns, dimensions, details, and configuration of walkways, driveways, and off-street parking areas that are important in defining the overall historic character of sites within the historic districts.

2.4.2. Protect and maintain the details, features, materials, and surfaces of character-defining walkways, driveways, and off-street parking areas through a program of regular maintenance and repair using accepted preservation methods.

2.4.3. Repair deteriorated or damaged historic walkways, driveways, and off-street parking areas through recognized preservation methods. Repairs may include selective in-kind replacement of missing or deteriorated portions of a feature, matching the original in material, design, dimension, configuration, detail, texture, and pattern.

2.4.4. If a historic walkway, driveway, or off-street parking area is completely missing, or if deterioration necessitates its replacement, replace it to match the original in material, design, dimension, configuration, detail, texture, and pattern, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, scale, and detail with the overall historic character of the site and district.

2.4.5. Design new walkways, driveways, and off-street parking to conform with the spacing, width, configuration, and materials of character-defining walkways, driveways, and off-street parking areas in the district.

2.4.6. Site new walkways, driveways, and off-street parking areas in locations that are compatible with the character of the building, site, and district – typically to the side and rear of existing buildings – and locate them so the topography of the site and mature trees and other significant site features are not significantly altered, damaged, or lost.

2.4.7. Do not locate driveways or parking areas in locations where the paving will abut the principal building. A planting strip should be retained between historic structures and any new paving in order to minimize damage to the foundation.

2.4.8. Do not locate new off-street parking on a site where the paved area will substantially alter the proportion of the site that is paved versus landscaped.

2.4.9. construct new walkways in traditional materials and designs that are compatible in configuration, material, scale, and detail with the character of the building, site, and district.

a. These include red brick, flagstone, and concrete.

b. Do not use asphalt or contemporary materials that mimic other materials for sidewalks within the historic district.

2.4.10. Construct new driveways and off-street parking areas in traditional materials and designs that are compatible in configuration, material, scale, and detail with the character of the building, site, and district.

a. These include red brick concrete, and asphalt. Consider permeable materials – including brick – or install paving strips or concrete runners to minimize the impervious surface area and thus reduce runoff from the site.

b. Do not use gravel in sizes larger than one-half inch.

2.4.11. Utilize perimeter plantings, trees, shrubbery, hedges, and other landscape features – including low stone walls – to screen new driveways and off-street parking areas visually from the street, to buffer adjacent residential properties from their visual impact, and to reduce the solar heat gain of paves surfaces. Further reduce the visual impact of large parking areas by subdividing them with interior planting medians.

## 2.5 Garages and Accessory Structures: Principles

Outbuildings and accessory structures in the district date to the twentieth century and include storage sheds and other accessory structures.

### CONSIDERATIONS FOR MAINTAINING EXISTING ACCESSORY STRUCTURES:

Like all buildings, the preservation of early accessory structures is dependent on routine maintenance and timely repair of building elements and materials as described in the relevant design standards. Standards on the rehabilitation of specific materials as well as standards for foundations; roofs; exterior walls, trim, and ornamentation; windows and shutters; and exterior doors should be followed when making changes to existing accessory structures. Additionally, appropriate, and routine maintenance repair methods for accessory structures include the following:

- Inspect wood, metal, and masonry surfaces regularly for signs of deterioration due to moisture damage, settlement or structural damage, inspect or fungal infestation, corrosion, or paint failure.
- Ensure that gutters and downspouts are free from debris and that water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.
- Repaint wood and metal surfaces as needed to maintain a sound, protective paint film and to prevent deterioration.
- Use the gentlest effective method to clean surfaces.

While many historic accessory structures mimic the architectural detailing of the primary resource, it is often in a pared-down fashion. The addition of architectural elements not original to the historic building, including decorative doors and windows, porches, and trim, is not appropriate as it misrepresents the history and architectural significance of the building. Likewise, it is not appropriate to install overtly modern elements to visible elevations of accessory structures including modern doors and windows.

## 2.5 Garages & Accessory Structures: Standards

2.5.1 Retain and preserve the material and decorative and functional features of garages and accessory structures that are important in defining the overall historic character of sites within the historic districts. These include, but are not limited to, the overall form, materials, windows, doors, details, and finishes.

2.5.2 Protect and maintain the details, features, materials, and surfaces of garages and accessory structures through a program of regular maintenance and repair using accepted preservation methods.

2.5.3 Repaint garages and accessory structures following the Standards for Paint.

2.5.4 Repair deteriorated or damaged garages and accessory structures through recognized preservation methods of patching, splicing, consolidating, and reinforcing. Repairs may include selected in-kind replacement of missing or deteriorated features and surfaces of garages and accessory structures.

2.5.5 Replace in-kind any feature of a garage or accessory structure that is too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original in material, design, dimension, detail, texture, and finish. Do not remove rather than repair or replace decorative features on a garage or accessory structure. Consider a compatible substitute material only if replacement in-kind is not technically feasible.

2.5.6 If deterioration necessitates the replacement of an entire garage or accessory structure, follow the Standards for Demolition and the Standards for New Construction: Garages and Accessory Structures.

2.5.7 Do not remove or conceal materials or details of historic garages or accessory structures – including wood siding, eaves, windows, and original doors. Do not install vinyl or fiberglass overhead doors on early-twentieth century garages.

2.5.8 Do not introduce features or details to a garage or accessory structure that would create a false historical appearance.

**NOTE:** These standards apply only to existing garages and accessory structures.

The design of new garages and accessory structures must meet the Standards for New Construction: Garages and Accessory Structures

## 2.6 Exterior Lighting: Principles

Exterior lighting is essential for human safety and can be effectively used to highlight and reinforce a building's architectural character or landscape.

Exterior lighting in the district was minimal by today's standards. Commercial lighting was typically limited to a single light illuminating a building sign or a ceiling light within a recessed entrance. In addition to individual site lighting, the historic district is lit by streetlights within the public right-of-way.

### CONSIDERATIONS FOR INTRODUCING NEW EXTERIOR LIGHTING

The need for increased site and street lighting in the twentieth century reflected contemporary concerns with security and safety throughout the historic district, a concern that continues in the twenty first century. However, it is important to meet these demands in ways that do not compromise the historic character or the pedestrian scale of the site or district. Lighting fixtures are visible in the district by day and selective lighting can enhance the architecture of a building and the character of the district by night. However, the installation of new fixtures should always be carefully considered to complement the architecture of the building and should be carefully measured against the increased light pollution and energy expended.

When possible, maintain original lighting fixtures, after ensuring that the wiring is safe and meets modern building codes. When replacing or installing new fixtures, consider the design, materials, size, height, scale, and color of proposed exterior lighting fixtures. The design of fixtures should be in keeping with the character of the site. Period lighting fixtures may be appropriate if they are consistent with the character of the building. However, while reproduction period lighting is available online and in stores, it is generally preferable to install a simple, inconspicuous fixture – like a simple globe fixture – instead of a highly stylized fixture that would create a false sense of history.

The brightness, direction, and color of the proposed light source should also be reviewed. Early gas and electric lights were significantly less bright than we are accustomed to today. Careful placement of fixtures and the installation of low-wattage bulbs can help reduce both light pollution and energy consumption. Low-level lighting in key locations and the use of directional fixtures and downlights can be minimized by the use of timers and motion sensors that control light sources and reduce energy consumption. As a general rule, rather than illuminating an entire area, select fixtures that direct light toward the walkway, path, or steps.

## 2.6 Exterior Lighting: Standards

2.6.1 Retain and preserve exterior lighting fixtures that are important in defining the overall historic character of buildings or sites within the historic district.

2.6.2 Protect and maintain the details, features, materials, and finishes of historic exterior lighting fixtures through a program of regular maintenance and repair using accepted preservation methods.

2.6.3 Repair deteriorated or damaged exterior lighting fixtures through recognized preservation methods for masonry, woods, and architectural metals. Do not replace original light fixtures instead of fixing them.

2.6.4 If a historic exterior lighting fixture is missing or too deteriorated to repair, replace the fixture with one that matches the original in material, design, dimension, pattern, detail, and texture. Or replace it with a new fixture that is compatible in design, scale, material, and finish with the overall historic character of the building, site, and district.

2.6.5 Introduce new exterior lighting fixtures with care so that the overall historic character of the building, site, and district is not compromised or diminished. Select and site new lighting fixtures so their location, orientation, height, brightness, scale, and design are compatible with the historic district and its human scale. Fixtures should emit a white or warm spectrum light; fluorescent, neon, blinking, or colored lighting is not appropriate in the historic district.

2.6.6. Introduce low-level lighting as needed to ensure safety and security. Minimize their impact on the overall historic character of the site by selecting discreet fixtures – such as recessed lights, directional lights, and lights on pedestrian scaled-posts – and installing them in unobtrusive locations.

2.6.7 Introduce lighting on commercial buildings as necessary for pedestrian safety or to illuminate signage. Minimize the impact of lighting and maintain the overall historic character of the site by selecting discreet fixtures – such as recessed lights, directional lights, and lights on pedestrian scaled-posts – and installing them in unobtrusive locations.

2.6.8 Control the direction and range of new lighting so it does not invade adjacent properties. Locate low-level or directional site lighting and motion detectors with care to ensure that light does not invade adjacent properties. Do not introduce bright security lights, floodlights, continuous lighting, or uplighting that over-illuminates the facades.

2.6.9 Do not introduce period lighting fixtures that are stylistically incompatible with the building or that are from an era that predates the building and would create a false historical appearance.

2.6.10 If using LED lighting, bulbs shall be a warm white.

## 2.7 Signage: Principles

Signage plays an important way-finding role in Black Mountain's historic district. Signs are functional – used to direct, identify, educate, and promote – but are also decorative elements that contribute to the unique character and visual qualities of the historic district. Appropriately located and detailed signage can enhance the streetscape, the district, and the pedestrian experience. Conversely, inappropriately placed signs obscure historic features, create visual clutter, and disrupt the harmony of the streetscape.

Within the historic district, a variety of signs can be found. Some are incorporated into the building facades while signboards have been attached to others. Signage has also been applied to many awnings and display windows. Signage is essential as it identifies businesses and the goods and services they offer. However, signage should be graphically simple and designed to complement the architecture, color, and textures of the building.

### CONSIDERATIONS FOR INTRODUCING NEW SIGNAGE:

The traditional location above the storefront transom or mid-cornice remains an ideal location for wooden signboards that are sized to fit the storefront area. Awnings and display windows also provide a location where signage might be applied. Consider the compatibility of proposed new signage in terms of size, overall design, legibility of typeface, and color.

## 2.7 Signage: Standards

2.7.1 Retain and preserve historic signs that are important in defining the overall historic character of buildings or sites within the historic districts.

2.7.2 Protect and maintain the details, features, materials and finishes of historic signs through a program of regular maintenance and repair using accepted preservation methods. Ensure that drainage features function properly to divert rainwater from horizontal surfaces and that wood and ferrous metal surfaces have sound paint films.

2.7.3 Repair deteriorated or damaged historic signs and surfaces through recognized preservation methods for the specific feature or material. Repairs may include selective in-kind replacement of missing or deteriorated portions of sign features or materials.

2.7.4 If a historic sign is missing or too deteriorated to repair, replace the sign with one that matches the original in material, design, dimension, pattern, detail, and texture. Or replace it with a new sign that is compatible in design, scale, material, and finish with the overall historic character of the building, site and district.

2.7.5 Introduce new signage with care so that the overall historic character of the building, site, and district is not compromised or diminished. Select and site new signs so their location, orientation, height, scale, design, and finish are compatible with the historic district and its human scale.

2.7.6 Locate wall signs on lintels or within the sign panel on the façade. Do not cover a large portion of the façade or any significant architectural features.

2.7.7 When multiple businesses are operating within a single building façade, provide unifying elements for multiple signs, including coordinating the height, border, font, and material treatments.

2.7.8 Introduce signage or graphics on awnings or windows that are in scale with the feature.

2.7.9 Paint signs directly on the surface of a masonry building only if the masonry has been previously painted and if they meet the other Standards for Masonry and Paint.

2.7.10 Construct new signage (including A-frame signs) out of traditional sign materials, such as wood, stone, or metal. Do not introduce new signage in contemporary materials, such as plastic.

2.7.11 If necessary, light signs in a manner compatible with the historic character and pedestrian scale of the district (See Standards for Exterior Lighting). Do not install internally illuminated signs.

2.7.12 Install new signs with care to prevent damage to historic building fabric. Sign loads should be properly calculated and distributed. Install signs to brick facades with fasteners installed through mortar joints to prevent damage to brick and ensure their removal without damage

to brick.

# III. BUILDING MATERIALS

## 3.1 Wood: Principles

Wood is used for a variety of features from exterior siding and trim to doors, windows, and porch elements including porch decking, ceiling, posts, railings, and skirtboards. The material was popular in the eighteenth and nineteenth centuries because it was easily shaped by sawing, planning, carving, and turning. By the late nineteenth century, technological advances allowed for most wood building elements to be mass-produced rather than formed on stie, resulting in more standardized woodwork.

Decorative details vary by style, illustrating both the taste and financial resources of the original owner. Queen Anne-style and Neoclassical-style are among the most embellished, while Colonial Revival-style, Craftsman-style, and vernacular housing styles tend to be more restrained in their detailing. Finally, modern and contemporary styles, especially those constructed in the 1980's and 1990's, varies from the earlier styles in the district in that it is typically less ornamental and may have stained wood in lieu of painted surfaces and details.

Exterior wood surfaces and elements can last a century or more with proper maintenance and sound layers of paint or sealants to protect the wood from moisture and ultraviolet light. Because even small amounts of moisture can result in mold, mildew, rot, or other deterioration, surfaces and features should be inspected regularly to ensure they are dry.

### ACCEPTED PRESERVATION METHODS FOR MAINTAINING AND CLEANING WOOD

- Inspect wood surfaces and features regularly for signs of damage from moisture, termites and other insects, and fungi or mildew.

- Ensure surfaces, including porch floors, steps, thresholds, and windowsills are adequately drained to prevent water from collecting on horizontal features or decorative elements.

- Properly caulk or seal vertical wood joints to prevent moisture penetration but do not seal horizontal, lapped siding joints as it traps moisture within the walls.

- Use the gentlest effective method for cleaning painted wood surfaces.

Wood, as a porous material, is susceptible to rot and decay when repeatedly exposed to moisture. Thus, it is essential that wood surfaces are properly sealed and drained to prevent water infiltration. Similarly, mold, fungus, and any vegetal growth, including ivy, are detrimental to wood surfaces and features. Wood is a relatively soft material that must be cleaned gently with low-pressure water, mild detergents, an anti-mildew additive, and natural bristle brushes. Power washing and sandblasting are not appropriate as they can raise the grain of the wood, alter the surface and appearance of the wood, and allow for water infiltration. Consider the use of chemical stripers only if less aggressive methods such as low-pressure washing with detergents and natural bristle brushes are ineffective. The installation of vinyl, aluminum, or other synthetic siding over historic wood surfaces and features

should be avoided as the installation often damages the features and its presence conceals signs of moisture infiltration and deterioration.

## ACCEPTED PRESERVATION METHODS FOR REPAIRING WOOD

- Repair damaged or deteriorated wood using selective in-kind replacement, splicing, patching, or consolidating.

Wood shingles and siding are commercially available in a variety of dimensions and details, making it easy to match historic profiles for small-scale replacements. However, fast-growth new wood is not as resistant to decay as the old-growth wood present on most historic buildings. Therefore, specifying decay-resistant wood and maintaining a protective paint film are two ways to extend the life of new wood features and surfaces. For the repair of decorative wood trim and features that are not easily replicated, consolidation of the deteriorated feature with wood epoxy repair products that both stabilize deteriorated wood and prevent further decay may prove more cost effective than replacement in-kind.

Where water damage is an ongoing concern, the selective replacement of wood trim and details with appropriate substitute materials (including fiber cement board, cellular PVC, or plastic composite trim and siding) may be considered as long as they are painted to match the historic painted wood. Care should be taken when installing substitute materials to ensure that they don't damage adjacent wood surfaces or features. Whenever possible, substitute materials should be fastened to the structure, not adjacent wood or masonry details, and should be placed in locations that allow for existing wood and masonry to continue to expand and contract.

## ACCEPTED PRESERVATION METHODS FOR PAINTING WOOD

- Maintain protective paint films on exterior wood surfaces to prevent damage due to ultraviolet light and moisture.

- Repaint previously painted wood surfaces as necessary to maintain a sound paint film.

- Treat historically unpainted wood features with an environmentally safe chemical preservative to slow decay.

Typically, hand scraping and sanding are necessary prior to repainting. More aggressive techniques, such as the selective use of hot air guns or heat plates, may be necessary if multiple layers of paint are failing. However, because harsh alkaline paint strippers, gas-fire torches, sandblasting, and power washing will permanently damage the wood surface and leave a raised grain surface, these techniques are not appropriate for historic wood features. Consider the use of chemical strippers only if less aggressive methods such as low-pressure washing are ineffective.

## 3.1 Wood: Standards

3.1.1 Retain and preserve wood features and surfaces that are important in defining the overall historic character of buildings or site features within the historic districts. These include, but are not limited to, exterior wood siding, board-and-batten, decorative shingles and sawn work, turned posts and balusters, porch floors and steps, door and window surrounds, cornices and soffits, and rafter tails and brackets.

3.1.2 Retain and preserve the details and finishes of historic wood features and surfaces including paints and coatings.

3.1.3 Protect and maintain wood features and surfaces through a program of regular maintenance and repair using accepted preservation methods.

3.1.4 Clean wood features and surfaces only when necessary, using the gentlest effective method, to remove heavy soiling or in preparation for repairing.

3.1.5 Repair deteriorated or damaged wood features and surfaces through accepted preservation methods, such as patching, splicing, consolidating or otherwise reinforcing the wood. Repairs may include selective in-kind replacement of missing or deteriorated portions of a historic wood feature or surface.

3.1.6 Replace in-kind wood features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, detail, and finish. Consider a compatible substitute material for wood features (including fiber cement board, cellular PVC, or plastic composite) only if replacement in-kind is not technically feasible or there is an ongoing water infiltration problem; the material matches the existing in design, dimension, and detail; and the wood to be replaced is a painted wood to which the finish of the substitute material can be matched.

3.1.7 If a wood feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building or site.

3.1.8 Repaint historically painted wood features and surfaces following the Standards for Paint. Do not paint wood features and surfaces that were not historically painted.

3.1.9 Do not conceal or replace a historic wood feature or surface with a contemporary substitute material such as vinyl or aluminum.

3.1.10 Do not introduce wood features or details to a building that would create a false historical appearance.

## 3.2 Masonry: Principles

Masonry plays a prominent role in the Black Mountain historic district and is utilized throughout the district for both building and landscape features. While red brick and stone are the most common, stucco, concrete, and slate are also present. Red brick is the most prominent building material for commercial buildings in the district, illustrating permanence and stability and reducing the possible spread of fire through the dense urban fabric. Red brick and stone are also used for low walls and paths throughout the district.

Masonry surfaces are generally quite durable and require relatively little maintenance. However, like all building materials, masonry requires a program of routine maintenance and repair to ensure the long-term preservation of the material as well as the structural integrity of the building or landscape features.

### ACCEPTED PRESERVATION METHODS FOR MAINTAINING AND CLEANING MASONRY

- Ensure water does not collect on masonry surfaces and that water drains away from foundations, walls, and piers.

- Ensure masonry is free of vegetation.

- Clean both painted and unpainted masonry surfaces using the gentlest effective method to remove heavy soiling or slow deterioration.

Brick and mortar are naturally porous. Thus, if water is able to collect on or against masonry surfaces, it can penetrate the wall or feature and weaken the mortar as the water expands and contracts during freeze-thaw cycles. Vegetation – including ivy and other vines – if left to grow on masonry surfaces can trap moisture while the penetration of roots further damages mortar. Frequently, masonry surfaces can be adequately cleaned using low-pressure water, natural bristle brushes, and mild detergent; however, stubborn stains or soiling may require a chemical cleaner. Because chemical cleaners may discolor or damage the masonry surface, it is best to pretest any chemical cleaner on an inconspicuous sample area well in advance of cleaning. Chemical cleaners must be neutralized, and the surface thoroughly rinsed afterwards to prevent ongoing chemical reactions. Both water and chemical cleaners introduce moisture into the brick and, thus, should be avoided when there is the possibility of freezing temperatures. Because brick is naturally porous and historic brick in particular tends to be softer, abrasive cleaning techniques, including sandblasting

and high -pressure water blasting, should be avoided as they may damage the fired “skin” of historic brock and result in spalling and structural deterioration.

## ACCEPTED PRESERVATION METHODS FOR REPAIRING MASONRY AND MORTAR

- Inspect masonry for signs of deterioration or damage due to settlement, structural movement, moisture, loose or missing masonry units, deteriorated mortar joints, and vegetation.

- Remove loose or crumbling mortar using hand tools (power tools may overcut the joint and damage the brick or stone), taking care not to damage the masonry units.

- Repair and repoint mortar as needed, matching the original in composition, content, strength, color, texture, and appearance.

- Replicate the profile, width, and finish of the historic mortar joint.

- Inspect stucco for signs of deterioration or evidence that the stucco is separating from the underlying structure.

Over time, the mortar in masonry features will begin to deteriorate, and eventually the mortar joints will need to be repainted with new mortar to prevent moisture from infiltrating the surface. Matching the physical characteristics of the original mortar will preserve the structural integrity of the feature. Use softer, lime-based mortars instead of Portland cement-based mortars, which may result in chipping or cracking of original brick as temperature changes cause the mortar joints to expand the contract. Take time to match the color and visual characteristics of the original mortar to ensure a consistent appearance between original and repaired areas. This can best be achieved by preparing a small test batch of mortar and applying it to a test wall on site.

If individual bricks are missing or so deteriorated that their replacement is warranted, finding new stock, custom-made, or salvaged brick to match the size, color, and texture of the original is often possible. Where stone, slate, or terra cotta require replacement, substitute materials may be acceptable depending on the location of the feature.

## ACCEPTED PRESERVATION METHODS FOR PAINTING MASONRY

- Do not paint previously unpainted brick, stone, or other masonry.

- Repaint previously painted masonry surfaces to maintain a sound paint film.

Painting or applying other coatings (including parging or stucco) to historically unpainted masonry surfaces has both visual and structural consequences. Painting diminishes the inherent color, pattern, and texture of masonry surfaces and features More importantly, brick and mortar are porous materials and covering them with non-porous coatings can trap moisture within the wall, causing deterioration from the inside out. Finally, painting masonry triggers a cycle of repainting/recoating that is far more intensive than the long-term care of unpainted brick or stone. Therefore, it is both historically appropriate and economically wise not to paint unpainted masonry.

If it is necessary to remove paint from a masonry surface, chemical removers are likely necessary. Chemical paint removers need to be tailored to the texture, condition, and hardness of the masonry substitute. Some require the use of a neutralizer following the products' use. Start with the lowest strength product and progress to stronger products, if need be, by creating small test areas. Due to the expense and difficulty of removing paint or other coatings without damaging the underlying masonry, repainting previously painted masonry is the preferred treatment.

For more information see:
NPS Preservation Brief #2
Repointing Mortar Joints in Historic Masonry Buildings

## 3.2 Masonry: Standards

3.2.1 Retain and preserve masonry features and surfaces that are important in defining the overall historic character of buildings or site features within the historic districts. These include, but are not limited to, masonry walls (both building and landscape walls), foundations, chimneys, porch supports, sidewalks and steps, door and window surrounds, and commercial cornices and parapets.

3.2.2 Retain and preserve the details and finishes of historic masonry features and surfaces including bond patterns, tooling, coatings, and colors.

3.2.3 Protect and maintain masonry features and surfaces through a program of regular maintenance and repair using accepted preservation methods.

3.2.4 Clean masonry features and surfaces only when necessary, using the gentlest effective method, to remove heavy soling or to halt deterioration.

3.2.5 Repair deteriorated mortar joints by repointing as necessary, using accepted preservation methods, to prevent moisture infiltration and accelerated structural deterioration. The color, dimension, and tooling of mortar joints must match the original.

3.2.6 Repair deteriorated stucco by removing loose material and patching with new stucco that matches the strength, color, texture, and composition of the original. Do not use commercial caulks or compounds to repair stucco.

3.2.7 Repair deteriorated or damaged masonry features and surfaces through accepted preservation methods for patching, splicing, consolidating, or otherwise reinforcing the masonry. Repairs may include selective, in-kind replacement of missing or deteriorated masonry units.

3.2.8 Replace masonry features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, bond pattern, dimension, detail, texture, color, and finish. Consider a compatible substitute material only if replacement in-kind is not technically or economically feasible.

3.2.9 If a masonry feature is completely missing, replace it to match the historic feature, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, size, scale, and color with the building or site.

3.2.10 Repaint historically painted masonry and stuccoed surfaces following the Standards for Paint.

3.2.11 Do not apply paint or stucco to masonry surfaces that were historically unpainted or uncoated.

3.2.12 Do not apply water repellants or sealants to masonry surfaces, as they may trap moisture, accelerate deterioration, and change the color or texture of the material.

3.2.13 Do not conceal a historic masonry feature or surface with a contemporary substitute material, such as synthetic stucco or artificial siding.

3.2.14 Do not introduce new masonry features or details to a building that would create a false historical appearance.

## 3.3 Architectural Metals: Principles

Architectural metals, including cast and wrought iron, copper, tin, aluminum, steel, and bronze, are all present in Black Mountain's historic district. Standing-seam and pressed-metal roofs, cast iron fences, wrought iron porch posts and railings, pressed metal cornices, and copper flashing are all common. Metal is also used for light fixtures, hardware, and foundation grills and vents. Like masonry and wood, metals are inherently durable and, if well maintained, can last a century or more.

### ACCEPTED PRESERVATION METHODS FOR MAINTAINING AND CLEANING ARCHITECTURAL METALS

- Inspect metal surfaces and features routinely for signs of structural fatigue or failure, moisture damage, corrosion, galvanic action, and paint film failure.

- Clear metal roofs, gutters, and downspouts as necessary to keep them free of debris and leaves.

- Clean metal surfaces and features using the gentlest effective method.

Air pollution, dust, pollen, and human or animal contact all degrade the visual appearance of architectural metals and can accelerate corrosion and decay. The appropriate method for cleaning

architectural metals depends on how malleable, or soft, they are. The abrasive action of a wire brush or hand scraper is appropriate for hard metals such as steel, cast iron, and wrought iron. If these techniques are ineffective, low-pressure grit blasting may also be used to clean hard metals. In contrast, copper, aluminum, brass, zinc, tin, and lead are all soft metals that should be cleaned with non-abrasive cleaners to ensure that their surface texture and appearance is not deformed or destroyed. Non-corrosive chemical cleaners may be used on soft metals, but only after pretesting in an inconspicuous area.

## ACCEPTED PRESERVATION METHODS FOR REPLACING AND REPAINTING ARCHITECTURAL METALS

- Ensure drainage of surfaces is adequate to prevent water from collecting on horizontal surfaces or decorative elements.

- Remove corrosion and prepare metal for repainting using the gentlest effective cleaning method.

- Maintain a protective paint film on ferrous metal surfaces to prevent corrosion.

- Identify the type of metal prior to any treatment or repair in order to minimize galvanic action.

Surface corrosion, or oxidation, of metal surfaces and features is a chemical reaction that typically occurs from exposure to air and the moisture it contains. Copper, bronze, and brass develop a protective green patina through exposure to the elements. Copper is often used for slashing, gutters, and downspouts because it can withstand moisture without needing to be painted or coated. Aluminum and stainless steel are also valued for their resistance to atmospheric corrosion, with aluminum a more economical alternative to copper for flashing and gutters. The inherent finish of all ferrous metals – such as wrought iron, cast iron, and steel – corrodes quickly when exposed to moisture in the atmosphere. Consequently, ferrous metals require a protective paint film to prevent rust from forming. If the paint film deteriorates, any corrosion must be removed, and the ferrous metal surface must be promptly primed with a zinc-based or other rust-inhibiting metal primer to halt deterioration and prevent future corrosion.

Corrosion can also result from galvanic action between two dissimilar metals. For this reason, it is essential to identify the type of metal prior to any treatment or repair. If missing or deteriorated metal surfaces or features require replacement, care must be taken to ensure that compatible metals are used for nails and fasteners. Additionally, asphalt products, including roofing tar, corrode metals and should never be used on metal roofs.

If replacement is necessary, using new or salvaged materials of the same metal is preferable. However, if replacement in-kind is not technically or financially feasible, compatible substitute materials, including fiberglass, wood, or aluminum, may be considered, especially when replacing metal with painted finishes, where the characteristics of the specific metal are not visible.

## 3.3 Architectural Metals: Standards

3.3.1 Retain and preserve architectural meatal features and surfaces that are important in defining the overall historic character of buildings or site features within the historic districts. These include, but are not limited to, metal roofing and flashing, gutters and downspouts, cornices, railings and porch posts, windows and hardware, light fixtures, and fences and gates.

3.3.2 Retain and preserve the details and finishes of architectural metal features and surfaces including paints and coatings.

3.3.3 Protect and maintain architectural metal features and surfaces through a program of regular maintenance and repair using accepted preservation methods. Maintain a sound paint film or coating on corrosive metals.

3.3.4 Clean architectural metals using the gentlest effective method, to remove corrosion or paint buildup prior to repainting or applying protective coatings.

3.3.5 Repair deteriorated or damaged architectural metal features and surfaces through accepted preservation methods, such as patching, soldering, consolidating, or otherwise reinforcing the metal. Repairs may include selective in-kind replacement of missing or deteriorated portions of a historic metal feature or surface.

3.3.6 Replace in-kind architectural metal features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, detail, and finish. Consider a compatible substitute material for metal features (including fiberglass, wood, or aluminum) only if replacement in-kind is not technically feasible and if the metal to be replaced is a painted metal to which the substitute material can be matched.

3.3.7 If an architectural metal feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building or site.

3.3.8 Repaint historically painted metal features and surfaces following the Standards for Paint. Do not paint non-ferrous materials such as copper or bronze that were not historically painted.

3.3.9 Do not conceal a historic metal feature or surface with a contemporary substitute material.

3.3.10 Do not introduce architectural metal features or details to a building or site that would create a false historical appearance.

## 3.4 Paint: Principles

Color – whether applied or inherent to the exterior materials of a building – is an essential visual element of any historic building. The original color scheme generally reflected the tastes of the era and the preferences of the owner. Additionally, paint colors were used to highlight architectural features and enhance certain architectural styles. For example, Queen Anne-style houses were

known for their flamboyant polychromatic color schemes, whereas more subdued, austere palettes were popular for Colonial Revival buildings. The austerity and monumentality of the Neoclassical Revival-style is reinforced by the use of white exteriors with white trim and detailing while Craftsman- and Tudor Revival-style typically utilized neutral colors and deep earth tones, complementing the brick and stonework that is often present. Whatever the architectural style, applying appropriate colors can dramatically enhance the appearance of a building. (See the glossary of architectural styles in the Appendix for more information on appropriate paint colors.)

However, paint color is ephemeral, with the colors of most buildings have changed over time. If property owners are interested in determining the color chronology of a specific building, examination of paint scrapings under a microscope by an architectural conservator can provide accurate information. Another approach is to select paint colors based upon an understanding of what color palettes are appropriate given the building's architectural style and age. Serval books that discuss historic paint are listed in the Published References and historically appropriate paint schemes are included within the Glossary of Architectural Styles, both in the Appendix.

## ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE OF PAINTED SURFACES AND FEATURES

- Inspect painted surfaces regularly for evidence of discoloration, moisture damage, mildew, and dirt buildup.

- Keep painted surfaces free of moisture, vegetation, and fungal and insect infestation.

- Clean painted surfaces routinely to prevent unnecessary repainting, using the gentlest means possible. Ensure that surfaces are clean and dry prior to repainting so the new paint will bond.

Beyond the visual impact of a paint color, paint is primarily a protective film that allows the building to shed water and slows the weathering process. Preservation of most historic wood and metal features and surfaces requires a sound paint film to protect from water infiltration and ultraviolet light. Water, wind, and ultraviolet light severely weaken wood fibers over time and can contribute to the corrosion of some metals.

## ACCEPTED PRESERVATION METHODS FOR THE REPAINTING OF PAINTED SURFACES AND FEATURES

- Remove loose or peeling paint, using the gentlest means possible, down to the first sound layer.

- Prime exposed metal and wood surfaces prior to repainting.

- Maintain a sound paint film on previously painted surfaces by using compatible paint products.

Proper, thorough surface preparation and the quality of paint are essential to the success and longevity of any repainting job to ensure the new paint film bonds to the surface. Any loose or deteriorated paint layers must be removed first, using the gentlest possible method, typically hand

scraping or sanding. Hazardous heating devices such as propane or butane torches, heat plates, and orbital sanders should only be used when paint is so deteriorated that total removal is necessary. Use environmentally safe chemical strippers if necessary to supplement hand scraping, sanding, and thermal devices. Once loose paint is removed and any mildew eliminated, the surface must be clean and dry for repainting. Avoid painting in cold, damp or extreme weather conditions and allow for adequate drying time between coats.

## 3.4 Paint: Standards

3.4.1 Retain and preserve painted features and surfaces that are important in defining the overall historic character of buildings or site features within the historic district.

3.4.2 Retain and preserve the details of intact exterior finishes including stains, paints, lacquers, and decorative finishes.

3.4.3 Protect and maintain historically painted exterior features and surfaces by maintaining a sound paint film using compatible paint coating systems and following property surface preparation.

3.4.4 Clean painted surfaces using the gentlest effective method specific to the substrate material.

3.4.5 In preparation for repainting, remove only deteriorated and peeling paint films down to the first sound paint layer, using the gentlest effective method to prepare the substrate material.

3.4.6 Reapply paints or stains to previously painted or stained exterior surfaces.

3.4.7 Apply opaque solid pigment exterior stains in lieu of paint to porch floors and decks that experience heavy foot traffic.

3.4.8 Do not leave surfaces that were historically painted – including siding, doors, windows, trim, and porch details – unpainted.

3.4.9 Do not paint or coat historically unpainted surfaces including, but not limited to, brick, stone, concrete, copper, and bronze.

# IV. EXTERIOR CHANGES

## 4.1 Roofs, Gutters, & Chimneys: Principles

Roof forms, materials, and features vary widely in the historic district, based largely on the age and style of the building. The roof form and pitch, as well as features – such as dormers, gables, vents, turrets, and chimneys – contribute significantly to the architectural character of any building. Commercial buildings most often have shed or flat roofs concealed behind brick parapets, which are themselves significant features.

The pattern, scale, color, and texture of roofing materials further define the character of the roof. The most common roofing materials in the historic district are asphalt or fiberglass shingles and rubber membranes. In some cases, composition shingles replaced earlier roofing materials, but these and similar tar composite shingles have been in use since the late nineteenth century. Also present in the district are metal roofs, which when well maintained, can last for a century or more. These materials add distinctive pattern and texture to a roof, making their repair and preservation well worth the effort.

The care and maintenance of the roof is critical to the preservation of any building as the roof is the first line of defense against sun, wind, and rain. Roof failures can contribute to water infiltration and the accelerated deterioration of masonry, wood, plaster, paint, and other interior and exterior building materials, which can ultimately lead to structural failure.

### ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE OF ROOFS

- Inspect roofs and roof features regularly for signs of moisture damage, corrosion, structural damage, and pain failure.

- Inspect flashing to ensure watertight joints where roof planes change or are interrupted by features such as chimneys or dormers.

- Inspect roof materials for signs of wear and for damaged or missing units.

- Clean debris from gutters, downspouts, flashing, and roof valleys regularly to ensure adequate drainage of the roof surface, using special care to inspect built-in gutters, which if they are blocked or failing, can result in substantial damage to the roof or trim that encases them.

- Clea metal roofs using the gentlest effective method and repaint as necessary to maintain a sound paint film.

- Maintain adequate ventilation of roof sheathing to prevent moisture damage.

Historic metal roofs are character defining features and, with property maintenance can last 70-100 years or more. Repair of metal roofs can typically be achieved with the use of sealants and specially designed paints that repel water (see Standards for Architectural Metals). However, roofing tar should never be used on metal roofs as it can accelerate the deterioration of the metal.

## ACCEPTED PRESERVATION METHODS FOR THE REPAIR OR REPLACEMENT OF ROOFS

- Replace deteriorated flashing with good quality flashing. Copper, galvanized sheet metal, or aluminum with a baked enamel finish are appropriate flashing materials within the historic district.

- Replace deteriorated roofing to maintain a watertight structure.

- Whenever possible, avoid the construction or installation of new roof features or elements on elevations that are visible from the street.

Widely used by the 1910s, asphalt shingles, with a lifespan of 20-30 years, have typically been replaced many times and an exact match of color or style is not necessary. However, if full replacement of a metal roof is necessary, the color and profile of the historic roof should be matched. Metal roofs have become increasingly popular as a replacement for asphalt shingles, due largely to their longevity and energy efficiency. However, many commercially available metal roofs have a significantly different profile than historic metal roofs with distinctive ribs, patterns, and colors. As such, they are not an appropriate substitute for standing-seam metal, pressed-metal, or asphalt-shingled roof in the historic district. However, a modern metal roof with wide pans that replicates standing seam metal, and matte, neutral-colored finishes may be appropriate. Flat roofs concealed by brick parapets – most common on commercial buildings – were historically covered with metal or “built-up” tar and gravel roofs. For these roofs, not visible except by air, moder rubber or membrane roofs are an appropriate replacement.

It is important to maintain the height, pitches, planes, and features of roofs in the historic district. Significant changes to both the roof form and style should only be introduced on side or rear elevations and only if their scale and design are compatible with the building.

While roofs can provide convenient locations for new mechanical or communication equipment, their installation may compromise the architectural integrity of a historic building, as can the introduction of skylights, solar panels, and other contemporary roof features. Roof locations for such elements should only be considered if they can be located on roof planes not visible from the street and if they will not compromise the historic roof design, damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.

## 4.1 Roofs, Gutters, and Chimneys: Standards

4.1.1 Retain and preserve roof shapes, materials, and decorative and functional features that are important in defining the overall historic character of buildings within the historic district. These include, but are not limited to, roof height, form, shape, pitch, and overhang; roof materials and functional features including shingles, flashing, vents, and gutters; and decorative features including dormers, chimneys, turrets, spires, cupolas, and balustrades.

4.1.2 Protect and maintain the details, features, and surfaces of historic roofs through a program of regular maintenance and repair using accepted preservation methods.

4.1.3 Repair deteriorated or damaged roof features and surfaces through accepted preservation methods for the specific feature or material. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic roof features or materials. Do not patch metal roofs or flashing with tar or asphalt products.

4.1.4 Replace in-kind roof features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, pattern, detail, texture, and color.

4.1.5 If deterioration necessitates the replacement of an entire roof surface, replacement surfaces should match the original in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material (including composite shingle and wide-pan matte-finish metal roofing) only if the replacement material is compatible with the design, size, and scale of the building.

a. Do not replace historic standing-seam, pressed metal, or asphalt-shingled roofs with multi-rib metal roofing.

b. Do not install built-up or rubber roofing in locations that are visible from the street.

4.1.6 If a roof feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence, only if the feature to be replaced coexisted with the features currently on the building. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building.

4.1.7 When possible, locate new roof features and mechanical equipment – including, but not limited to dormers, chimneys, skylights, vents, plumbing stacks, solar collectors, and satellite dishes – on roof slopes where they are not visible from the street or in locations where they will not compromise the historic roof design, damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.

4.1.8 Introduce new gutters and downspouts, as needed, with care so that no architectural features are damaged or lost. Select gutters and downspouts that are painted or coated with a factory finish (unless they are copper) to match the building's trim. Replace half-round gutters and cylindrical downspouts in-kind.

4.1.9 Do not remove or conceal character-defining roof features such as chimneys or chimney pots, dormers, built-in gutters, and vents, especially on a primary or other highly visible elevation.

4.1.10 Do not introduce roof features or details to a building or site that would create a false historical appearance.

## 4.2 Foundations: Principles

Foundations are essential to the structural integrity of buildings in the district and their materials, features, and details contribute to the historic character of the district. Frame buildings from the late-nineteenth and early-twentieth centuries were most often constructed on brick piers. The space between the piers was often infilled later with brick, which was sometimes recessed from the piers, to differentiate it visually. Infilled brick also included pierced-brick or decorative metal or wood grates or vents to provide crawl space ventilation. Brick foundations were historically unpainted, though many have been painted or stuccoed over time.

Early- to mid-twentieth century brick buildings were typically constructed with continuous brick foundations, delimited by a water table – a varying and sometimes projecting, course of brick. Decorative metal or wood vents were frequently incorporated into brick foundation walls to allow for air circulation beneath the structures. By the 1940s, concrete and concrete block foundations were also common.

### ACCEPTED PRESERVATION METHODS FOR MAINTAINING FOUNDATIONS

- Inspect foundations regularly for signs of moisture, insect infestation, vegetation, or structural damage.
- Ensure that mortar joints in masonry foundations are intact.
- Investigate any unusual settling, broken masonry units, or cracking along mortar joints.
- Maintain adequate drainage round foundations, ensuring that gutters and downspouts drain away from the building and the ground itself slopes away from the foundation.
- Maintain adequate ventilation under foundations.
- Ensure that porches and chimneys are properly secured to the foundations.

The care and maintenance of the foundation is critical to the preservation and structural integrity of any building. Foundations must be adequately vented in order to prevent moisture buildup underneath the house and moisture infiltration through the walls above. Ensuring that foundation vents and grates are free of debris, dirt, and vegetation will ensure that moisture does not get trapped under the structure.

While brick pier foundations were historically left open for air to circulate, with the advent of modern heating and air conditioning systems it is often desirable to fill the space between the piers in order to effectively seal the crawlspace. When considering the installation of a brick curtain wall between existing brick or stone piers, the wall should be inset slightly to retain the visual differentiation of the piers.

When considering the introduction of windows or access doors to foundation walls, they should be relegated to side or rear elevations to minimize their impact. Vents should be centered between piers or located beneath first-floor windows to retain the rhythm of the upper-level fenestration.

## 4.2 Foundation: Standards

4.2.1 Retain and preserve foundation materials and decorative and functional features that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, decorative vents, grills, lattice, water tables, and banding.

4.2.2 Protect and maintain the details, features, and surfaces of foundations through a program of regular maintenance and repair using accepted preservation methods.

4.2.3 Repair deteriorated or damaged foundation features and surfaces through accepted preservation methods for the specific feature or material. Repairs may include selective in-kind replacement of missing or deteriorated portions of foundation features or materials.

4.2.4 Replace in-kind foundation features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, pattern, detail, texture, and color.

4.2.5 If deterioration necessitates the replacement of an entire foundation or foundation wall, replacement foundations should match the original in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material (including poured concrete or CMU block) only if replacement in-kind is not technically feasible. When possible, apply a veneer to structural foundation walls to match the original brick or stone, provided the veneer does not project beyond the historic location of the foundation wall.

4.2.6 When infilling between existing brick, stone, or concrete piers, recess the curtain wall (infill) 2" to 4" to maintain the visual prominence of the piers.

4.2.7 Locate new foundation features such as windows, vents, and access doors, on side or rear elevations where they are minimally visible from the street and where they will not compromise the historic foundation design, damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.

4.2.8 Do not apply paint or other coatings, including stucco, to historically unpainted brick and masonry foundations.

4.2.9 Do not remove, conceal, or infill character-defining foundation features such as windows and vents, especially on a primary or other highly visible elevation.

4.2.10 Do not introduce foundation features or details to a building or site that would create a false historical appearance.

## 4.3 Exterior Walls, Trim, and Ornamentation: Principles

The overall form and massing of buildings are defined by the exterior walls. Walls, trim, and ornamentation are also indicators of the age and style of the building. The exterior wall surfaces and materials also serve as a backdrop against which doors, windows, and architectural ornamentation are introduced.

Red brick, stucco, wood shingles, and stone are present and add texture, pattern, scale, and detail to the buildings. Brick and stone buildings feature masonry embellishments, including corbelling at chimneys, cornices and parapets; sill and lintel articulation at door and window openings; horizontal banding; and inset panels with contrasting bond. In some instances, wood trim, cornices, pediments, columns, and balustrades are added to masonry walls and buildings.

Exterior trim and ornamentation vary greatly, reflective of the many architectural styles in the district. Trim includes ornamental details that terminate the edges of roof overhangs, door and window openings, and the corners and gables of walls, porches, and projecting bays and wings.

### ACCEPTED PRESERVATION METHODS FOR MAINTENANCE OF EXTERIOR WALLS, TRIM, AND ORNAMENTATION

- Inspect walls, trim, and ornamentation regularly for signs of moisture damage, settlement, structural damage, corrosion, insect or fungal infestation, and vegetation.

- Ensure that gutters and downspouts are properly functioning so water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.

- Slope wood surfaces, including porch floors, thresholds, and windowsills away from the house to ensure proper drainage.

- Flash and caulk intersections and openings as necessary to avoid water infiltration.

- Retain protective paint or stain coatings that prevent deterioration, repainting as needed to maintain a sound, protective paint film.

- Use the gentlest effective method to clean exterior walls to remove heavy soiling prior to repainting.

Together with the roof, wall surfaces provide the main line of defense against sun, wind, and rain. Wall surfaces, trim, and ornamentation that are located near gutters and downspouts or at the intersection of roofs, porches, and projecting bays are especially vulnerable to water infiltration and damage.

Wood is a very enduring exterior material if it is kept free of excessive moisture and protected from ultraviolet light and rain with a protective coat of paint. Likewise, masonry is an incredibly durable material when properly maintained. The Standards for Wood and Masonry provide additional guidance for maintenance, repair, repainting, and replacement.

## 4.3 Exterior Walls, Trim, and Ornamentation: Standards

4.3.1 Retain and preserve exterior wood and masonry walls, trim, and ornamentation that are important in defining the overall historic character of buildings within the historic districts. These include but are not limited to clapboards, siding, and board-and-batten; corner boards and skirtboards; cornices, brackets, and eaves; shingles, sawn work, and gable vents; columns and railings; doors and windows; floors and steps; and brick corbelling and banding.

4.3.2 Protect and maintain the details, features, and surfaces of historic exterior walls through a program of regular maintenance and repair using accepted preservation methods.

4.3.3 Repair deteriorated or damaged exterior wall features and surfaces through accepted preservation methods for specific feature or material. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic wall features or materials.

4.3.4 Replace in-kind exterior wall features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature or surface. Replacement features and surfaces should match the original in material, design, dimension, pattern, detail, and texture.

4.3.5 If deterioration necessitates the replacement of an entire wall surface, replacement surfaces should match the original in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material only if replacement in-kind is not technically feasible; if repeated deterioration is reasonably expected, or the material is in a location that is not visible from the street.

4.3.6 If an exterior wall feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence, only if the feature to be replaced coexisted with the features currently on the building. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building.

4.3.7 Locate new exterior wall features, such as windows, doors, chimneys, bays, and communication or mechanical equipment, on exterior walls that are not visible from the street or in locations that do not compromise the architectural integrity of the building.

4.3.8 Do not remove or conceal historic exterior wall materials, such as clapboards, shingles brick, or stucco, with contemporary synthetic coatings or substitute sidings including aluminum, vinyl, and other fiber-reinforced cement siding.

4.3.9 Do not remove or conceal historic features and details, such as windows, doors, chimneys, bays, corner boards, wood shingles, brackets, and decorative trim, on exterior walls that are visible from the street.

4.3.10 Do not introduce exterior wall features, details, or surfaces to a building or site that would create a false historical appearance.

## 4.4 Windows and Shutters: Principles

Functional as well as decorative, windows provide ventilation, daylight, and a visual connection between the building interior and exterior. The pattern, detail, and scale of windows contribute significantly to the architectural character of buildings within the historic district. A variety of panes and sash configurations reflect the wide range of architectural styles and reflect changing technologies and style preferences. The most common type of windows are double-hung, wood-sash windows. Earlier windows, from the eighteenth through the mid-nineteenth century, are usually smaller and have more panes. However, by the late nineteenth century windows were generally mass-produced, and improved technologies in glass production allowed for larger panes of glass.

Window location, pattern, shape, size, proportion, and style also varies by architectural style. The use of ornamental leaded, beveled, and stained-glass windows is also common in the district.

Shutters were historically functional, able to be closed to provide additional thermal insulation and protection from sun and wind. However, by the mid-twentieth century, shutters were largely decorative and fixed in place.

## ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE AND CLEANING OF WINDOWS AND SHUTTERS

- Inspect windows and shutters regularly for signs of deterioration due to moisture damage, air infiltration insect or fungal infestation, corrosion, or paint failure.
- Ensure that windowsills are sloped away from the building to prevent water infiltration.
- Use the gentlest effective method to clean window surfaces.
- Weatherstrip windows, recaulk window trim and joinery, and/or install storm windows to increase their energy efficiency.

Properly maintained and repaired historic windows and shutters are both energy efficient and contribute to the historic character of the building and district. As moving units, windows and shutters require regular maintenance to keep them both functional and airtight.

## ACCEPTED PRESERVATION METHODS FOR THE REPAIR AND REPLACEMENT OF WINDOWS AND SHUTTERS

- Reglaze sashes as necessary to prevent air or moisture penetration.
- Repair deteriorated window trim and joinery, using splicing or wood epoxy products.
- Repaint windows and shutters as needed to maintain a sound protective paint film and prevent deterioration.
- Avoid painting within, and when necessary remove paint from, the sash channel to allow sashes to move freely.

Repair is both more appropriate and more cost-effective than replacement. Peeling paint, air infiltration, sticking sashes, and broken panes are all easily repairable measures and do not necessitate removal of historic windows. Where deterioration or damage is more significant, a wood epoxy product can be used to repair the unit and prevent replacement of the entire feature.

In situations where sever deterioration is present, replacement may be necessary, However, it is important to replace only deteriorated element (single sashes or portions of framing) instead of entire window units. Additionally, new sashes should fit the original opening, so the frames and surrounds do not have to be replaced. Although stock wood windows and doors are readily available in a variety of sizes and configurations, it is sometimes necessary to have custom replacement units made by a millwork company. Windows made of vinyl or other synthetic materials, as well as the use of tinted or reflective glazing, are not appropriate in the district.

## CONSIDERATION FOR THE REMOVAL OR ADDITION OF WINDOWS AND SHUTTERS

The rhythm and placement of window openings is usually quite consistent on a historic building. Thus, the removal or introduction of new window openings should be undertaken with care and

limited to side or rear elevations. New window openings should be compatible with the overall design of the building, but the windows need not replicate historic details and patterns exactly. Operable shutters, that serve a functional purpose, or decorative shutters that are among the character-defining features of a building should be maintained. New shutters should be added only if they are typical for the style of building and should be sized to cover the entire window opening, even if they are fixed in place.

## 4.4 Windows and Shutters: Standards

4.4.1 Retain and preserve the materials and the decorative and functional features of windows and shutters that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, fames and hardware; sashes, glass, and muntins; lintels, sills, and surrounds.

4.4.2 Protect and maintain the details, features, and finishes of wood and metal windows and shutters through a program of regular maintenance and repair using accepted preservation methods.

4.4.3 Repair deteriorated or damaged windows and shutters through accepted preservation methods of patching, splicing, consolidating, and reinforcing. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic windows or shutters.

4.4.4 Replace in-kind window details and features that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original in material, design, dimension, configuration, detail, and texture.

3.4.5 If deterioration necessitates the replacement of an entire window, or if a window is completely missing, replacement windows should match the original feature, based upon physical and documentary evidence, in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material (including aluminum-clad wood or fiberglass) only if replacement in-kind is not technically feasible.

4.4.6 If new window openings are necessary, when possible, located them on a side or rear elevation where they are minimally visible from the street, ensuring that they do not damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.

4.4.7 Do not replace deteriorated windows with stock items that do not fill the original openings or install smaller shutters that would not, if closed, cover the window opening.

4.4.8 Do not remove or conceal window openings on street-facing elevations.

4.4.9 Do not remove or conceal materials or details of historic windows and shutters – including, but not limited to beveled glass, art glass, transoms, and decorative trim.

4.4.10 Do not install windows with two-dimensional simulations of pane subdivisions, cush as snap-in muntins. If not true divided light, glazing should have three-dimensional grills affixed to both the interior and exterior of the window and shadow bars between insulated glass panes.

4.4.11 Do not install vinyl and vinyl-clad windows in the historic district.

4.4.12 Do not replace clear glazing with tinted glazing.

4.4.13 Install shutters, whether operable or fixed, where there is physical or documentary evidence of shutters having existed, matching the original shutters in material, design, dimension, pattern, detail, texture, and color. Shutters should be proportional to the opening and all shutters, whether operable or fixed in place, should have operable hardware including hinges and holdbacks.

4.4.14 Install new shutters on buildings only if shutters are compatible with the overall style of the building. Fixed shutters that are smaller than the window openings may be appropriate for post-1945 buildings in the historic district.

4.4.15 Do not introduce window features or details, including shutters, to a building that would create a false historical appearance.

## 4.5 Exterior Doors: Principles

Functional as well as decorative, doors provide access, ventilation, and daylight as well as contribute to the architectural character of the building. Door sizes, and styles, as well as their panel and glazing configurations, vary based on the age and style of the building and collectively reflect the wide range of architectural styles represented throughout the district. Solid paneled doors and doors with fixed glass in the upper portion are most common. Nineteenth-century doors may be paired, or "double-leaf". Many doors are flanked by sidelights and topped with transoms. Ornamental leaded, beveled, etched, and opaque glass is also found on doors, sidelights, and transoms and reflects the style of the building. Commercial buildings may feature aluminum-framed glass doors with full height sidelight and/or transoms. (See the glossary of architectural styles in the Appendix for more information on door patterns and styles associated with particular architectural styles.)

## ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE AND CLEANING OF EXTERIOR DOORS

- Inspect doors and surrounds regularly for signs of deterioration due to moisture damage, air infiltration, insect or fungal infestation, corrosion, or paint failure.
- Ensure that thresholds are sloped away from the building to prevent water infiltration.
- Retain protective paint or stain coatings that prevent deterioration.
- Ensure that door hardware is in good working order.
- Use the gentlest effective method to clean door surfaces and hardware.

Properly maintained and repaired doors are both energy efficient and contribute to the historic character of the building and district. As moving units, doors require regular maintenance to keep them both functional and airtight. Original door hardware can be maintained and cleaned utilizing the Standards for Architectural Metals. Consult the Standards for Wood and Paint for more information on tee maintenance, cleaning, and repair of wood doors.

## ACCEPTED PRESERVATION METHODS FOR THE REPAIR AND REPLACEMENT OF EXTERIOR DOORS

- Reglaze sash and recaulk joinery as necessary to prevent air or moisture penetration.
- Repaint doors as needed to maintain a sound protective paint film.
- Weatherstrip doors and/or install storm doors to increase their energy efficiency.

Repair is both more appropriate and more cost-effective than replacement. Peeling paint, air infiltration, and broken panes are all easily repairable measures and do not necessitate removal of historic doors. If only a small area of a wood door is deteriorated or damaged, a wood epoxy product can be used to repair the unit and prevent replacement of the entire door.

In situations where replacement is necessary, it is important to find new doors that fit the original opening, so the frames and surrounds do not have to be replaced. Although doors are readily

available in a variety of sizes and configurations, it is sometimes necessary to have custom replacement units made by a millwork company. Vinyl, metal, or other synthetic doors are not appropriate in the historic district.

## CONSIDERATIONS FOR THE REMOVAL OR ADDITION OF EXTERIOR DOORS

The rhythm and placement of door openings is usually quite consistent on a historic building. Thus, the removal or introduction of new door openings should be undertaken with care and limited to side or rear elevations. New doors should be compatible with the overall design of the building but need not replicate historic details and patterns exactly.

## 4.5 Exterior Doors: Standards

4.5.1 Retain and preserve materials and the decorative and functional features of exterior doors and entrance features that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, doors; frames and hardware, lintels, and thresholds; and entrance features including sidelights, transoms, and surrounds.

4.5.2 Protect and maintain the details, features, and finishes of exterior doors and entrance features through a program of regular maintenance and repair using accepted preservation methods.

4.5.3 Repair deteriorated or damaged exterior doors and entrance features through accepted preservation methods of patching, splicing, consolidating, and reinforcing. Repairs may include selective in-kind replacement of missing or deteriorated portions of historic doors and entrance features.

4.5.4 Replace in-kind exterior doors and entrance features that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire door or feature. Replacement doors and features should match the original in material, design, dimension, configuration, detail, and texture.

4.5.5 If deterioration necessitates the replacement of an entire door or entrance features, the replacement door or features should match the original in material, design, dimension, pattern, detail, texture, and color. Consider a compatible substitute material (including aluminum-clad wood or fiberglass) only if replacement in-kind is not technically feasible.

4.5.6 If an exterior door or entrance feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence, only if the feature to be replaced coexisted with the features currently on the building. Otherwise, replace it with a new door or feature that is compatible in material, design, size, and scale with the building.

4.5.7 If new doors are necessary, locate them on a side or rear elevation where they are minimally visible from the street, ensuring that they do not damage character-defining features or materials, or otherwise compromise the architectural integrity of the building.

4.5.8 Do not replace deteriorated doors with stock items that do not fill the original openings.

4.5.9 Do not remove or conceal door openings on street-facing elevations.

4.5.10 Do not remove or conceal materials or details of historic doors – including, but not limited to, beveled glass, art glass, sidelights, transoms, and decorative trim.

4.5.11 Do not install new sidelights or transoms with two-dimensional simulations of pane subdivisions, such as snap-in muntins. If not true divided light, glazing should have three-dimensional grills affixed to both the interior and exterior of the window with shadow bars between insulated glass panes.

4.5.12 Do not install vinyl and vinyl-clad sidelights or transoms in the historic district.

4.5.13 Do not introduce exterior doors or entrance features to a building that would create a false historical appearance.

## 4.6 Porches, Entrances, and Balconies: Principles

Porches, entrances, and balconies are among the most prominent features and contribute significantly to the overall historical character of buildings within the historic district. While their stylistic details vary based on the age and style of the building, their functional yet decorative elements typically include columns, balustrades, piers, steps, soffits, beaded board ceilings, and tongue and groove floors.

Like porches, entrances are often detailed with ornamentation coordinated to convey the architectural style of the building.

### ACCEPTED PRESERVATION METHODS FOR THE MAINTENANCE AND CLEANING OF PORCHES, ENTRANCES, AND BALCONIES

- Inspect regularly for signs of deterioration due to moisture damage, settlement or structural damage, insect or fungal infestation, corrosion, or paint failure.
- Ensure that gutters and downspouts on porch roofs are free from debris.
- Ensure adequate drainage of porch floors so water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.
- Use the gentlest effective method to clean surfaces.

Porches, entrances, and balconies play an important role, sheltering occupants from sun, wind, and rain. However, their projecting nature makes porches and balconies especially vulnerable to the elements. Consequently, timely maintenance and repair is critical.

### ACCEPTED PRESERVATION METHODS FOR THE REPAIR OF PORCHES, ENTRANCES, AND BALCONIES

- Caulk vertical wood joints to prevent moisture infiltration.
- Repair structural and decorative elements using the Standards for Masonry, Wood, and Architectural Metals.
- Retain protective paint or stain coatings that prevent deterioration and repaint surfaces as needed to maintain a sound, protective paint film.

Given their functional and architectural importance, every effort should be made to maintain and preserve historic porches, entrances, and balconies. The repair of masonry steps, piers, or foundations for porches and entrances are the same as those outlined in the Standards for Masonry. Likewise, the repair of wood features is parallel to that of exterior walls, trim, and ornamentation and is outlined in the Standards for Wood. Many traditional materials for porches – such as tongue and groove flooring, beaded board, balustrades, and columns – are still readily available, making their replacement in-kind a simple matter. However, replacement of decorative brackets, turned columns, or balusters with a distinctive detail may require custom millwork. Where possible, it is generally preferable and more cost-effective to patch deteriorated portions of distinctive elements with epoxy repair products rather than purse wholesale replacement.

## CONSIDERATION FOR THE REMOVAL OR ADDITION OF PORCHES, ENTRANCES, AND BALCONIES

Front porches, entrances, and balconies are such visually prominent features that it is not appropriate to significantly alter, enclose, or remove them. It may be appropriate to alter or enclose a less prominent rear or side porch, though care must be taken to ensure that original detailing is not damaged or obscured. New porches may be installed on side or rear elevations if their design is compatible with the building design but differentiated from historic porches on the building. Where an earlier porch, entrance, or balcony is missing, it may be appropriate to reinstall the feature based on documentary and/or physical evidence. However, this is only appropriate if the feature to be reinstalled coexisted with other features currently on the building.

## 4.6 Porches, Entrances, and Balconies: Standards

4.6.1 Retain and preserve the materials and decorative and functional features of porches, entrances, and balconies that are important in defining the overall historic character of buildings within the historic districts. These include, but are not limited to, the porch form and configuration; posts, columns, and pilasters; railings and balustrades; brackets, latticework, and friezes; steps, piers, and porch floors.

4.6.2 Protect and maintain the details, features, materials, and surfaces of historic porches, entrances, and balconies through a program of regular maintenance and repair using accepted preservation methods.

4.6.3 Repair deteriorated or damaged porches, entrances, and balconies through accepted preservation methods of patching, splicing, consolidating, and reinforcing. Repairs may include selective in-kind replacement of missing or deteriorated portions of a feature, such as column base or capital.

4.6.4 Replace in-kind any feature or surface, or portion thereof, of a porch, entrance, or balcony that is too deteriorated to repair, taking care to replace only the deteriorate portion rather than the entire feature. Replacement features and surfaces should match the original in material, design, dimensions, configuration, pattern, detail, and texture. Consider a compatible substitute material for wood (including fiber cement board, cellular PVC, or plastic composite trim or siding) only if replacement in-kind is not technically feasible or there is an ongoing water infiltration problem, and the wood to be replaced is a painted wood to which the substitute material can be matched Vinyl is not an appropriate substitute material.

4.6.5 If a porch, entrance, or balcony is completely missing, replace it to match the original feature, based upon physical and documentary evidence, only if the feature to be replaced coexisted with the features currently on the building. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building.

4.6.6 If new porches or entrances are necessary, located them on a side or rear elevation where they are minimally visible from the street, ensuring that they do not damage character-

defining features or materials or otherwise compromise the architectural integrity of the building.

4.6.7 Do not remove or conceal materials or details of historic porches, entrances, and balconies including, but not limited to, columns, balustrades, brackets, pilasters, steps, floors, ceilings, cornices, and trim.

4.6.8 Do not remove, screen, or enclose a porch, entrance, or balcony on a primary, street-facing elevation.

a. Consider screening a porch or balcony on a side or rear elevation only if the design will preserve the historic character of the porch or balcony.

b. Consider enclosing a porch or balcony on rear elevation only if the design will preserve the historic character of the porch or balcony.

4.6.9 Do not replace wood porch floors or steps with wood decking, brick, or concrete.

4.6.10 Do not introduce porch, entrance, or balcony features or details to a building that would create a false historical appearance.

## 4.7 Commercial Storefronts: Principles

Most commercial buildings in the district are two stories tall with a mid-cornice separating the storefront from the upper street façade, which may also be differentiated by a change in building materials. Upper-level windows are typically double-hung, and brick parapets feature decorative brick corbeling.

First-floor-level, street-facing storefronts link the building to the street and their display windows, signage, and entrance entice the passerby to enter. Storefronts historically featured recessed entries that sheltered shoppers from the elements and provided a gracious transition from the sidewalk to the building interior. Most commercial buildings in the district have had their storefronts altered or replaced over time, reflecting an effort to modernize or accommodate new businesses. Yet, the basic elements of the storefront remain consistent. These include entrance doors with transoms flanked by large display windows above bulkhead panels. Storefronts may be sheltered by awnings and have projecting or flush signage.

While storefronts evolved throughout the twentieth century to serve changing businesses, extant elements of historic storefronts can and should be maintained. Their high-traffic use requires maintenance and repairs similar to those of other entrances, windows, and doors. Removing a historic storefront or replacing its historic features with incompatible, contemporary materials significantly diminishes the architectural character of a commercial building.

### ACCEPTED PRESERVATION METHODS FOR MAINTENANCE AND CLEANING OF STOREFRONTS

- Inspect storefronts and building facades regularly for signs of deterioration due to moisture damage, settlement or structural damage, insect or fungal infestation, corrosion, or paint failure.

- Ensure that gutters and downspouts are free from debris, and building walls and storefronts are free of vegetation.

- Ensure adequate drainage so water does not collect along the foundation or on flat, horizontal surfaces and decorative elements.

- Use the gentlest effective method to clean surfaces.

ACCEPTED PRESERVATION METHODS FOR THE REPAIR OF STOREFRONTS

- Promptly repair deteriorated mortar, areas of structural settlement, and missing or damaged brick or stone on masonry buildings.

- Retain protective paint or stain coatings on wood and metal elements that prevent deterioration and repaint surfaces as needed to maintain a sound, protective paint film.

## 4.7 Commercial Storefronts: Standards

4.7.1 Retain and preserve the materials and decorative and functional features of storefronts that are important in defining their overall historic character. These include, but are not limited to, entrances and transoms; display windows and bulkheads; pilasters and cornices, upper-level windows and surrounds; parapets, decorative brickwork, and name or date plaques.

4.7.2 Protect and maintain the details, features, materials, and surfaces of historic storefronts through a program of regular maintenance and repair using accepted preservation methods.

4.7.3 Repair deteriorated or damaged storefront features and surfaces through accepted preservation methods for masonry, wood, and architectural metals, Repairs may include selective in-kind replacement of missing or deteriorated portions of historic storefronts.

4.7.4 Replace in-kind storefront features and surfaces that are too deteriorated to repair, taking care to replace only the deteriorated portion rather than the entire feature. Replacement features should match the original in material, design, dimension, pattern, detail, and texture.

4.7.5 If deterioration necessitates the replacement of an entire storefront feature or surface, replacement features and surfaces should match the original in material, design, dimension, profile, pattern, detail, texture, and finish. Consider a compatible substitute material (including wood or metal framing with a painted or baked enamel finish) only if replacement in-kind is not technically feasible. Unpainted aluminum storefronts may be appropriate on post-1945 commercial buildings.

4.7.6 If a storefront feature is completely missing, replace it to match the original feature, based upon physical and documentary evidence. Otherwise, replace it with a new feature that is compatible in material, design, size, and scale with the building.

4.7.7 Install fabric and canvas awnings in a manner that does not conceal architectural features or damage historic building fabric. Do not install pent roofs or plastic awnings over commercial storefronts. Flat-roofed metal awnings may be appropriate over storefronts on mid-twentieth century commercial buildings.

4.7.8 Do not remove or conceal character-defining features or details of historic storefronts – such as transoms, mid-cornices, display windows, doors, sign panels, recessed entries, tiles, and bulkhead panels.

4.7.9 Do not install display windows and entrances that do not fill the original openings.

4.7.10 Do not replace clear glazing with tinted glazing.

4.7.11 Do not introduce storefront features or details to a building that would create a false historical appearance.

## 4.8 Accessibility and Life Safety Considerations: Principles

The adaptive reuse of historic buildings and the continued use of buildings for nonresidential purposes often requires modification to meet current life safety and accessibility requirements. Even though the Commission does not review or control use of a historic building, it does review any use-related proposed change to the building exterior or site. Nonresidential buildings are more likely to meet accessibility standards. Most commercial buildings were constructed with at-grade entrances, though modification may need to be made to accommodate floors of appropriate width or additional means of egress.

The Americans with Disabilities Act (ADA) of 1990 requires accessibility to public buildings. However, in deference to their historic character, some flexibility in meeting the standards for life safety and accessibility is provided by the ADA for historic properties. The North Carolina State Building Code along with ANSI A117.1 provides the necessary guidance for ADA standards. Additionally, the North Carolina Existing Building Coe (2018) was written to address existing

buildings and provides guidance for the retention of historic features without compromising life safety.

For additional information and to ensure that your project is in compliance with current building codes, please consult with the Building Inspector. You may also wish to consult with the Restoration Branch of the State Historic Preservation Office.

### BALANCING PRESERVATION WITH ACCESSIBILITY AND LIFE SAFETY REQUIREMENTS

It is important to accommodate life safety and accessibility requirements in ways that do not compromise the historic building or stie. Property owners are encouraged to work with historic preservation professionals, local code officials, and local disability groups early in the planning process to develop creative design solutions that meet or exceed life safety code requirements while preserving character-defining features of the building and site. Sensitive solutions that minimize the potential impact of alterations on character-defining elevations and features and minimize the damage or loss of historic material may not immediately present themselves However, careful an creative planning can produce such solutions.

It is particularly important to provide public access to commercial buildings. Often, modest measures such as replacing door hardware, adding a simple handrail to front steps, slightly widening an entranceway, or gently sloping a recessed entry to meet a raised threshold can remove accessibility obstacles. Raised foundations create accessibility challenges for providing access from the site to the first floor in many historic buildings. This change in level generally requires the addition of a ramp or, less frequently, a mechanical lift.

Life safety concern requirements may call for the addition of fire exits, fire doors, fire stairs, or elevator towers. The visual impact of such elements can and should be minimized by discreetly locating such elements on side or rear elevations and singing them to be compatible with the historic building in material, scale, design, and finish. Additionally, modifications should be constructed to be reversible and to allow removal without damage to the historic resource.

## 4.8 Accessibility and Life Safety Considerations: Standards

4.8.1 In reviewing proposed changes to a historic property, carefully consider related accessibility and life safety code implications to determine if the proposed change is compatible with the historic district, building and site.

4.8.2 Meet accessibility and life safety code requirements in ways that do not compromise the historic character or significant features of the historic district or building site.

4.8.3 Meet accessibility and life safety code requirements in ways that do not compromise the historic character or significant architectural features of the building.

4.8.4 Introduce new or alternate means of access and new life safety features, as needed, in ways that are reversible and do not compromise the historic materials, features, or character of the building.

4.8.5 Locate new or alternative means of access – such as ramps, handrails, and mechanical lifts – on site or rear elevations where they are minimally visible from the street. Design accessibility features to they are compatible with the historic building in design, scale, materials, and finish. Consider using vegetation to screen the features and minimize their visual impact.

4.8.6 Locate the life safety features – including, but not limited to, fire doors, elevator additions, and fire stairs – on side or rear elevations where they are minimally visible from the street. Design life safety features to be compatible with the historic building in scale, proportion, materials, and finish. Consider using vegetation to screen the features and minimize their visual impact.

## 4.9 Sustainability and Energy Efficiency: Principles

Historic buildings, largely constructed prior to the advent of central heating and air conditioning systems, often took advantage of architectural elements and site features to minimize the natural airflow, heating, and cooling effects of the local climate. Sustainable features include operable windows and transoms to allow the control of light and air through a building, capitalizing on cool breezes to both cool and provide fresh air. Storm windows and doors provide additional insulation,

while shutters, awnings, and deep roof overhangs allow the control of sunlight, reducing (or capitalizing on) solar heat gain, especially on south-facing elevations. Gable vents allow for the cooling of attic spaces by releasing warm air through the gables, while foundation vents allow air to circulate beneath the house, reducing moisture build-up. Maintaining these elements and features allow property owners to maximize their energy conserving potential while retaining historic elements and materials.

## BALANCING PRESERVATION WITH SUSTAINABILITY AND ENERGY EFFICIENCY GOALS

Utilizing existing features can provide significant energy efficiency with little, if any, additional expense. However, like all elements of historic buildings, energy efficient building elements require routine maintenance and repair, including the following steps:

- Inspect windows and doors regularly for signs of air infiltration. Install weatherstripping, maintain caulk around window and door trim, and reglaze sashes as needed.

- Inspect crawl spaces and attics for air and water infiltration, adding insulation as needed.

- Ensure that water drains away from outdoor mechanical units and that they are free from debris and vegetation.

The installation of storm windows and, to a lesser extent, storm doors can further enhance the efficiency of a historic building. When considering storm windows, look for units with narrow profiles that can be sized to fit the existing openings and finished in a color that blends with the existing windows. Historically, screens and storm windows were not operable, but were instead interchangeable units switched in the spring and fall. If selecting operable storm windows with integrated screens, it is best to choose windows that align with the existing sashes of double-hung windows, so their visual impact is minimized. Likewise, storm doors fitted to the existing opening with a large single glass pane, conceal less of the existing door and are less visually intrusive. Because condensation occurs between windows and storm windows, it is essential that the ventilation holes at the base of storm units are kept clear and open so the water may dissipate, rather than be trapped and cause deterioration.

In addition to maximizing the energy efficiency of historic building elements, updated mechanical systems, new communication systems, and other contemporary measures are sometimes necessary or desirable to increase the comfortable use of the building. The discreet siting of new HVAC systems, condensers, additional vents, and solar panels can minimize their visual impact on the property and district. When possible, they should be located in rear yard, side yard, and rear roof slope locations and be screened from view with landscaping or appropriate fencing. Further, care should be taken to ensure installation has the least possible impact on the historic features and materials of the building.

Solar panels have become increasingly popular and may be appropriate on historic buildings if their location and installation is carefully considered. In general, solar panels should be installed parallel to the surface of the roof to which they are attached and set back from the edges of the roof to minimize their visibility. In general, the introduction of geothermal systems as well as underground utility lines is encouraged. However, during associated site work and trenching, care should be taken to avoid damage to building foundations, mature tree roots, and archaeological resources.

## 4.9 Sustainability and Energy Efficiency: Standards

4.9.1 Retain and preserve energy-conserving features, especially those that are important in defining the overall historic character of buildings or site features within the historic districts. These include, but are not limited to porches, gable vents, awnings, operable windows and transoms, and shutters.

4.9.2 Increase the thermal efficiency of historic buildings through appropriate methods, such as caulking and weatherstripping, and by introducing energy efficient features such as storm windows and doors, historically appropriate awnings, and operable shutters were appropriate.

4.9.3 Introduce narrow-profile storm windows so that they do not damage or obscure the historic sash or frame.

a. Select exterior storm windows with a painted or factory-finished color.

b. Operable storm window dividers should align with the existing sash division of double-hung windows.

c. Storm windows with a bare aluminum finish may be appropriate for post-1945 buildings in the historic districts.

4.9.4 Introduce full-light storm or screened doors constructed of wood or aluminum. Install doors so they do not obscure or damage the existing door or frame.

a. Select storm or screened doors with a painted or factory-finished color.

b. Storm or screened doors with a bare aluminum finish may be appropriate for post-1945 buildings in the historic district.

4.9.5 If historically appropriate, install fabric awnings over storefront, window, porch, or door openings with care so historic features are not damaged or obscured.

4.9.6 Install low-profile roof ridge vents only if they will not destroy historic roofing materials and features or otherwise compromise the architectural character of the building.

4.9.7 Locate new mechanical equipment, utilities, and sustainable site features – including air-conditioning and heating units, meters, exposed pipes, rain barrels or cisterns, and raised planting beds – in locates that are minimally visible from the street and do not alter or remove historic fabric from the building or do not diminish or compromise the overall character of the building, site, or district. Screen ground-level equipment from view with vegetation or fencing.

4.9.8 Locate low-profile solar panels on side or rear elevations, when possible, or on low-sloped roofs where they are minimally visible from the streets.

a. Solar panels should be flush-mounted – installed parallel with and close to the surface of the roof to which they are attached – in order to minimize their visual impact.

b. Solar panels should match the color of the existing roof material as much as possible, in order to visually blend with the roof.

c. Solar panels should be set back from the edges of the roof to minimize their visibility.

d. Solar panels should not extend above the roof ridges or otherwise alter the roof form of the building.

e. No associated pipes or cables should be visible from the street.

4.9.9 Install green roofs or other roof landscaping in locations where they are not visible from the street and only if care is taken to not damage the roof structure.

4.9.10 Install geothermal systems in locations where the drilling and installation does not damage foundations or archaeological resources.

4.9.11 Do not install condensers, skylights, ventilators, antennas, satellite dishes, and mechanical or communication equipment on roof slopes or building elevations that are visible from the street or in locations that visually compromise the architectural character of the historic building.

## 4.10 Disaster Preparedness and Planning: Principles

In North Carolina, natural disasters typically take the form of floods, ice storms, and sometimes hurricanes. Severe storms can bring damage including fallen trees, flooding, and wind damage to roofs, siding, windows, and porches. Fire can also be devastating to historic buildings.

### BALANCING PRESERVATION WITH DISASTER PREPAREDNESS AND PLANNING

Routine maintenance and repair of building materials and elements is essential, regardless of the potential for severe weather. The building and site maintenance methods outline in the preceding sections will ensure that the historic building and site are protected from wind, rain, show, and ice.

However, it is important for property owners to prepare for sever weather by performing a property audit to assess risks, identify vulnerabilities, and correct them. This involves looking for potential site and building hazards and taking appropriate measures. Fortunately, meany of these measures should be part of an ongoing maintenance routine, so ensuring they are performed regularly will not only serve well when severe weather threatens but will also help to keep the historic building and property in good condition.

These methods include:

- Assess the property for run-off, soil erosion, and standing water, and correct drainage problems.
- Look for damaged or dead limbs on trees and inspect trunks and roots for damage. Consult with a registered arborist for appropriate removal methods.
- Ensure that landscaping and shrubbery are at least 24 inches from foundation walls to prevent excessive moisture and cracking. Prune or relocate landscaping that is closer than this measure.
- Check foundations, basements, and crawl spaces for cracks or evidence of water infiltration. Stabilize foundations where needed and consider installing a sump pump for basement and crawl spaces if there is potential for water accumulation.
- Ensure that metal and shingled roofs, as well as roof flashing, are in good condition. Keep gutters and downspouts clear to avoid roof damage and water infiltration on walls and foundations.
- Check the stability of the chimney by examining mortar joints and repointing bricks where necessary. Consider installing a chimney cap to prevent water infiltration.
- Install appropriate storm windows and doors in a manner that maintains historic integrity and does not damage historic elements. Ensure that operable shutters are in good working

condition, so they can bel closed before sever or potentially damaging weather to protect windows from breakage.

With any stabilization or preventative treatment, care should be taken to ensure that the action has a minimal effect on the historic character of the property. Treatments should be selected to minimize the risk of damage by natural disaster, but should do so without destroying significant historic materials, features, or spaces.

## 4.10 Disaster Preparedness and Planning: Standards

4.10.1 Existing conditions and all damage must be documented along with any emergency/temporary measures that are taken.

4.10.2 Features and materials that are important to the historic character of the property must be maintained and preserved.

4.10.2 When retention of materials and features is not possible, replacement materials and features must meet the Design Principles and Standards.

## V. NEW CONSTRUCTION

Historic districts are not, and should not be, static, unchanging, museum-like environments. Instead, they are constantly evolving as the needs of the district change. While the age of buildings can vary, the siting and overall form and massing of buildings within historic districts, especially within a given block or street, create consistent and cohesive streetscapes.

New construction, when it is sensitively sited with regard to district context and carefully designed to respect the district's historic architecture, can enhance the streetscape and contribute to the character of the district. Context for new construction and additions is established based on a hierarchy that prioritizes the site followed by the immediate surroundings, the streetscape, and finally the district as a whole. However, special consideration should be given to the immediate surroundings – adjacent and neighboring historic structures, including those across the street – in order to reinforce existing rhythms and patterns.

Carefully designed new primary buildings, garages, and accessory buildings all illustrate the continued architectural evolution of the strict and enhance its overall character. New construction need not mimic earlier architectural styles but should reinforce the visual character and context of the streetscape through compatible siting, scale, form, and materials. Thus, the goal of the standards for new construction is not to limit or deny the construction of new buildings or additions within the historic district, nor to specify or impose specific architectural styles. Rather, the standards address the appropriate form, scale, massing, and location of new construction. Careful attention to these elements will ensure that the proposed new construction, whether contemporary or traditional, is not incongruous with, but instead enhances the historic district, while allowing for the specific taste and stylistic preferences of the owner.

The following pages provide standards for Setbacks, Spacing, and Orientation of new buildings in order to ensure that they are consistent with surrounding buildings and contributing to the continuity of the streetscape. Standards for Building Scale, Proportion, and Form and Standards for Roof Forms, Materials and Details will ensure that new buildings fit within the range of building forms

existing in a given area. Standards for Building Materials and Architectural Details, Doors, Windows, and Porches are not intended to promote specific architectural styles, but instead to provide consistency with regard to the scale, materials, and detailing of new buildings.

An understanding of the existing site features, as well as the overall district settings, is essential for the successful design of new construction. The design and quality of the site's landscape can help new construction blend in with the district setting.

## 5.1 Setbacks, Spacing, and Orientation: Principles

For the purposes of these design standards, the setback refers to the distance between the front property line and the front building wall, or if present, the front plane of a covered porch. The spacing refers to the side yard distances between buildings. Orientation refers to the direction toward which the front of the building, and specifically the front entrance, faces.

Commercial buildings are generally sited adjacent to the sidewalk and with sidewalls built to the property line resulting in a dense arrangement of adjacent buildings that together create a single streetscape façade.

When determining the placement of a new building on a given site, it is important to consider not only the setbacks required by the Town of Black Mountain's Unified Development Ordinance (UDO), but also the setbacks, spacing, and orientation of existing and historic buildings in the immediate surroundings. New construction should reinforce, rather than deviate from, the siting and development patterns of nearby historic buildings. These precedents, along with the location of any mature trees or other significant site features, should all factor into the proposed siting of a new building.

Finally, although ground disturbance is necessary for new construction, it is important to minimize any excavation and regrading and to limit the impact of construction equipment and related activities in the historic district so that significant site features are not destroyed or damaged. All sitework must also follow erosion control standards.

## 5.1 Setback, Spacing, and Orientation: Standards

5.1.1 Maintain the established development patterns that exist on the block or streetscape – including the setback, spacing, and orientation of historic buildings.

5.1.2 Site new buildings with setbacks within the range of historic building setbacks in the immediate surroundings when the setbacks are important in defining the overall historic character of the district. Generally speaking, new buildings should not project beyond neighboring historic buildings.

5.1.3 Site new buildings with spacing consistent with existing historic buildings in the immediate surroundings when the spacing is important in defining the overall historic character of the district.

5.1.4 Orient new buildings with the primary elevation and the primary entrance facing the street.

5.1.5 For buildings with rear parking, a primary entrance oriented to the front of the property is still required.

5.1.6 Design and site new buildings so they do not compromise the overall historic character of the site, including its topography and significant site features.

5.1.7 Maintain and protect significant site features, including site topography, retaining walls, historic stone walls, driveways, and walkways from damage during, or as a consequence of, related site work or construction.

## 5.2 Building Scale, Proportion, and Form: Principles

In addition to siting, it is important that new buildings constructed within the historic districts are compatible with nearby historic buildings in terms of building scale, proportion, and form. For the purposes of these design standards, scale refers to the height and width of the building façade, including the roof, and their relationship to that of nearby buildings, structures, and open spaces.

Human scale, or pedestrian scale, refers to the relationship of the human form to the building and its components and is especially important in the historic district. There are a number of scale-reducing techniques that can help minimize the visual impact of larger buildings. These include dividing the façade into smaller bays, varying building planes by stepping back parts of the building, breaking up roof masses, using multiple materials, and taking design cues from nearby historic buildings.

Related to the building scale, proportion is the interrelationship of the vertical to horizontal dimensions, the height and width, of the building, specifically the façade. Proportion also determines the directional expression of the building. For example, buildings that are wider than they are tall are considered to have horizontal expressions. When designing new construction, it is helpful to consider the directional expression and overall proportion of nearby historic buildings in order to reinforce the existing rhythm of the streetscape.

While scale and proportion analyze the building size in two dimensions, form and mass describe the volume of the building in three dimensions. Building form is the overall shape, or volume, of the building and can be simple and boxlike or more complex with projecting and inset bays. Mass refers more specifically to the perception of the shape, form, and size of a building and can be considered both in terms of the relationship of a building to other, nearby buildings and in terms of the various parts of a building to one another. Some of the scale-reducing techniques noted above also reduce the mass of the building.

In order to maintain the cohesiveness of the streetscape and the character of the district, new construction should be consistent with the scale, proportion, and form of historic buildings in the immediate surroundings. New buildings should be consistent in height, scale, proportion, and overall form and massing, but need not replicate historic detailing. They should instead reflect their own era of construction.

Finally, the principles of scale and proportion can also be applied to individual building elements including porches, windows, doors, and architectural details like brackets, trim, and porch railings and columns. The scale and proportion of individual elements can help reduce the overall scale and mass of a building while also reinforcing the directional expression of the building. The scale and proportion of individual building elements is addressed in the Standards for Building Materials and Architectural Details, Doors, Windows, and Porches.

## 5.2 Building Scale, Proportion and Form: Standards

5.2.1 Maintain the established patterns of scale and proportion that exist on the block or streetscape. Design new buildings so their size and scale do not visually overpower historic buildings in the immediate surroundings when size and scale are important in defining the overall historic character of the district.

5.2.2 Scale new buildings to be consistent with the height and width of existing, historic buildings in the immediate surroundings when scale is important in defining the overall historic character of the district. The height of the historic buildings should be calculated from the original, historic ridgeline (not any towers, steeples, or later additions).

a. Generally speaking, new building heights, from the first-floor level to the ridge of the main roof, should be within the range of historic building heights in the immediate surroundings and should be no taller than the tallest building on the block of the same type.

b. The foundation height and first-floor level should be consistent with that of buildings in the immediate surroundings. However, for new construction on the periphery of the district where there is greater variation in topography, the foundation of height is less significant than the overall height, form, and massing of the new construction.

c. The width of new buildings should be within the range of historic building widths (for the same type building) in the immediate surroundings, not including side wings or porches.

5.2.3 For sites between two distinctive areas of scale, scale should follow the buildings with the same historic use.

5.2.4 Care should be taken to incorporate scale-reducing techniques to minimize the impact on adjacent historic buildings. Create human scale by including functional elements typical to the historic district, such as porches and porticos.

5.2.5 Design new buildings so that the proportions of their street facades are consistent with those of historic buildings in the immediate surroundings, regardless of lot width, when the proportions are important in defining the overall historic character of the district. If the overall mass and proportion of a new structure is greater than that of neighboring historic structures, the design shall employ methods to diminish the visual impact of the overall building height, width, form, and scale, such as including wall planes that step back from the façade, stepped down roof heights, and changes in material.

5.2.6 Design new buildings so that the directional expression (vertical, horizontal, or square) is compatible with that of buildings in the immediate surroundings when the directional expression is important in defining the overall historic character of the district. For example, if the majority of buildings in the immediate surroundings have horizontal or square expression, avoid designing buildings with prominent vertical proportions.

5.2.7 Design new buildings with forms that relate to those of historic buildings in the immediate surroundings when the forms are important in defining the overall historic character of the district. Conversely, if the forms of adjacent buildings have a variety of projecting bays, dormers, etc., consider employing similar elements in the new building.

## 5.3 Roof Form, Materials, and Details: Principles

Roofs and roof heights must be considered as part of the overall analysis of building scale, proportions, and mass, as discussed on the previous pages. However, additional considerations should be made for the appropriateness of roof form, materials, and details.

Roof form refers to the overall shape and pitch of the roof. The form may be tables, hipped, shed, flat, or some combination of these. However, the roof form and orientation should correspond to other common roof forms in the immediate surroundings. The pitch, or slope, of the main roof should also be consistent with nearby roof pitches in order to retain a sense of continuity and rhythm along the streetscape and within the historic district. In general, steeply pitched roofs allow for significantly more roof surface to be visible from the public right-of-way, thus affecting the overall proportions of the building façade.

Roof materials in the district are generally limited to composite shingle, metal, and slate, with rubber or other membrane roofing sometimes used for flat, or nearly flat, roofs. These materials are also appropriate for new construction. Metal, which has gained popularity in recent years as a sustainable material with a long lifespan and energy-conserving qualities, may be appropriate as long as the color, finish, and profile of the material is consistent with historic metal roofs. See Guidelines for Roofs, Gutters, and Chimneys for more information.

Dormers and chimneys are common roof features within the historic district. The presence of dormers often correlates to specific architectural styles. Likewise, distinctive eave treatments, including brackets and exposed rafter tails, also correspond with specific styles. Dormers and decorative eave treatments should be included if they are appropriate for the style of the building. Chimneys should be faced with masonry.

## 5.3 Roof Form, Materials, and Details: Standards

5.3.1 Design new roofs to be compatible in form, slope, and orientation with historic buildings in the immediate surroundings when the form, slope, and orientation are important in defining the overall historic character of the district.

5.3.2 Utilize roof forms or combinations of roof forms that relate to existing surrounding buildings when roof form is important in defining the overall historic character of the district.

5.3.3 Design new roofs to be proportionate to the building and appropriate to the style of the building, so as not to overwhelm the structure.

5.3.4 Utilize roof materials that are commonly found in the district and apply them in ways that are appropriate to the style of the building.

a. Contemporary materials such as synthetic slate and composite shingles are acceptable for sloped roofing.

b. Contemporary membrane and roll roofing are acceptable for low-sloped roofs of less than 1:12 pitch.

c. Metal roofing that mimics the wide-pan profile of traditional standing-seam roofing is also appropriate.

d. Ribbed or corrugated metal roofing is not appropriate in the historic district.

5.3.5 Design dormers to be compatible with the architectural style of the building in their size, scale, and roof form so that they do not visually overpower the building on adjacent sites.

a. The number and size of dormers shall be limited on a proof, such that the primary roof form retains its prominence.

b. Utilize similar roof forms and pitches for dormers. Gables, hipped, or shed dormers are appropriate for most structures.

c. Roof ridges for dormers must be secondary to (lower than) those of the main structure and set in from the eave of the building.

5.3.6 Use eave details and materials that complement those frequently found in district buildings and that are appropriate for the style of the building.

5.3.7 Face chimneys with masonry.

5.3.8 Install condensers, skylights, ventilators, antennas, satellite dishes, and mechanical or communication equipment on roof slopes or building elevations that are not visible from the street or in locations that do not visually compromise the architectural character of the building.

## 5.4 Building Materials and Architectural Details: Principles

After initial decisions of overall scale, proportion, and form are made, design considerations should turn to compatibility with neighboring historic buildings in terms of finish materials and architectural details. Ultimately, a successful design will merge all these considerations into a unified design that is compatible with, though, differentiated from, neighboring historic buildings.

Buildings within the historic district incorporate a wide variety of building materials. These materials include wood siding, trim, and wall shingles; brick foundations, walls, chimneys, and porch piers; stone foundations, chimneys, and porch piers; and composite shingle and metal roofs. The variety of building materials reinforces the diversity of architectural styles and contributes to the districts unique and rich character.

Beyond simply weatherproofing a building, materials can be used to reduce the perceived scale and mass of a building and to reinforce its human scale, Materials also add texture, depth, and rhythm to otherwise flat surfaces. The texture of materials is tied to their innate properties. Brick is generally course and variegated while painted wood is smooth but may create texture through its repetitive application. Rhythm refers to the regular or harmonious recurrence of lines and shapes in buildings, including the repetitive patterning of masonry and weatherboard surfaces. Additions and new construction should use materials in ways that provide a degree of texture and rhythm similar to surrounding buildings.

Contemporary materials can, in some cases, replicate the appearance and qualities of some traditional materials. The cost, maintenance and limited availability of high-quality original materials (especially slow-growth wood) may necessitate the use of substitute, compatible materials for new construction. While contemporary materials may be used on new construction, they are to be appropriately proportioned for the style and scale of the building.

Visual texture is also created through the use and interaction of a variety of architectural details, which together with building form define the architectural style of a building. Architectural details include decorative wall materials, trim, cornices, door and window surrounds, corner boards, skirtboards, and porch details, all of which vary greatly throughout the district. Beyond simple decoration, architectural details can affect the perceived mass and scale of buildings by subdividing the building into smaller, articulated sections.

Additions and new construction need not replicate historic styles, materials, and architectural details. Instead, contemporary and compatible design is encouraged. However, additions and new construction should contribute to a cohesive streetscape by using materials and architectural details in traditional ways that reflect the established styles and details that characterize the district. Alternatively, additions and new construction may incorporate contemporary materials and architectural details applied to Modernist forms and designs that complement the historic buildings in the immediate surroundings.

## 5.4 Building Materials and Architectural Details: Standards

5.4.1 Design new buildings and their features to be compatible in scale, materials, proportions, and details with historic buildings in the immediate surroundings when the scale, materials, proportions, and details are important in defining the overall historic character of the district. New buildings should be compatible with, but discernible from, the historic buildings in the district.

5.4.2 Select exterior surface materials and architectural details that are compatible with the style of the house and with the materials of historic buildings in the immediate vicinity, in terms of size, composition, texture, pattern, color, and detail, when those materials and details are important in defining the overall historic character of the district.

5.4.3 Use traditional materials including, but not limited to, brick, stucco, stone, and wood in conventional ways.

5.4.4 Use contemporary materials, including cementitious siding, when they match the appearance, dimension, texture, color, sheen, and visual weight of their counterparts is commonly found in the historic district. Apply materials in a traditional manner that conveys the same visual appearance as historic materials. Do not install artificial siding with a faux-grained texture.

5.4.5 it is generally inappropriate to use synthetic (vinyl, aluminum, PVC, plastic, resin, fiberboard) siding and details within the district as these generally do not reflect the size, scale, proportion, texture, and detail of traditional building materials. However, substitute materials may be considered for trim, porch elements, and other decorative features that are susceptible to repeated moisture infiltration and rot.

5.4.6 Use contemporary masonry veneers, including brick veneer, thin-set stone veneer, split-faced concrete block, and stamped concrete, that accurately reflect the size, scale, proportion, texture, and detail of traditional building materials and are applied in a traditional manner that conveys the same visual appearance as historic materials.

5.4.7 Use of modern materials may be appropriate if they are applied to Modernist rather than traditional forms, as a means of continuing the evolution of architecture through time.

5.4.8 Architectural details should be appropriately scaled and compatible with the overall architectural style of the building. If emulating historic architectural styles, ensure that the proportion and scale of the trim or feature relates to those on historic buildings within the district.

5.4.9 Do not introduce exterior wall features, details, or surfaces to a building that would create a false historical appearance.

## 5.5 Doors and Windows: Principles

While door and window types and styles vary greatly in the district, the ratio of solid wall to voids created by door and window openings is relatively consistent and lends continuity to the district's streetscape. The location, size, and proportion of door and window openings create a visual rhythm that unifies the façade of the structure and characterizes the building, streetscape, and district. Therefore, the door and window patterns employed in new buildings should reinforce the existing patterns found on buildings in the immediate surroundings. This, in turn, will reinforce the rhythm of the streetscape.

In addition to the location, size, and proportion of door and window openings, the style and articulation of the openings contribute to the architectural style of the building and the overall character of the streetscape and district. Thus, studying the door and window styles and patterns of existing buildings, within the context of the new design, will help define appropriate treatments for the new building.

## 5.5 Doors and Windows: Standards

5.5.1 Design new buildings so that window and door openings are compatible with buildings in the immediate surroundings when the window and door openings are important in defining the overall historic character of the district. This compatibility includes:

a. The ration of solids (walls) to voids (windows and doors)

b. The rhythm and placement of windows and door openings

c. The proportions of window and door openings (ratio of width to height)

d. The overall size and shape of window and door openings

5.5.2 Design new buildings so that the articulation of window and door openings is compatible with buildings in the immediate surroundings when that articulation is important in defining the overall historic character of the district. For example, openings are generally recessed on a masonry building while doors and windows are surrounded by raised trim on a frame building. New openings that are flush with the rest of the wall are not appropriate on traditionally styled buildings.

5.5.3 Design new buildings so that the pattern and style of windows and doors are compatible with the windows and doors of buildings in the immediate surroundings when the pattern and style of windows and doors is important in defining the overall historic character of the district and are consistent with the overall style of the building.

5.5.4 Do not install windows, doors, or sidelights with two-dimensional simulations of pane subdivisions, such as snap-in muntins. If not true divided light, glazing should have three-dimensional grills affixed to both the interior and exterior of the window with shadow bars between insulated glass panes.

5.5.5 Install windows and doors constructed of materials that are compatible with the windows and doors of buildings in the immediate surroundings when those materials are important in defining the overall historic character of the district. These include wood, aluminum-clad, and fiberglass-clad wood windows as well as wood, metal, metal-clad wood, or fiberglass doors. Vinyl and vinyl-clad windows are not appropriate in the historic district.

5.5.6 Install storm windows and doors following the standards found in Windows, Shutters and Exterior Doors.

5.5.7 Do not use tinted, frosted, or mirrored glass where visible from the street. Translucent or low-e glass may be strategies to reduce solar heat gain.

5.5.8 Install shutters if their presence is consistent with the overall style of the building.

a. Shutters should be sized to fit the opening and mounted on hinges, even if fixed in the open position.

b. Do not install shutters on bay or grouped windows.

c. Shutters should be constructed of wood, wood composite without a faux wood grain, or other materials that accurately mimic wood.

d. Metal or vinyl shutters are not appropriate in the historic district.

## 5.6 Porches and Entrances: Principles

Entrances provide shelter immediately outside the door and are often detailed with ornamentation coordinated to convey the architectural style of the building. Porches provide space for outdoor gatherings and are often sheltered from the sun and rain.

Porch form is determined by the width and depth of the porch, its roof pitch and shape, and the location of the porch in relationship to the main entrance of the building. Porch form and the detailing of posts, railings, and other decorative elements is intricately tied to the architectural style of the building. Porches on new construction should be in keeping with the character and architectural style of the building.

## 5.6 Porches and Entrances: Standards

5.6.1 Design new buildings with porches and entrances that complement the size, proportion, placement, and rhythm of existing historic porches and entrances in the immediate surroundings when the size, proportion, placement, and rhythm are important in defining the overall historic character of the district.

5.6.2 Design porches to provide usable outdoor space by ensuring a minimum depth of six feet.

5.6.3 Design entrances to be no more than one bay wide and no deeper than six feet, with the door centered within the entrance.

5.6.4 Design porches and entrances to be compatible with the overall architectural style of the building.

5.6.5 Select materials and architectural details that are compatible with both the architectural style of the new building and the buildings in the immediate surroundings in terms of size, composition, texture, pattern, color, and detail when those materials and details are important in defining the overall historic character of the district.

5.6.6 It is generally inappropriate to use synthetic (vinyl, aluminum, PVC, plastic, resin, fiberboard) siding and details within the historic district. However, substitute materials may be considered for trim, porch elements, and other decorative features that are susceptible wo repeated moisture infiltration and rot.

5.6.7 Frame porches with raised foundations should have tongue-and-grove porch floors with boards laid perpendicular to the façade of the house. Do not use wood decking for porch floors.

5.6.8 Entrances and porches with floors at grade may have concrete floors.

## 5.7 Garages, Carports, and Accessory Structures: Principles

The location, size, scale, materials, architectural style, and use of garages, carports, and accessory buildings in the historic district varies greatly and is illustrative of the evolving transportation, storage, storage and lifestyle needs of residents. As with any new construction, a new garage, carport, or accessory building that is sensitively sited, appropriately scaled, and carefully designed to complement the architectural style and historic context of the streetscape can enhance the overall character of a district.

When determining the location and orientation of a new garage, carport, or accessory building on a given site, it is important to consider not only the immediate site and the setbacks laid out in Black Mountain Land Use Code, but also the setbacks, spacing, and orientation of existing and historic garages and accessory buildings in the immediate surroundings. New garages, carports, and accessory buildings should always reinforce the siting and pattern of historic buildings in relationship to the primary building on the site, neighboring buildings, and the public right-of-way. The precedents set by neighboring historic garages and accessory buildings and the location of any mature trees or other significant site features should all factor into the proposed siting of a new garage, carport, or accessory building.

The form, height, and scale of new buildings should be consistent with that of existing garages, carports, and accessory structures in the district. The scale, building and roof form, and overall size of new garages, carports or accessory buildings must be related to and remain secondary to that of the primary building on the site. New garages, carports, and accessory buildings should never compete with or diminish the prominence of the primary building on the site.

Garages, carports, and accessory structures often have similar architectural details and materials and warrant the same attention to design that would be given to a primary building. New buildings should be compatible with, but discernible from, historic outbuildings in the immediate

surroundings. Garages and accessory buildings are generally less detailed than primary buildings and care should be taken to avoid the application of excessive architectural details or elements that would give the building a false historical appearance. As with any new construction, traditionally designed buildings call for materials that emulate historic materials in their size, installation, and finish. For a new garage, selecting doors resembling the appearance of hinged doors, rather than contemporary overhead doors, will enhance its computability within the historic district. However, buildings with overtly Modernist designs may incorporate materials that reinforce that design aesthetic.

Wood-framed, utilitarian, prefabricated storage sheds may be considered in rear yard locations where they are not visible from the public right-of-way.

## 5.7 Garages, Carports, and Accessory Structures: Standards

5.7.1 Introduce compatible new garages, carports, and accessory buildings, as needed, in ways that do not compromise the historic character of the site or district.

5.7.2 Site new garages, carports, and accessory buildings in traditional locations that are compatible with the character of the building and site, typically beyond the rear wall of the primary building on the site.

5.7.3 Site new garages, carports, and accessory buildings to be consistent with garages and accessory buildings in the immediate surroundings, both in orientation to and setback from the street as well as in spacing between and distance from other buildings, especially when the siting is important in defining the overall historic character of the district. Whenever possible, locate garages, carports, or accessory structures behind the primary structure, in a rear yard. Structures may be placed in side yard only when rear setbacks do not allow for enough space. New garages, carports, and accessory structures are not appropriate in front yards.

5.7.4 Design and site new garages, carports, and accessory buildings so they do not compromise the overall historic character of the site, including its topography, and significant site features.

5.7.5 Design new garages, carports, and accessory buildings so that their size, scale, and form do not visually overpower the primary building on this or adjacent sites. Design garages, carports, and accessory buildings to be compatible with, but secondary to, the primary building in size, scale, building, and roof form.

5.7.6 Design new garages, carports, and accessory buildings to be compatible in height, form, and proportion with garages and accessory buildings in the immediate surroundings when the height, form, and proportion are important in defining the overall historic character of the district.

5.7.7 Design new garages, carports, and accessory buildings that are compatible with, but discernible from, historic garages and accessory buildings in the district.

5.7.8 Design new garages, carports, and accessory buildings and their features to be compatible in scale, materials, proportions, and details with the overall historic character of the site and district and with garages and accessory buildings in the immediate surroundings when the scale, materials, proportions, and details are important in defining the overall historic character of the district.

a. Select exterior materials and finishes that are compatible with the primary building in terms of scale, dimension, pattern, detail, finish, texture, and color. Smooth-faced cementitious or composite siding that matches the traditional dimension of wood siding is permitted for new accessory buildings.

b. For larger buildings, it is appropriate to echo the form and detailing of the primary structure. However, elements should be reduced in scale to complement the smaller building form and should have less ornate detailing than that on the primary structures.

5.7.9 Desing new garages, carports, or accessory buildings so that the placement, shape, scale, size, materials, pattern, and proportion of windows and doors are compatible with the windows and doors of the primary building on the site and with garages and accessory buildings in the immediate surroundings when those elements of doors and windows are important in defining the overall historic character of the district.

a. Windows should follow the Standards for New Construction: Doors and Windows.

b. Garage doors on street-facing elevations should be single-bay (single car wide) doors with multiple doors, rather than a single, wider door, installed to access two-gar garages.

c. Do not install vinyl overhead garage doors.

5.7.10 Locate new metal- or wood-framed storage buildings or carports in rear or side yard locations that are visually screened from the street.

a. Smaller buildings and site improvements can serve as focal points for backyard landscapes but should be minimally detailed and able to be easily removed without creating permanent damage to the site.

b. Prefabricated wood and metal buildings may be introduced if they are compatible in size, scale, form, height, proportion, materials, and detail with other accessory structures in the district. Do not site prefabricated sheds in locations that are visible from the street.

5.7.11 Maintain and protect significant site features – including stone walls – from damage during or as a consequence of related site work or construction.

5.7.12 Do not construct a new garage, carport, or accessory building if doing so will detract from the overall character of the site or district or if the construction will require the removal of a significant building element or site feature.

## 5.8 Additions: Principles

Over the years, improvements in building technologies, changes in building use, and shifting social structures have necessitated changes within the historic district. The installation of electricity and HVAC systems required relatively minor changes to historic buildings, while the construction of additional bathrooms and floor space often required additions to the building footprint. These changes illustrated the continued evolution of the building over time and are important in understanding the history of an individual building as well as establishing trends in historic architecture and building usage.

In order for historic buildings to remain in use, allowances must be made for additions. However, proposed new additions must be carefully considered in terms of their potential impact on the historic and architectural integrity of the building and district and must be sensitively designed to

complement the historic building. It is essential that any new additions do not visually overpower the original building, compromise its architectural integrity, misrepresent its chronology, or destroy significant features of the building or site.

An initial and important consideration for additions is their location and footprint. Rear elevations generally provide inconspicuous locations for modest additions, minimizing visibility from the public right-of-way. It is also important to locate additions where they will not damage or conceal significant building or site features. Stepping the addition in a foot or more from either rear corner of the original building helps to differentiate it from the existing sidewall plane, protects original corner boards and trim, and further diminishes its visibility from the street. Additions should be sized so that they do not visually compete with the original building. Furthermore, the footprint of the addition should not significantly alter the site's ratio of built mass to unbuilt area, and private open space at the rear of the property should be maintained.

The consideration of the overall form, proportion, and massing of additions is equally important. Additions should reflect the form and scale of the original structure but should be visually differentiated from it. This can be achieved by insetting the addition from the rear corners of the building; including a "hyphen", a small-scale transitional element, to connect the original building to the addition; or simply reducing the scale of the addition to be secondary to the original building. Whatever the design solution, the addition should be visually differentiated from the historic building so the original building's form and massing is still apparent. This is especially true for the roof form and height. Additions may tie into the original roof forms but must never result in the alteration of the main roof form or height.

The next level of design considerations is the selection of compatible finish materials and architectural details, including the careful selection and placement of windows, doors, and, if applicable, porches that are compatible with the original building. Additions may echo the architectural style of the original building, with contemporary finishes and details that are in keeping with the original building, though the exact replication of historic styles and details is often only appropriate for work confined to a limited area. Alternatively, additions may introduce a compatible, contemporary style that is more distinctly differentiated from the original building, as lot as it is appropriately sited and scaled. Both approaches are appropriate in the historic districts and, regardless of the approach, the finish materials and architectural details should follow the Standards for New Construction including Building Materials and Architectural Details; Doors and Windows; and Porches.

Ultimately, the combined result of all these design considerations is an addition that is compatible with, but differentiated from, the original building. In terms of construction, the connections of the addition to the original building should be minimized so that the removal or destruction of historic fabric is limited and, when feasible, the addition should be structurally self-supporting. As with any construction within the historic district, it is important to limit excavation, regarding, or ground disturbance and to protect significant site features.

## 5.8 Additions: Standards

5.8.1 Introduce compatible new additions, as needed, in ways that do not compromise the historic character of the site or district.

5.8.2 Site additions in locations that are compatible with the character of the building and site and are minimally visible from the street, typically on rear elevations. Additions may be located on side elevations only when rear setbacks do not allow for enough space and if additions have been carefully designed to retain the spacing of buildings in the district and to minimize their impact on the rhythm of the streetscape or character-defining open spaces. Additions are never permitted on front facades.

5.8.3 Site additions to be consistent with additions in the immediate surroundings and to retain the orientation of the existing building as well as the spacing between and distance from other buildings in the immediate surroundings when the siting and spacing are important in defining the overall historic character of the district. Maintain the original orientation of the structure with primary entrances on the front façade of the building.

5.8.4 Design and site additions so they do not compromise the overall historic character of the site, including its topography, significant site features, and distinctive views. Do not introduce an addition if it requires the loss of a character-defining building or site feature, such as a porch, or if it necessitates the relocation or demolition of historic garages or accessory buildings.

5.8.5 Design and locate additions so that, as much as possible, historic features and details – including windows, doors, chimneys, bays, corner boards, wood shingles, brackets, and decorative trim – are not removed or concealed.

5.8.6 Design additions so that their size, scale, and form are compatible with the existing building and do not visually overpower the building on this or adjacent sites.

5.8.7 Design additions to be compatible with, but discernible from and secondary to, the existing building in their location, size, scale, building, and roof form.

a. Limit the size and scale of additions to minimize their visual impact and maintain private open spaces on the site.

b. Match the foundation height, style, and materials of an addition to the existing building.

c. Differentiate the addition from the wall plane of the existing building and preserve existing corner boards and trim by stepping back the wall place of the addition and/or utilizing a hyphen or other small-scale transitional element to connect the addition to the existing building.

d. Where additions compete in size with the original building, include a hyphen or small-scale connecting wing or to separate the historic building from its new addition.

e. Utilize similar roof forms and pitches for building additions and, when possible, align the height of the eave line of a new addition with the eave line of the existing building.

f. Maintain the roof pitch and ridgeline of the existing building. Do not alter or raise the roof ridge of existing buildings in order to accommodate additions. Roof ridges for additions should be secondary to (lower than) those of the main structure.

5.8.8 Design additions using contemporary architecture provided they adhere to the characteristics of the historic district including: materials, siting and setbacks, scale, height, form, proportion, and details.

5.8.9 Minimize damage to the historic building by constructing additions to be structurally self-supporting, where feasible, and attach them to the original building carefully to minimize the loss of historic fabric. Attach additions in such a manner that, if additions were removed in the future, the essential form and integrity of the historic building would be unimpaired.

5.8.10 Design additions and their features with materials that are compatible with, but discernible from and secondary to, the existing building and historic buildings within the immediate surroundings when the features and materials are important in defining the overall historic character of the district.

a. Select exterior materials and finishes that are compatible with the original building in terms of scale, dimension, pattern, detail, finish, texture, and color.

b. Use traditional materials in conventional ways so that additions are in harmony with the buildings in the historic district.

c. Smooth-faced cementitious or composite siding that matches the traditional dimension of wood siding is permitted for additions.

d. Do not use synthetic (vinyl, aluminum, PVC, plastic, resin) siding and details on additions within the historic district unless it can be demonstrated that the materials and finishes are compatible with the original building in terms of scale, dimension, pattern, detail, finish, texture, and color.

5.8.11 Design additions and their features with architectural details that are compatible with, but discernible from and secondary to, the existing building and historic buildings within the immediate surroundings when the features and materials are important in defining the overall historic character of the district.

a. Incorporate materials and details derived from the primary structure.

b. Extend the hierarchy of architectural details to the addition with embellishments and detailing simplified on less visible side and rear elevations.

5.8.12 Design additions so that the location, shape, scale, size, materials, pattern, and proportion of windows and doors are compatible with the windows and doors of the existing building and with historic buildings in the immediate surroundings when these elements of doors and windows are important in defining the overall historic character of the district. Doors and windows should follow the Standards for New Construction: Doors and Windows.

5.8.13 Design porches so that the location, shape, scale, size, materials, and details are compatible with, but discernible from and secondary to, porches on the existing building. Porches should follow the Standards for New Construction: Porches.

5.8.14 Maintain and protect significant site features from damage during or as a consequence of related site work or construction.

## 5.9 Deck and Patios: Principles

Decks and patios are contemporary translations of the traditional porch or terrace. Decks and patios gained popularity by the mid-twentieth century as a mor casual alternative to porches on rear elevations. Typically, decks are constructed of wood and are raised above ground level to align with the first floor of the building. Depending on the distance above grade, a deck may include a railing for safety and steps down to the yard. Occasionally, decks may be roofed. Patios are typically constructed at grade and may be laid with concrete, brick, flagstone, slate, or other masonry.

### PRESERVATION CONSIDERATIONS AND BEST PRACTICES

As with any exterior change, careful attention must be given to the location, scale, height, design, material, and construction of decks and patios in order to avoid compromising the historic character of the building or visually overwhelming the building or site. Locating decks on the rear elevation of the building and stepping the deck back from the rear corners of the building minimizes their visibility, increases privacy, and reduces the potential of damage to original architectural trim. Decks and patios should also be located to protect significant building features, such as porches or projecting bays, and to ensure that important site features are not lost. When possible, align decks and patios around mature trees or accommodate those trees within the footprint of the deck or patio.

The size of new decks should be modest in comparison to the structure and site and should not significantly change the proportion of open area to built mass for the site. When possible, decks should be designed to be close to the ground to reduce the need for handrails and extensive framing, thereby minimizing their visual impact.

Despite efforts to keep decks low to the ground many require railings for safety and steps down to the yard Given the contemporary nature of decks, railings, and steps should not imitate historic details, but should instead be simply detailed and compatible with the historic building in terms of their scale and proportion. The use of a compatible paint color or stain on a deck can both reduce its visual impact and extend its life by protecting the wood from the deteriorating effects of ultraviolet light and moisture.

As with any construction activity in the historic district, the impact of construction work on the site should be minimized by avoiding the use of heavy machinery that disturbs or compacts the soil, and mature trees and other site features should be protected from damage. Damage to the building's historic fabric can also be minimized by constructing the deck to be structurally self-supporting, with minimal structural connections to the historic building. This also allows decks to be removed without damage to the historic building.

While patios tend to be less visually intrusive than decks, it is imperative to consider the size, location, and material of patios in order to minimize the impervious surface area of the site. In order to minimize damage to the historic building, patios with footings or other structural support should be self-supported and not tied to the structure of the historic building. Further, poured concrete patios should not abut the foundation of the house and should be gently sloped to drain water away

from the house. A planting strip of at least eight inches should be retained between the patio and foundation of the house in order to ensure that settling of the patio does not impact the foundation and that water does not collect along the building foundation.

## 5.9 Decks and Patios: Standards

5.9.1 Locate decks and patios on rear elevations or in inconspicuous areas that are minimally visible from the public right-of-way.

5.9.2 Locate decks and patios in locations that do not damage or conceal significant building or site features or details. Do not introduce a deck or patio if it requires the loss of a character-defining building or site feature, including porches, projecting bays or wings, historic garages, accessory buildings, and retaining walls.

5.9.3 Retain and preserve historic building materials and trim and minimize the visual impact of a deck or patio by designing them to be inset from the building's corners.

5.9.4 Limit the size and scale of decks and patios to minimize their visual impact. Do not introduce a deck or patio if it will visually overpower the building or site or substantially alter the proportion of constructed area to unbuilt area on the site.

5.9.5 Align decks with the building's first floor. For sites with high foundations, consider multi-level decks that step down to follow the topography of the site.

5.9.6 Design and detail decks and any related steps and railings to be compatible with the historic building in scale, material, configuration, and proportion. Consider designing deck piers and foundation infill to relate to the structure in the same way that a porch would. However, avoid replicating historic porch posts and railings for contemporary, uncovered decks.

5.9.7 Construct decks of wood or substitute materials that visually replicate wood. When visible from the street, construct patios in traditional materials.

5.9.8 Minimize damage to the historic building by designing decks and patios to be structurally self-supporting. Attach decks to the building carefully to minimize the loss of historic fabric and to allow for their removal in the future. Retain a planting strip between patios and building foundations to allow for proper drainage.

5.9.9 Screen the structural framing of decks with foundation plantings, lattice, or other compatible screening materials.

5.9.10 Maintain and protect significant site features from damage during or as a consequence of deck- or patio-related site work or construction.

# VI. DEMOLITION AND RELOCATION

## 6.1 Demolition: Principles

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

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

### PRESERVATION CONSIDERATIONS AND BEST PRACTICES

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

- What is the contribution of the building to the historic district? Is it significant because of its use, an event, a person, a builder, or an architect? Is it the last or oldest example of a certain building type? Is the building one of a cluster of buildings that are significant as a group?

- What is the condition of the building (foundation, floors, walls, windows, doors, and roofs)? Is it a hazard to public health, safety, and welfare? Have all possible efforts to preserve the building been considered? Could the building be adapted to meet the needs of the property owner? Could the property be sold to someone whose needs it meets? Could the building be saved if moved to another site?

- Would the proposed new use of the site be of greater benefit to the district than the loss of the historic building?

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

## 6.1 Demolition: Standards

6.1.1 Consider demolition only when all other preservation alternatives have been exhausted (all alternatives investigated, including structural integrity reports, must be included in the COA). Do not demolish a viable structure in order to create an infill construction opportunity.

6.1.2 Prior to demolition, document the historic building in its original setting – utilizing photographs, site plans, and building drawings – and record the existing site and building through photographs and/or drawings. Include photographs of interiors, exteriors, architectural elements, and streetscapes to contextualize the setting. Provide a copy of the documentation to both the Historic Preservation Commission and the State Historic Preservation Office.

6.1.3 Salvage or provide the opportunity for preservation organizations and others to salvage reusable building materials and architectural features – including wood flooring, doors, windows, brick and stone, trim, mantels, stair rails and newel posts, and other decorative features – prior to demolition. It is the applicant's responsibility to manage the salvage operation including identification of the salvage company or organization, hiring, contracting, scheduling, supervision, and execution of the salvage operation.

6.1.4 Protect adjacent buildings and significant site features such as mature trees from damage during – or as a result of – the demolition.

6.1.5 Protect any known or newly identified archaeological resources from any damage during – or as a result of – the demolition.

6.1.6 Submit a COA with site plan for the post-removal site stabilization. Clear the site of debris and implement the approve site plan promptly after the demolition.

## 6.2 Relocation: Principles

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

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

### PRESERVATION CONSIDERATIONS FOR SITE SELECTION

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

Regardless of the location, the selected site should allow for the moved building (or buildings) to be placed with spacing, setback and lot coverage, orientation, and landscaping that are both similar to

the original location and compatible with surrounding structures. This includes replicating the grade of the site, constructing a foundation of similar height, and reconstructing significant site features including foundation plantings, walls, fences, and outbuildings if they contribute to the historic context of the building.

## BEST PRACTICES FOR RELOCATING BUILDINGS

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

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

- Important architectural features and components of a historic building or structure – trim, windows, doors, wall panels, roof elements, etc. – shall be removed, marked, and securely stored on-site in a storage trailer or off-site in a garage, warehouse, or trailer prior to the disassembly of the structure and until needed for reassembly.

- To ensure accurate reassembly, all parts of the building, structure, or element shall be marked as they are systematically separated from the structure. Contrasting colors of paint or carpenter wax crayons should be used to establish a marking code of each component. The markings shall be removable or shall be made on surfaces that will be hidden from view when the structure is reassembled.

- As each component of a historic building is disassembled, the physical condition shall be noted, particularly if it differs from the condition state in pre-disassembly documentation. When a component is too deteriorated to remove, it shall be carefully documented – with photographs and written notes on its dimensions, finish, texture, color, etc. – to facilitate accurate reproductions.

- Wall panels and roof surfaces shall be protected with rigid materials, such as sheets of plywood, when there is risk of damage during the disassembly/storage/reassembly process.

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

## 6.2 Relocation: Standards

6.2.1 Consider relocation only when all other on-site preservation alternatives have been exhausted. All alternatives investigated must be included and discussed in the COA application.

6.2.2 Prior to relocation, undertake a professional structural assessment of the building to determine whether it is structurally sound enough to withstand the move.

6.2.3 Prior to relocation, document the historic building in its original setting and record the exiting site conditions through photographs. Provide a copy of the documentation to both the Commission and the State Historic Preservation Office.

6.2.4 Select a new site that is compatible with the original site in visual character and historical association, choosing a site within the same historic district when possible.

a. Select a site that will provide a similar setting in terms of setback and lot coverage, spacing, orientation, landscaping, and rhythm with neighboring properties. Relocation on its original site may be preferable to an off-site location.

b. The relocated building shall be sited in a position similar to its historic orientation and shall maintain its relationship with the street through a similar setback.

c. The new foundation should match the original in height, design, and materials.

d. Relocating a historic structure to the rear of a parcel to accommodate a new building in front is not appropriate.

6.2.5 Ensure that the structure is secured and protected from adverse weather conditions, water infiltration, and vandalism before, during, and after the move.

6.2.6 Employ a professional house-moving contractor to move the building as a single unit and to protect the historic building from damage during and after the move by taking the following recognized preservation methods.

a. Take all necessary precautions to prevent damage to the structure during the moving process by adding bracing and strapping and by temporarily infilling door and window openings for structural rigidity. These measures can mitigate damage caused by shifting load bearing points, vibration, and lateral shifting during the move.

b. Coordinate with Town staff and local utilities when planning a route for the move.

6.2.7 If it is not possible to move the building as a single unit, partial disassembly may be necessary. Total disassembly of building components shall be avoided except under extreme situations and in all cases, structures shall be disassembled in the largest workable pieces possible. When disassembly/reassembly must be undertaken, it shall be done using the following recognized preservation methods:

a. Measured drawings and thorough photographic documentation of the structure or element to be disassembled/reassembled shall be completed.

b. Written plans detailing the disassembly and reassembly steps and procedures shall be completed and approved by Town staff, and the process of disassembly shall be recorded through photos and/or video.

6.2.8 Protect significant site features – including other buildings and structures, man-made features, archaeological sites, mature trees and plantings, topography, and other natural features – on the original site, along the relocation route, and on the new site from damage during or as a result of the move.

6.2.9 If relocating a building within the historic district, review the compatibility of its proposed siting according to the Standards for New Construction.

6.2.10 If relocating a building within the historic district, submit a COA application for any related proposed site modifications – including site features, plantings, driveways, walkways, and accessory buildings.

6.2.11 Submit a COA application with site plan for the post-removal site stabilization. Clear the site of debris and implement the approved site plan promptly after the relocation.

# APPENDIX

Resources

Glossary of Architectural Styles

Glossary of Architectural Terms

Lead Paint Identification and Abatement

Suggested Plantings

Architectural Survey

Historic District Map

Resilience Standards

# RESOURCES

## Local Resources

*Black Mountain Historic Preservation Commission*
Black Mountain Planning and Development Services
160 Midland Avenue
Black Mountain, NC 28711
828-419-9300
https://www.townofblackmountain.org/153/Historic-Preservation-Commission

## State Resources

*State Historic Preservation Office*
North Carolina Division of Archives and History

Physical Address:
109 E Jones Street, 2nd Floor
Raleigh, NC 27601
919-814-6570

Mailing Address:
4617 Mail Service Center
Raleigh, NC 27699-4617

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

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

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

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

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

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

### *Office of State Archaeology*

North Carolina Division of Archives and History

Physical Address:
109 E Jones Street
Raleigh, NC 27601
919-814-6550

Mailing Address:
4619 Mail Service Center
Raleigh, NC 27699-4619

https://archaeology.ncdcr.gov/

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

### *Preservation North Carolina*

Physical Address:
814 Oberlin Road
Raleigh, NC 27605
919-832-3652

Mailing Address:
PO Box 27644
Raleigh, NC 27611-7644

https://www.presnc.org/

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

### National Resources

*National Park Service, US Department of the Interior*
Technical Preservation Services
1849 C Street, NW
Mail Stop 7243
Washington, DC 20240
202-513-7270
https://www.nps.gov/tps/about.htm

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

*National Trust for Historic Preservation*
2600 Virginia Avenue NW, Suite 1100
202-588-6000
https://savingplaces.org

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

## GLOSSARY OF ARCHITECTURAL STYLES

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

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

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

Federal Style (1780-1840)

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

Gothic Revival (1840-1880)

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

Victorian Eclectic/Folk Victorian (1870-1910)

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

Vernacular (1870-1940)

Sometimes referred to as Folk Housing, vernacular architecture is an informal local building tradition. Most examples cannot be characterized as a specific style because of a general lack of ornamentation or style-defining form. Rather, basic forms, typically one- or two-story rectangular or gable-and-wing forms, were constructed with few, if any, decorative details. The two most common vernacular forms are the I-house and the triple-A-roofed house. The I-house, popular from 1870 to

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

Colonial Revival (1880-1960)

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

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

Queen Anne (1880-1910)

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

Shingle (1880-1910)

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

Tudor Revival (1890-1940)

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

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

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

Neoclassical (1895-1930)

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

cornices, and pedimented dormers. Body colors for Neoclassical style houses were most often white or neutral with white or contrasting dark colored trim, door, and sash colors.

Craftsman Bungalow (1905-1930)

The Craftsman style was one of the most popular house styles nationwide from about 1905 to 1930, though examples were constructed as late as 1940. The style originated in Southern California as a reaction to the extensive use of applied decorative details of the Queen Anne style and formality of the Classical and Colonial Revival styles. The style, which was applied to one- and one-and-a-half story bungalows, encouraged practicality in design and truth in materials and construction. Craftsman style houses typically feature low-pitched gable and hipped roofs with deep eaves that sheltered the house from wind and rain. The eaves were supported by rafters with exposed tails and knee brackets or exposed purlins in the gables. The full- or partial-width front porch that further defines the style is generally supported by tapered square columns on brick or stone piers. Three- or four-over-one wood-sash windows with vertical planes in the upper sash became known as Craftsman style windows. Many were constructed of brick; frame examples with weatherboard siding and/or wood shingles were typically painted in earth tones with contrasting windows, doors, and trim.

Period Cottage (1925-1955)

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

Minimal Traditional (1935-1950)

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

Ranch (1940-1975)

By far the most common housing form of the 1950s and 1960s. The Ranch house was a broad, one-story house with a hipped or side-gabled roof. Its form was well suited for wide, undeveloped lots at the edges of the districts. The form emphasized a connection with nature and a focus on the interior arrangement of family spaces. The low-sloped roofs and deep eaves kept the house low to the ground while picture windows, ribbon windows, and other grouped windows established a connection between the interior and exterior. Porches are rare and generally limited to shallow depths, just enough to shelter the entrance, and are supported by simple square wood posts or

decorative metal posts. Other features include prominent brick chimneys and integrated planters. This is the first housing form in which garages and carports were integrated into the plan when built.

Modernist/Contemporary (1950-1975)

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

Neotraditional/New Traditional (1970-present)

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

# GLOSSARY OF ARCHITECTURAL TERMS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Bond: The pattern in which the bricks are laid.

> Common Bond: Brick coursing where a course of header brick is laid at regular intervals with courses of stretcher brick. For example, a five-to-one common bond is one with a course of header brick laid after every five courses of stretcher brick.
>
> Flemish Bond: Brick coursing where headers and stretchers alternat in each course and where, vertically, headers are located above stretchers resulting in a cross pattern.
>
> Running Bond: Brick coursing of all stretchers where the vertical seams between brick are offset with each subsequent course.

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

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

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

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

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

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

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

Caulk: A resilient mastic compound – often with a silicone, bituminous, or rubber base – used to seal cracks, fill joints, prevent water infiltration, and provide waterproofing.
Cementitious Board (also Fiber Cement Board): A material compound of cement, sand, and cellulose fiber that, when painted, resembles wood. Initially introduced in the early twentieth century, the material became widely used for siding and trim in the late twentieth century.

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

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

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

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

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

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

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

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

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

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

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

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

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

Cupola: A small, vented structure on the ridge of a roof, mostly for ornamental purposes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Ferrous Metals: Metals containing iron.

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

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

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

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

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

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

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

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

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

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

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

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

Glazing: Glass set into the frames or sashes.

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

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

Header: The exposed narrow end of a brick.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Rail: A horizontal structural member of a paneled door.

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

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

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

> Clipped Gable Roof (also Jerkinhead Gable): A gabled roof with the peaks truncated, or hipped, for decorative effect. Clipped gables are most common on Craftsman style houses.
>
> Gabled Roof: A double-sloped roof with triangular gables at both ends.
>
> Gambrel Roof: A double-sloped roof with four inclined surfaces, the lower two with a steeper pitch and the upper two meeting at the ridgeline. Gambrel roofs are most common on Dutch Colonial Revival style houses and dairy barns.
>
> Hipped Roof: A roof, sometimes pyramidal, that slopes with equal pitch from the ridge or peak to each building elevation.
>
> Parapet Roof: A flat, or gently sloped, roof that is concealed behind a parapet. Parapet roofs are most common on commercial buildings.
>
> Shed Roof: A single roof plane that is higher at one end and sloped downward to shed water.

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

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

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

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

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

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

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

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

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

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

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

Spacing: The side yard distances between buildings.

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

Stile: A vertical structural member of a paneled door.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## LEAD PAINT IDENTIFICATION AND ABATEMENT

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

### HEALTH EFFECTS OF LEAD EXPOSURE

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

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

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

### DOES MY BUILDING CONTAIN LEAD-BASED PAINT?

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

It is extremely important to be certain you are not dealing with lead-based paint when rehabilitating your building. A qualified professional should test painted surfaces by using a portable X-ray fluorescence (XRF) machine to measure the amount of lead in the paint. To find an inspector,

contact the North Carolina Department of Health and Human Services (NCDHHS) at https://eip.dph.ncdhhs.gov/lead/rules.html to obtain a copy of trained inspectors.

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

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

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

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

## AND IF I DECIDE TO REMOVE THE PAINT?

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

## SAFE PRACTICES TO FOLLOW

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

- Extensive rehabilitation can pose hazards to anyone's health. Preschool children and pregnant women are especially susceptible to lead dust. They should limit their exposure as much as possible.

- Remove as much of the furnishings from the work area as possible. Furniture and carpets that can't be removed should be covered completely with plastic sheeting.

- Isolate the work area to prevent the spread of scrapings, chips, and particles of paint to other parts of the house. This can be done by covering doorways and vents with plastic sheeting and tape.

- If you develop breathing problems, dizziness, nausea, or headaches while working with paint strippers, get outdoors into fresh air. Before starting work, make sure the room is properly ventilated. Place a fan blowing out of an open window to promote adequate ventilation. If possible, first apply stripper to the area nearest the fan and then gradually further away so that, as the solvent evaporates, the fumes head toward the fan and not past your nose.

- Always wear goggles and gloves when using paint strippers. If stripper gets on your skin, wash it off right away, and remove any clothing on which the stripper has spilled.

- Use a good quality breathing mask designed for use with organic chemicals. These can be purchased at specialized paint or safety equipment outlets. It is a good idea to keep a pair of coveralls and work shoes to wear only in the work area. Wash all work clothes separately from other clothing.

- Work for only about 10 minutes at a time and then take a break outside in the fresh air.

- Never eat, drink, or smoke while removing paint.

- Since many chemical strippers are flammable, keep all sources of ignition, including anything that might cause a spark or static electricity, out of the work area.

- Clean the work area thoroughly at the end of each day.

- Collect paint scrapings and chips and place them in a sealed container clearly marked lead-containing paint scrapings Hazardous Waste. Wipe the entire work area with a clean damp cloth and discard the cloth when you are done. In many parts of the United States, special arrangements exist for the disposal of hazardous waste. Paint scrapings should not be discarded with the garbage. To find out how to properly dispose of lead paint or lead paint chips, contact the Town of Black Mountain Sanitation Department.

Additional information can be found at:
https://www.epa.gov/lead/pubs/renovaterightbrochure.pdf
https://www.epa.gov/lead/protect-your-family-exposures-lead#sl-home

## SUGGESTED PLANTINGS

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

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

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

| Large Trees<br>Tree species that are shade producing and reach mature heights typically greater than or equal to 35'. | |
|---|---|
| Scientific Name | Common Name(s) |
| Acer rubrum | Red Maple |
| Acer saccharum | Sugar Maple |
| Asimina triloba | Pawpaw |
| Betula nigra | River Birch |
| Cedrus deodara | Deador Cedar |
| Cercidiphyllum japonicum | Katsura Tree |
| Cladrastis kentukea | Yellowwood |
| Cryptomeria japonica | Japanese Cedar |

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|---|---|
| Diospyros virginiana | Common Persimmon |
| Fagus grandifolia | American Beech |
| Ginkgo biloba “Autumn Gold” | Maidenhair Tree |
| Liriodendron tulipifera | Tulip Poplar |
| Magnoali acuminata | Cucumbertree |
| Magnolia grandiflora | Southern Magnolia |
| Nyssa sylvatica | Black Gum |
| Picea abies | Norway Spruce |
| Platanus occidentalis | Sycamore |
| Quercus alba | White Oak |
| Quercus laurifolia | Swan Laurel Oak |
| Quercus phellos | Willow Oak |
| Quercus rubra | Red Oak |
| Quercus virginiana | Live Oak |
| Tilia americana | American Linden |
| Tsuga canadensis | Canadian Hemlock |
| Tsuga caroliniana | Carolina Hemlock |
| Ulmus parvifolia | Chinese Elm |
| Zelkova serrate | Japanese Zelkova |

| Understory Trees<br>Tree species that are grown for aesthetic qualities and reach mature heights typically less than 35’. | |
|---|---|
| Scientific Name | Common Name(s) |
| Acer japonicum “Aconitifollum” | Fullmoon Maple |
| Acer palmatum | Japanese Maple |
| Aesculus parviflora | Bottlebrush Buckeye |
| Aesculus pavia | Red/Scarlet Buckeye |
| Amelanchier canadensis | Canadian Serviceberry |
| Carpinus caroliniana | American Hornbeam |
| Cercis canadensis | Eastern Redbud |
| Chioanthus virginicus | White Fringetree |
| Cornus florida | Flowering Dogwood |
| Cornus mas | Cornelian Cherry Dogwood |
| Cotinus obovatus | American Smoketree |
| Halesia Carolina | Carolina Silverbell |
| Ilex decidua | Possumhaw |
| Ilex latifolia | Lusterleaf Holly |
| Ilex opaca | American Holly |
| Ilex vomitoria | Yaupon Holly |
| Juniperus virginiana | Red Cedar |
| Koelreuteria paniculata | Golden Raintree |
| Lagerstroemia indica | Crape Myrtle |
| Magnolia soulangeana | Saucer Magnolia |
| Magnolia stellata | Star Magnolia |

| | |
|---|---|
| Magnolia virginiana | Sweet Bay Magnolia |
| Oxydendrum arboretum | Sourwood |
| Prunus americana | American Plum |
| Prunus caroliniana | Carolina Cherry-Laurel |
| Prunus sargentii | Sargent Cherry |
| Prunus subhirtella "Pendula" | Weeping Cherry |
| Sassafras albidum | Common Sassafras |
| Stewartia psudocamelia | Japanese Stewartia |
| Styrax japonica | Japanese Snowbell |
| Thuja occidentalis | American Arborvitae |

| Large Shrubs<br>Shrub species with mature heights typically greater than or equal to 10'. | |
|---|---|
| Scientific Name | Common Name(s) |
| Calycanthus floridus | Carolina Allspice |
| Camellia japonica | Common Camellia |
| Camellia sasanqua | Sasanque Camellia |
| Chamaecyparis obtuse | Hinoki Cypress |
| Chamaecyparis pisifera | Sawara Cypress |
| Chimonanthus praecox | Fragrant Wintersweet |
| Cotinus coggygria | Common Smoketree |
| Cyrilla racemiflora | Swamp Cyrilla |
| Exochorda racemose | Common Pearlbush |
| Forsythia suspensa | Weeping Forsythia |
| Hamamelis mollis | Chinese Witchhazel |
| Hibiscus syriacus | Rose of Sharon |
| Hydrangea paniculata | Peegee Hydrangea |
| Ilex cornuta 'Burfordii' | Burford Holly |
| Ilex verticillate | Common Winterberry |
| Ilex x attenuate 'Fosteri' | Foster's Holly |
| Ilex x attenuate 'Savannah' | Savannah Holly |
| Illicium floridanum | Florida Anise Tree |
| Kalmia latifolia | Mountain Laurel |
| Leucothoe populifolia | Florida Leucothoe |

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|---|---|
| Lindera benzoin | Northern Spicebush |
| Magnolia figo | Banana Shrub |
| Myrica ceriflera | Southern Wax Myrtle |
| Prunus laurocerasus 'Otto Luyken' | Cherry Laurel |
| Pyracantha coccinea | Firethorn |
| Rhododendron indicum | Indica Azalea |
| Rhododendron kaempferi | Torch Azalea |
| Spiraea x vanhouttei | Vanhoutte Spiraea |
| Thuja orientalis | Oriental Arborvitae |
| Viburnum macrocephalum | Chinese Snowball Viburnum |
| Viburnum plicatum | Doublefile Viburnum |

| Small Shrubs<br>Shrub species with mature heights typically less than 10'. | |
|---|---|
| Scientific Name | Common Name(s) |
| Aucuba japonica | Aucuba |
| Aronia arbutifolia | Red Chokeberry |
| Buxus microphylla | Littleleaf Boxwood |
| Buxus sempervirens 'Suffruticosa' | Dwarf Edging Boxwood |
| Buxus sempervirens | Common Boxwood |
| Callicarpa americana | American Beautyberry |
| Callicarpa japonica | Japanese Beautyberry |
| Chaenomeles speicosa | Flowering Quince |
| Clethra alnifolia | Summersweet |
| Danae racemose | Poet's Laurel |
| Deutzia gracilis | Slender Deutzia |
| Forsythia viridissima | Greenstem Forsythia |
| Fothergilla gardenil | Dwarf Fothergilla |
| Gardenia jasminoides | Gardenia |
| Hydrangea macrophylla | Bigleaf Hydrangea |
| Hydrangea quercifolia | Oakleaf Hydrangea |
| Hypericum prolificum | St. John's-wort |
| Iberis sempervirens | Candytuft |
| Ilex crenata | Japanese Holly |

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|---|---|
| Ilex glabra | Inkberry Holly |
| Itea virginica | Virginia Sweetspire |
| Jasminum nudiflorum | Winter Jasmine |
| Juniperus chinensis 'Sargentii' | Sargent's Juniper |
| Juniperus horizontalis | Creeping Juniper |
| Kerria japonica | Kerria |
| Leucothoe axillaris | Coat Leucothoe |
| Nandina domestica | Heavenly Bamboo |
| Rhododendron obtusum | Kurume Azalea |
| Rhododendron viscorum | Swamp Azalea |
| Rosa rugosa | Rose |
| Spiraea cantoniensis | Reeves Spiraea |
| Spiraea thunbergil | Thunberg Spiraea |
| Symphyotrichum novea-angliae | New England Aster |
| Viburnum carlesil | Koreanspice Viburnum |

| Perennials/Groundcovers<br>Species that are typically grown for their wildlife benefits including yearly flower production with mature heights less than 3'. | |
|---|---|
| Scientific Name | Common Name(s) |
| Amsonia tabernaemontana | Eastern Blue Star |
| Asclepias tuberosa | Butterfly Weed |
| Buddleia davidii | Butterfly Bush |
| Coreopsis verticallata 'Moonbeam' | Moonbeam Coreopsis |
| Echinacea purpurea | Purple Coneflower |
| Eutrochium fistulosum | Joe-pye Weed |
| Helianthus schweinitzii | Schweinit'z Sunflower |
| Liatris spicata | Dense Blazing Star |
| Rudbeckia fulgida | Blackeyed Susan |
| Phlox Carolina | Carolina Phlox |
| Polystichum acrostichoides | Christmas Fern |
| Salvia farinacea | Mealy Blue Sage |
| Solidago rugosa 'Fireworks' | Wrinkleleaf Goldenrod |
| Thermopsis villosa | Carolina Lupine |
| Verbena bonariensis | Tall Verbena |

| Vines<br>Species that have spreading or climbing growth patterns that can be used on various surfaces or structures. | |
|---|---|
| Scientific Name | Common Name(s) |
| Bignonia capreolata | Crossvine |
| Campsis grandiflora | Chinese Trumpetcreeper |
| Campsis radicans | Common Trumpetcreeper |
| Clematis armandii | Armand Clematis |
| Clematis montana | Anemone Clematis |
| Clematis virginiana | Virginsbower |
| Clematis x jackmanii | Jackman Clematis |
| Gelsemium sempervirens | Carolina Jessamine |
| Hydrangea petiolaris | Climbing Hydrangea |
| Lonicera sempervirens | Coral Honeysuckle |
| Parthenocissus quinquefolia | Virginia Creeper |
| Rose banksiae | Lady Banks Rose |
| Wisteria frutescens | American Wisteria |

# ARCHITECTURAL SURVEY

| National Register District | | | |
|---|---|---|---|
| Address | Contributing/Non-Contributing | Description | Year |
| Southern Railway | Contributing Structure | Right-of-way | 1880 |
| Centennial Memorial | Non-Contributing Object | Memorial | 1993 |
| Caboose | Non-Contributing Structure | Caboose | 1960; 1990s |
| Black Mountain Depot | Contributing Building | Depot | 1909 |
| 101-103 Black Mtn. Ave. | Contributing Building | McKoy Building | 1890 |
| 115 Black Mountain Ave. | Contributing Building | George W. Stepp House | 1907 |
| 116 Black Mountain Ave. | Contributing Building | Commercial Building | 1915 |
| 114 Black Mountain Ave. | Contributing Building | Commercial Building | 1925 |
| 112 Black Mountain Ave. | Contributing Building | Commercial Building | 1930 |
| 110 Black Mountain Ave. | Non-Contributing Building | Commercial Building | 1955 |
| 106-108 Black Mtn. Ave. | Contributing Building | Evans Building | 1908 |
| 102 Black Mountain Ave | Contributing Building | Commercial Building | 1880 |
| 206 Sutton Avenue | Contributing Building | Sama Papas Building | 1914 |

| | | | |
|---|---|---|---|
| 204 Sutton Avenue | Contributing Building | Commercial Building | 1920 |
| 108 Sutton Avenue | Contributing Building | Brown Livery Stable | 1915 |
| 106 Sutton Avenue | Non-Contributing Building | Commercial Building | Early 1930s |
| 101-102 Sutton Avenue | Contributing Building | Blck. Mtn. Lumber Co. | 1908 |
| 100 Cherry Street | Contributing Building | Commercial Building | 1922 |
| 102 Cherry Street | Contributing Building | Commercial Building | 1924 |
| 110 Cherry Street | Non-Contributing Building | Commercial Building | 1950s |
| 112 Cherry Street | Non-Contributing Building | Commercial Building | 1950s; 1996 |
| 114 Cherry Street | Non-Contributing Building | Commercial Building | 1940s |
| 116 Cherry Street | Non-Contributing Building | Commercial Building | Pre-1912 |
| 118 Cherry Street | Non-Contributing Building | House | 1994 |
| 120 Cherry Street | Non-Contributing Building | Commercial Building | 1999 |
| 122 Cherry Street | Contributing Building | Commercial Building | 1914 |
| 124 Cherry Street | Contributing Building | Commercial Building | 1916 |
| 124 Cherry Street | Contributing Building | Commercial Building | 1914 |
| 126-128 Cherry Street | Non-Contributing Building | Commercial Building | 1915 |
| 130 Cherry Street | Contributing Building | Stepp's | 1946 |
| 101 Cherry Street | Contributing Building | Commercial Building | 1920 |
| 103 Cherry Street | Contributing Building | Commercial Building | 1920 |
| 105 Cherry Street | Contributing Building | Commercial Building | 1920 |
| 107-109 Cherry Street | Contributing Building | Commercial Building | 1930 |
| 111 Cherry Street | Contributing Building | Commercial Building | 1945 |
| 115 Cherry Street | Non-Contributing Building | Public Restroom | 1999 |
| 117 Cherry Street | Contributing Building | Commercial Building | 1929 |
| 119 Cherry Street | Contributing Building | Carolina Feed Store | 1915 |
| 121 Cherry Street | Contributing Building | Commercial Building | 1939 |
| 133 Cherry Street | Contributing Building | Commercial Building | 1915 |
| 135 Cherry Street | Non-Contributing Building | Commercial Building | 1915 |
| 137 Cherry Street | Contributing Building | Commercial Building | 1915 |
| 104 Broadway Street | Contributing Building | Greene Building | 1930 |
| 106 Broadway Street | Non-Contributing Building | Eckles Building | 1950 |
| 108 Broadway Street | Non-Contributing Building | Commercial Building | 1965 |
| 110 Broadway Street | Contributing Building | Commercial Building | 1950 |
| 118 Broadway Street | Contributing Building | Commercial Building | 1951 |
| 120 Broadway Street | Contributing Building | Commercial Building | 1920; 1948 |
| 128 Broadway Street | Contributing Building | Blck. Mtn. Ice Co. | 1930 |
| 101-105 Broadway Street | Contributing Building | Commercial Building | 1927 |
| 107-109 Broadway Street | Contributing Building | Commercial Building | 1927 |
| 111 Broadway Street | Contributing Building | Commercial Building | 1946 |
| 113 Broadway Street | Contributing Building | Commercial Building | 1950 |
| 115-117 Broadway Street | Contributing Building | Commercial Building | 1950 |
| 119 Broadway Street | Non-Contributing Building | Commercial Building | 1952; 2002 |
| 121 Broadway Street | Contributing Building | Commercial Building | 1947 |

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

| Local Historic District<br>Created 6/2/2004 | | | |
|---|---|---|---|
| Address | Contributing/Non-Contributing | Description | Year |
| 227 W State Street | Non-Contributing Building | Thai Basil | 1940 |
| 104 S Dougherty Street | Non-Contributing Building | Clay Studio | 1970 |
| 99999 S Dougherty St | Vacant | n/a | n/a |
| 99999 Sutton Avenue | Vacant | n/a | n/a |

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

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

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

| | | | |
|---|---|---|---|
| 99999 Richardson Blvd | Vacant | n/a | n/a |
| 106 S Richardson Blvd | Non-Contributing Building | Post Office | 1980 |
| 99999 S Richardson | Vacant | n/a | n/a |
| 200 E State Street | Non-Contributing Building | BM Savings Bank | 1969 |
| 204 E State Street | Non-Contributing Building | Greybeard Realty | 1900 |
| 206 E State Street | Non-Contributing Building | Campbell Building | 2006 |
| 217 E State Street | Non-Contributing Building | Hunters & Treasures | 1955; 1991 |
| 207 E State Street | Non-Contributing Building | Wendy Craig, PA | 1919 |
| 99999 E State Street | Vacant | n/a | n/a |
| 203 E State Street | Non-Contributing Building | BM Bistro | 1914 |
| 201 E State Street | Non-Contributing Building | BM Chamber | 1924 |
| 102 E State Street | Vacant | n/a | n/a |
| 102 Montreat Road | Vacant | n/a | n/a |
| 106 Montreat Road | Non-Contributing Building | Police and Fire | 1959 |
| 99999 Montreat Road | Vacant | n/a | n/a |
| 105 Montreat Road | Contributing Building | Kaiser Auto Dealership | 1946 |
| 100 State Street | Vacant | n/a | n/a |
| 100 Church Street | Non-Contributing Building | Residential | 1919; 1950 |
| 102 Church Street | Non-Contributing Building | Open Oven | 1953 |
| 104 Church Street | Non-Contributing Building | ?? | 1940 |
| 101 Church Street | Non-Contributing Building | United Methodist | 1920; 1960 |
| 208 W State Street | Non-Contributing Building | Harwood Funeral Home | 1941; 1943 |

| Dougherty Heights Historic District<br>Created 1/14/2011 | | | |
|---|---|---|---|
| Address | Contributing/Non-Contributing | PIN # | Year Constructed |
| 108 Church Street | Contributing Building (house)<br>Non-Contributing Building (carport) | 0619-26-9249 | 1952; 1985 |
| 110 Church Street | Contributing Building (house) | 0619-26-8385 | 1920; 2003 |
| 112 Church Street | Contributing Building (house) | 0619-26-8431 | 1920 |
| 114 Church Street | Contributing Building (house) | 0619-26-7496 | 1920 |
| 116 Church Street | Contributing Building (house)<br>Contributing Building (garage) | 0619-26-7560 | 1920<br>1920 |
| 118 Church Street | Contributing Building (house)<br>Non-Contributing Building (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 Building (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) | 0619-26-3621 | 1922 |
| 111 Connally Street | Contributing Building (house)<br>Non-Contributing Building (pool) | 0619-16-9279 | 1956; 2005<br>1980 |
| 132 N Dougherty Street | Contributing Building (house)<br>Non-Contributing Building (shed)<br>Non-Contributing Building (pool)<br>Non-Contributing Building (garage) | 0619-26-4311 | 1900 & 1991<br>Early 20th century<br>1991<br>2010 |
| 136 N Dougherty Street | Contributing Building (house)<br>Non-Contributing Building (garage) | 0619-26-2478 | 1897; 1940; 1985<br>1940 |
| 305 N Dougherty Street | Contributing Building (house)<br>Contributing Building (garage) | 0619-26-1341 | 1920<br>1932 |
| 309 N Dougherty Street | Contributing Building (house)<br>Non-Contributing Building (garage)<br>Non-Contributing Building (shed)<br>Non-Contributing Building (pool) | 0619-26-0389 | 1912; 2005<br>1970<br>1980<br>1980 |
| 101 Laurel Circle Drive | Contributing Building (house) | 0619-27-5185 | 1929 |
| 204 New Bern Avenue | Contributing Building (house)<br>Non-Contributing Building (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 Building (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 (apartment) | 0619-15-9682 | 1936 |
| 205 New Bern Avenue | Non-Contributing Building (house) | 0619-15-9648 | 1945; 2006 |
| 207 New Bern Avenue | Contributing Building (house) | 0619-15-8785 | 1940 |

| | | | |
|---|---|---|---|
| 211 New Bern Avenue | Contributing Building (house)<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 Building (shelter)<br>Non-Contributing Building (shed) | 0619-26-1954 | 1949; 2000<br>1995<br>1995 |

| South Montreat Road Historic District<br>Created 12/27/2010 | | | |
|---|---|---|---|
| Address | Contributing/Non-Contributing | PIN # | Year Constructed |
| 201 Montreat Road | Contributing Building (house)<br>Contributing Building (garage) | 0619-27-1296 | 1922<br>1958 |
| 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 Building (shed) | 0619-27-8420 | 1920<br>1995<br>1995 |
| 301 Montreat Road | Contributing Building (house)<br>Non-Contributing Building (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 Building (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 (apartment) | 0619-38-3028 | 1940 |
| 400 Montreat Road | Contributing Building (house) | 0619-38-3256 | 1930 |
| 402 Montreat Road | Contributing Building (house) | 0619-38-3364 | 1930 |
| 404 Montreat Road | Contributing Building (house) | 0619-38-3471 | 1930 |
| 100 Third Street | Contributing Building (duplex) | 0619-38-3145 | 1950 |
| 100 Ninth Street | Non-Contributing Building (house) | 0619-38-2618 | 1958 |
| 101 Beech Street | Contributing Building (house)<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 |
| Blue Ridge Assembly Historic District* | 84 Blue Ridge Assembly Drive | 09/17/1979 |
| Rafael Guastavino, Sr. Estate* | 100 Magnolia Road | 07/13/1989 |
| In the Oaks | 447 W State Street | 04/10/1991 |
| Monte Vista Hotel | 308 W State Street | 04/30/2008 |
| Thomas Chapel AME Zion Church | 300 Cragmont Road | 04/30/2009 |

*not inside town limits of Black Mountain