



Historic Preservation Commission

Regular Meeting

<http://www.townofboone.net/>

~ Agenda ~

Jane Shook
828-268-6960

Tuesday, March 10, 2020

3:00 PM Planning and Inspections Conference Room

I. Call to Order

II. Adoption of Agenda

III. Approval of Minutes

January 7, 2020 Special Meeting Minutes

January 14, 2020 Regular Meeting Minutes

February 11, 2020 Regular Meeting Minutes

IV. Request for Funding for Digital Watauga Project

V. Junaluska Marker Application

VI. Turner House

VII. District Designation Report

VIII. Annie McDonald from the North Carolina State Historic Preservation Office

IX. Burrell Monument

X. Bryan-Hayes Cemetery

XI. Other Matters by Commission Members or Staff

- Set Agenda for next meeting

XII. Adjournment

**TOWN OF BOONE
HISTORIC PRESERVATION COMMISSION
SPECIAL MEETING MINUTES
JANUARY 7, 2020
3:00 PM**

Historic Preservation Commission Members in Attendance: Chairperson Eric Plaag, Vice-Chairperson Phoebe Pollitt, Bettie Bond, Chuck Watkins, Rennie Brantz and Loretta Clawson

Town Staff in Attendance: Jane Shook-Director of Planning & Inspections, Christy Turner-Senior Planner and Marlene Crosby-Board Secretary

Others Present:

Call to Order

Chairperson Eric Plaag called the meeting of the Boone Historic Preservation Commission, held in the Planning & Inspections upstairs conference room located at 680 West King Street, to order at 3:08 p.m.

Adoption of Agenda

Chairperson Plaag suggested that under number five on the agenda to remove the draft historic design guidelines and change 6 to Historic Design Guidelines.

Member Bond made a motion, seconded by Member Brantz to adopt the agenda as amended.

Vote:

Aye – All

Nay – None

The motion passed.

Approval of Minutes

Member Clawson made a motion, seconded by Member Brantz to approve the December 10, 2019 meeting minutes with one correction to change “Ellen” to “Helen” on page six in the last paragraph and last sentence.

Vote:

Aye - All

Nay - None

The motion passed.

Member Bond made a motion, seconded by Member Watkins to approve the December 17, 2019 meeting minutes as written.

Vote:

Aye – (Bond, Brantz, Pollitt, Plaag, Watkins)

Nay – None

Abstention – (Clawson)

The motion passed.

Chairperson Plaag reminded Ms. Christy Turner, Senior Planner to change the orientation of the flowchart and to check with Mr. John Ward, Boone Town Manager, Allison Mead, Town Attorney and the Boone Town Council regarding the possibility of building fines into the draft document for when there is a violation regarding obtaining a Certificate of Appropriateness process and applying the Historic Design Guidelines appropriately in the district.

Junaluska Marker Application

Chairperson Plaag explained that Dr. Kristen Deathridge had contacted him and asked if the members of the Junaluska Heritage Association could attend the Historic Preservation Commission meeting on February 11, 2020 rather than January 14, 2020 to review and discuss the draft Junaluska Marker Application. It was the consensus of the HPC members to invite the JHA members to the February 11, 2020 HPC meeting. Chairperson Plaag noted that he would email Dr. Deathridge and let her know that the HPC members have approved the meeting date of February 11, 2020 to resume the discussion of the draft marker application.

District Designation Report

Chairperson Plaag explained that he has been working on the draft District Designation Report and he has some questions on the status of the process of the draft report. He asked if Ms. Jane Shook, Director of Planning and Inspections was available to join the meeting to discuss the process.

Ms. Shook joined the meeting at approximately 3:25 p.m.

Chairperson Plaag asked Ms. Shook about the process for the draft District Designation Report. Ms. Shook said that she will be presenting the proposed Design Guidelines information to Council at the Planning Retreat scheduled for January 22, 2020. She explained that the Planning Staff will receive direction at that time on the process of the report. She explained that the Community Appearance Commission will complete the review of the CAC Design Guidelines draft document at their January 7, 2020 meeting. She said that the Planning Staff will still need to complete the formatting and the adding of photographs from Downtown Boone into the draft CAC Design Guidelines.

Chairperson Plaag explained that the HPC would complete their review of the Historic Design Guidelines draft document at this meeting less any formatting changes that might need to be made. He further explained that the HPC can go ahead and vote at this meeting to send the completed draft Historic Design Guidelines to Council for their review.

Chairperson Plaag confirmed that the Survey Report has been sent to the North Carolina State Historic Preservation Office for their review of it. He noted that the State office is behind and it will take some time until the Survey Report is reviewed.

Ms. Shook said in the presentation to Council at the Planning Retreat the Planning Staff will discuss with Council the best way to present the Design Guideline information to the public. She suggested having the Planning Staff and members from the CAC and HPC attend the public sessions to help explain and answer questions on the Design Guidelines.

Discussion ensued on the process for the public input sessions for the proposed Design Guidelines. He suggested having the Designation Report and Design Guidelines available at the public information sessions. He also suggested to get Council approval for the Design Guidelines to be reviewed by the Town Attorney, before they are made available to the public. He said that he also thought it was important that the new Council Members be familiar with the Survey Report.

Discussion ensued on the combining of the CAC and HPC Design Guidelines. Ms. Shook explained that the CAC and HPC Design Guidelines are two documents moving along simultaneously that are not dependent on each other. She said the CAC Design Guidelines are a much broader application for the Downtown area. She said the HPC Design Guidelines will supersede the CAC Design Guidelines in certain areas where designated.

Ms. Shook noted that there may need to be additional special meetings to further discuss the proposed Design Guidelines depending on the direction of Council.

Chairperson Plaag proposed that the HPC agree to have the Planning Staff submit an agenda item request for the February 2020 Council meeting to include the review of the draft District Designation Report. It was the consensus of the HPC to submit this agenda item request. Ms. Shook agreed. Ms. Shook said when the Planning Staff creates the Planning Retreat packet, they will include some anticipated timelines so the Council has a clear expectation of what has been proposed for the HPC and the CAC. Ms. Shook expressed her appreciation to the HPC for all of their hard work.

Discussion ensued on researching the language for penalties and enforcement of the Design Guidelines. Ms. Shook talked about the formatting and creating of a Table of Contents for the Design Guidelines. She also said the Planning Staff will research the possibility of including proposed language for penalties and enforcement in the CAC and HPC Design Guidelines. Ms. Turner talked about the possibility of adding proposed building code language to the draft Historic Design Guidelines.

Discussion ensued on recommendations for the Historic Design Guidelines. Chairperson Plaag asked Ms. Shook, if the HPC should recommend the adoption of the Historic Design Guidelines with anticipated changes by the Planning Staff. Ms. Shook said she believes it is understood that there may be proposed changes based on state statutes and formatting changes to the

draft Historic Design Guidelines. Chairperson Plaag asked if he needs to be at the January 2020 Council meetings to answer questions on the status of the HPC's work. Ms. Shook said no. Ms. Shook said it would be helpful for Chairperson Plaag to attend the Planning Retreat to be held on January 22, 2020 to answer questions on the draft Historic Design Guidelines.

Ms. Shook left the meeting at approximately 3:42 p.m.

Chairperson Plaag explained that he would try to have a completed draft of the District Designation Report ready for the HPC to review by around February 4, 2020. He said he would email it to the Planning Staff. Ms. Turner said the Planning Staff will print out a copy of the final draft of the District Designation Report for all of the HPC members to review.

Historic Design Guidelines

Chairperson Plaag began the review of the draft Historic Design Guidelines dated December 2019 from page 67 through page 130 (permanently on file). He explained that he had merged the changes that were discussed at the December 17, 2019 HPC meeting into this copy of the draft Historic District Guidelines. He further explained that the proposed changes to the draft Historic Design Guidelines are highlighted in red and blue.

On page 67, Chairperson Plaag proposed a change to the title of this section to: *"Design Guidelines for Commercial Properties in the District."*

On page 68, he proposed adding the word "governmental" between "commercial and institutional" in the first sentence of the second paragraph under "Commercial Property" Defined.

Discussion ensued on clerestory windows and transoms. On page 69, Ms. Christy Turner asked about the difference between clerestory windows and transoms. Chairperson Plaag explained that these topics are covered in the glossary of the draft Historic Design Guidelines.

Discussion ensued on the period of significance for Downtown Boone. Chairperson Plaag explained that the HPC identified the period of significance from 1918 to 1964 during their review of the survey report. Member Watkins noted that he agrees with the proposed language in the draft Historic Design Guidelines for this topic. Member Watkins pointed out that there is a potential massive counter argument that is present in this section of the Historic Design Guidelines and the HPC may have to justify what is written in the draft Historic Design Guidelines based on aesthetic grounds more than anything else. Chairperson Plaag said that historic grounds may as well need to be justified. Member Watkins added that the said time period is the period of significance for the Downtown area and that the HPC will possibly need to defend it.

Discussion ensued on changes to Downtown buildings. Member Clawson asked if something is changed on a building or replaced back to the existing in the Downtown area, does an application need to be submitted to the Town. Chairperson Plaag said we cannot force building

owners to make changes to their buildings. Ms. Turner said if a property is redeveloped anywhere in the Town's jurisdiction, the property owner has to follow the requirements of the tier-system. She said in the tier-system, if ten-percent of the development value is spent on a property the bicycle parking and lighting requirements have to be brought into compliance with the Unified Development Ordinance. Discussion ensued about the possibility of including historic compliance within the tiered system. It was decided that this would need to be an action taken by Council.

Discussion ensued on rooftop bars. Ms. Turner said that rooftop bars may need to be further discussed. Chairperson Plaag noted that rooftop bars could be limited in the Downtown District.

On page 110, Chairperson Plaag suggested a change to the title of this section to: *"Design Guidelines for Historic Streetscapes, Landscapes, Monuments, and Other Resources in the District."*

Ms. Turner said that the Planning Staff will review the following sections: 3. Landscapes and Ecologically Sensitive Areas, and 7.7 under Exterior Lighting: Section 261 of Article XV will add the date. Ms. Turner also noted that under 2. Lots and Street Frontages in 2.3 that this section is planned be removed in the future.

Discussed ensued on sandwich boards. On page 122, 8.3 under Signage, Chairperson Plaag added proposed language because he felt that the sandwich board language should be included in the draft Historic Design Guidelines as well as the UDO. Member Bond talked about the limited amount of walking space on the sidewalks due to the sandwich boards being located on the sidewalks.

On page 125, Member Clawson asked for the word "allegedly" to be changed to "reportedly" in the second sentence of the first paragraph.

Chairperson Plaag reviewed the section on "Guidelines for Relocation and Demolition". He noted that he added some proposed language to Demolition 2.4.

Chairperson Plaag noted that he made some proposed changes in the Bibliography that are highlighted in blue and green.

Chairperson Plaag noted that he did not make proposed changes to the "Glossary of Architectural Terms".

Discussion ensued on making a recommendation to present the reviewed draft Historic Design Guidelines to Council for their review and consideration.

Motion and Vote:

Member Brantz made a motion, seconded by Member Clawson to send the draft Historic Design Guidelines to Council for their consideration and review by Staff.

Vote:

Aye – All

Nay – None

The motion passed.

Other Matters by Board Members of Staff

Chairperson Plaag suggested adding the following items to the next meeting agenda: Election of Officers, Turner House, District Designation Report, Burrell Monument and the Bryan-Hayes Cemetery.

Chairperson Plaag talked about some possible locations for the Burrell Street Monument. He asked if there is a public way near the Daniel Boone monument near the duck pond on campus, he said this might be a more appropriate location for the Burrell Monument. He also talked about Raley Hall being another possible location. Ms. Turner said one location that was discussed for said monument is on Rivers Street near where the old Dan'l Boone monument was located.

Ms. Turner said that she has information from Council regarding the Bryan-Hayes Cemetery that she will email to the HPC members for their review for the next HPC meeting.

Member Bond noted that the next Historic Preservation Commission meeting is scheduled for Tuesday, January 14, 2020 at 5:30 p.m. in the Planning and Inspections Department – Upstairs Conference Room located at 680 W. King Street.

Discussion ensued on the terms of the current HPC members. Chairperson Plaag reviewed the expiration dates of each member. Member Bond noted that Member Pearman had previously commented that she may not re-apply for a position on the HPC once her term expires. Chairperson Plaag asked Ms. Marlene Crosby, Board Secretary to confirm this information with Member Pearman.

Adjournment

With no other topics to discuss, Vice-Chairperson Pollitt made a motion, seconded by Member Brantz to adjourn the meeting at 5:12 p.m.

Vote:

Aye – All

Nay – None

The motion passed.

Eric Plaag, Chairperson

Marlene Crosby, Board Secretary

Downtown Boone Local Historic District Design Guidelines And Handbook

The Town of Boone circa 1939, from the hill near the R. L. Clay House looking northeast. Photo courtesy of Jones House Collection, Digital Watauga Project.

Town of Boone Historic Preservation Commission

DRAFT, ~~December 2019~~ Final Draft January 7, 2020

**Downtown Boone
Local Historic District
Design Guidelines and Handbook**

Rennie Brantz, **Mayor**

Connie Ulmer, **Council Member**

Loretta Clawson, **Mayor Pro-Tem**

Nancy LaPlaca, **Council Member**

Sam Furgiuele, **Council Member**

Dustin Hicks, **Council Member**

John Ward, **Town Manager**

Allison Meade, **Town Attorney**

Jane Shook, **Director of Planning and Inspections**

Christy Turner, **Senior Planner**

Marlene Crosby, **Board Secretary**

Town of Boone Historic Preservation Commission Members: Eric Plaag (Chair), Phoebe Pollitt (Vice Chair), Bettie Bond, Rennie Brantz (Liaison), Loretta Clawson (Liaison), Teresa Pearman, Chuck Watkins

Additional Contributors: Trent Margrif, ~~Jules Oroukin~~, ~~Heather Gibson~~, Virgil Greer, Janet Pepin, Allan Scherlen, [Jennifer Pena](#), Virginia Falck, Pilar Fotta, Brenda Henson, Mark Freed, Lane Moody, Diane Blanks, Bill Dixon, [Judith Phoenix](#), [Annie McDonald](#), [\[Hendersonville Person\]](#), [Paul Fuller](#), [Nicole Holladay](#), [Carson Hamilton](#)

INTRODUCTION

Historic Preservation in Boone

The Boone Town Council established the Historic Preservation Commission (hereafter referred to as the HPC or the Commission) of Boone on March 15, 2007, and on April 15, 2010, the Commission adopted their Rules of Procedure. The Town Council adopted revised Rules of Procedure for the Commission as well as Interim Design Guidelines applicable to all historically designated properties within the Town limits on January 21, 2016. As individual landmarks and districts are designated, the Commission is required to develop and adopt specific guidelines for altering, restoring, moving, or demolishing properties that the Commission has designated as landmarks or that are located within an area that the Commission has designated as a historic district, pursuant to the requirements dictated in North Carolina General Statute 160A-400.6 as well as the Unified Development Ordinance (hereafter referred to as “UDO”) Article XXIII A.

In order to facilitate the continued conservation of historic districts and landmarks, the Commission offers advisory assistance to property owners who may wish to renovate in areas identified as historic so that they may meet the requirements of the ordinance. However, in certain circumstances preservation power is intended to prevent change when there is a superior reason to preserve, such as in the case of planned demolition. This will ensure that changes are within the spirit and character of the historic property or district. Through the Design Guidelines set by the HPC and adopted by Town Council, the historic character of the town of Boone can be preserved for the enjoyment of both current and future residents and visitors.

Benefits of Historic District Designation at the Local and/or National Level:

- Designation often stabilizes property values and encourages investment in older residential and commercial areas.
- Increased property values boost the local tax base and facilitate investment in much-needed city services.
- Preservation and designation encourage tourism, which further enhances local tax revenues and benefits local businesses.
- The presence of established historic districts often increases property values within those districts and in surrounding neighborhoods, making it easier for businesses to attract top candidates for open positions.
- Historic landmarks and districts provide a direct, tangible, and meaningful link to the past, particularly if they are publicly interpreted through approved signage, thus promoting a sense of identity, meaning, connection, and character within the surrounding community.
- Designation on the National Register of Historic Places, either individually or as a contributing property to an Historic District, may make a property eligible for a variety of state and federal tax credits that can reduce the rehabilitation costs for historic properties by up to 40%. (For more on these tax credit programs, visit the

tax credits page at the North Carolina State Historic Preservation Office website:
<https://www.ncdcr.gov/about/history/division-historical-resources/state-historic-preservation-office/restoration-2>.)



Map showing the boundary of the Downtown Boone Local Historic District in tan. Map courtesy of Chris Miller, 2019.

The District is comprised of the area bounded approximately by Queen Street to the north, Appalachian Street to the east, Rivers Street to the south, and Water Street/Burrell Street to the west. This area has a particularly rich concentration of commercial buildings that illustrate Boone's transformation from a sleepy, county seat in 1918 to a bustling commercial center by 1964. This concentration is most pronounced along West King Street from the Smithey's Department Store Building on the west end of town to the intersection of Appalachian Street and West King Street. This area also aligns most obviously with the establishment of Boone's traditional downtown business district between the 1910s and the 1940s, and taken as a whole, the commercial resources located within this stretch retain an unusually high degree of integrity in terms of design and materials.

Why Preservation Matters

With increased traffic in the area creating the necessity for growth, the struggle to maintain Boone's historic landmarks has become increasingly important. Some prominent structures have already been demolished in order to make room for newer developments. One such property, sadly, was the Daniel Boone Hotel, constructed in 1925. Originally, the hotel accommodated tourists, traveling salesmen, visiting court officials, and new faculty at the Appalachian Normal School. The hotel eventually went bankrupt as a result of the Great Depression and was auctioned in 1935.¹ After the Depression finally ended and the hotel reopened, it became the social center of Boone, boasting a legendary Sunday feast. The hotel eventually began losing business, however, when roadside motels were constructed in Boone. The Daniel Boone Hotel permanently closed in the late 1970s.

The hotel was listed on the National Register of Historic Places (NRHP) in 1982, but this did not prevent its demolition by the Daniel Boone Condominium Company, who purchased the property in the early 1980s. Its destruction demonstrates that NRHP designation alone is not sufficient to protect the historically significant properties and the historic character of Boone. Local Historic District designation, however, provides greater protections for business and property owners in Downtown Boone and allows the community to play a role in determining the future for its historic downtown core.

Remnants of the once great hotel have been relocated to other areas of town. Two examples include the hotel's sign, which was previously located on the lawn and for a long time could be seen in the downtown Boone Drug on West King Street, and the ornamental columns that once supported the entrance to the hotel's veranda; these latter features were incorporated into the chapel in the Watauga Medical Center during construction of that facility.

While many Boone residents appreciate the salvaging and repurposing of the hotel's artifacts, the demolition of the historic hotel is a cautionary tale regarding the long-term value of historic preservation and the costs of missed opportunities. As Boone struggled to identify a location for its next government center, many local residents regretted the disappearance of the hotel, which would have been an ideal site for adaptive reuse as a home for Town government. Such a project likely would have saved millions of taxpayer dollars and provided the Town of Boone with a centralized, downtown government center that would have met many of its office needs for decades to come.

Development pressures continued to threaten historic resources in the District during the late 2010s, prior to designation of the District in 2020. In just the past two years, five buildings were demolished within the District boundaries to make way for new development: portions of the Goodnight Brothers Complex (2018), the Farmers Cooperative Exchange (FCX) Building (2018), the Boone Furniture and Lumber Company Building (2018), the A&P Supermarket Building (2019), and the Wade E. Brown Office Building #2 (2019).

¹ Watauga Democrat, December 12, 1935: 1.

Historic Districts

Historic Landmarks and Historic Districts Defined:

Local governments may designate individual properties as historic landmarks and groups of properties as historic districts because of their historical, pre-historical, architectural, or cultural significance. To qualify for designation, a property or area must also show integrity of design, setting, workmanship, materials, feeling, or association. Integrity enables a property or area to convey its significance to the observer; it mainly has to do with the intactness of the property's physical features.

The Difference between Local Designation and National Register Listing:

Designation by a local governing board has no direct connection with listing in the National Register of Historic Places. The National Register is the nation's official listing of buildings, structures, objects, sites, and districts worthy of preservation for their significance in American history, architecture, archaeology, or culture. A historic property or district may qualify for both local designation and National Register listing, but these are separate processes, with different consequences.

Local Historic District Designation (Overlay District):

Local historic district designation is a type of zoning that applies to a group of contiguous properties. As with historic landmarks, owners who wish to make certain kinds of changes to properties in historic districts must first have their plans reviewed and approved by the Commission. Historic District designation triggers an overlay district, meaning that the existing zoning laws in effect still apply to the district, but the additional regulations set forth by historic designation would also apply.

Purpose and Applicability of the Guidelines

The Downtown Boone Local Historic District Design Guidelines (hereafter, the "Guidelines") have been prepared to assist property owners, developers, architects, and designers conducting building projects within the Downtown Boone Local Historic District (hereafter, the "District"). The Guidelines outline the requirements for the rehabilitation of historic buildings and the construction of compatible new designs to maintain the historic character of the community.

Work on designated local landmarks located within the District not only must comply with the Guidelines included here but also must comply with the individual guidelines established for the landmark in order to ensure that any changes will serve to enhance the historic qualities of the Town. Questions should be directed to Planning and Inspections Department staff. Through the enforcement of these provisions,

rehabilitation of historic landmarks within the District will remain consistent with the inherent historic qualities of Downtown Boone.

The basis of the Guidelines may be found in the Secretary of the Interior's Standards for the Rehabilitation of Historic landmarks (see below). Basic key ideas in utilizing the Standards are to:

- Retain the historic use of the property or find a new use that will allow as many historic features as possible to be retained.
- Preserve the historic character of the property by being sensitive to its appearance and designated use over time.
- Stabilize, consolidate, and conserve existing historic materials whenever possible, rather than adding modern or reproduction materials.
- Replace a minimal amount of building features. If features of the building must be replaced, new features should match the existing historic features of the structure in design and material.
- Repair and retain significant features instead of removal and replacement.

The Guidelines are also intended to be compatible with and complementary to the design standards developed by the Downtown Boone Development Association (DBDA) for its Façade Incentive Grants Program, which also follow the Secretary of the Interior's Standards for the Rehabilitation of Historic Landmarks (see below). The Guidelines are intended to:

- Encourage compatible and sensitive designs.
- Increase public awareness of the value of historic architecture.
- Help reinforce the character of the District and protect its overall appearance.
- Preserve the integrity of the District and any landmarks located within the District.
- Assist property owners and architects in making preliminary design decisions.
- Improve the quality of development.
- Explain, expand, and interpret general design criteria in the local preservation ordinance.
- Educate the public on the importance of good design and historic preservation.
- Protect the value of public and private investment.

These guidelines are NOT intended to:

- Limit growth or regulate where growth takes place. The Guidelines address only the visual impact of individual work projects on the character of the District.
- Control how space within most buildings is used. In most cases, these Guidelines deal only with the exterior, publicly visible portions of the buildings and grounds of historic properties or properties within the District.²
- Guarantee that all new construction in the District will be compatible with the District's architectural history, design, and materials.

For more on the Design Review Process, see page ____.

Legal Overview of Historic Preservation Legislation

National Historic Preservation Act (NHPA):

The National Historic Preservation Act, passed in 1966 and amended in 2006, serves as the legal justification for the importance of preserving historic landmarks and districts in the United States. The NHPA provides guidelines for historic preservation on the national level as well as stipulates that each state should have a State Historic Preservation Office, the responsibility of which is to focus on identifying historic elements statewide. The NHPA also requires that the Federal Government assist in the acceleration and growth of federal, state, and local preservation programs.

Historic Preservation Enabling Legislation in North Carolina:

The North Carolina General Statutes (160A-400.1, et seq.) provide for communities to conserve and preserve historic districts and landmarks for the purpose of stabilizing and increasing local property values and to strengthen the overall economy of the State. The relevant statutes can be viewed here:

<https://www.ncleg.gov/Laws/GeneralStatuteSections/Chapter160A> .

The Statutes describe the method of establishing such preservation programs and their operation. The primary administrative entity that identifies and enforces a community's historic district or districts is the local Historic Preservation Commission (HPC).

The State Historic Preservation Office (SHPO):

² The owner of a privately owned historic property may choose to consent to an interior review of his/her property, which is thereafter binding on all future owners of the property, provided that the designation has been appropriately recorded with the local Register of Deeds. In addition, publicly owned landmarks (except North Carolina state property) are also subject to interior review. The Town of Boone is committed to protecting historically significant interior spaces to the extent permitted under NC GS 160A-400.9(b).

The purpose of the North Carolina State Historic Preservation Office (NC SHPO) is to aid citizens, organizations, local governments, and state and federal agencies with the protection of significant historical landmarks and areas in North Carolina. The duties of the SHPO are as follows:

- Investigate nominations of historic sites to the National Register
- Conduct an environmental review of state and federal actions that may impact historic landmarks
- Provide technical assistance (including the administration of the Certified Local Government program)
- Grant assistance
- Education
- Training for local preservation organizations and citizens in order to increase involvement in preservation programs.

The Certified Local Government Program (CLG):

Created in 1980, this program was an amendment to the National Historic Preservation Act. The Certified Local Government Program (CLG) stipulates that each state must create a procedure that certifies local governments to participate in historic preservation programs on the national level. The benefits of such a program include the ability for local governments to be considered for federal funding for preservation programs. Just as the requirements of each SHPO vary slightly from one another, so do the requirements of the CLG. In North Carolina, the requirements for certification are as follows:

- Each local government must be equipped with an active HPC that abides by the legal regulations for the formation of such a commission. This commission must have a paid staff member.
- Local governments must follow state or local laws when designating and protecting historic areas.
- Each local government should have a regularly maintained survey in order to keep an inventory of historic landmarks and districts that is consistent with the statewide survey.
- There must be adequate public participation in the local historic preservation program, and historic landmarks must be nominated to the National Register of Historic Places.
- Finally, local governments should adhere to the responsibilities required of them under the National Historic Preservation Act, as amended.

Facade Incentive Grant Program

The purpose of the Downtown Boone Development Association (DBDA) Façade Incentive Grant Program is to encourage property owners and lease holders in the ~~M~~municipal ~~S~~service ~~D~~district (~~MSD~~) of Boone to improve the appearance of downtown buildings. Buildings that are thirty (30) years old or older should be renovated according to the Secretary of the Interior's Standards for Rehabilitation, reproduced below. Projects seeking funding under the Façade Incentive Grant Program must also follow the guidelines that apply to construction methods and materials for properties within the Town of Boone ~~municipal-service-district~~~~MSD~~ and the standards of the Community Appearance Commission, available through the Town of Boone Planning and Inspections Department. A sample Façade Grant application is available from the ~~Town of Boone Cultural Resources Department~~~~DBDA office in Town Hall~~.



Some properties within ~~Boone's historic districts~~~~the District~~ have lost their integrity as historic properties because of later alterations to the building façade. The Façade Incentive Grant Program helps property owners remove non-historic components and rehabilitate facades to their historic appearance, as in the case of the Appalachian Theatre on King Street, which was meticulously rehabilitated over an eight-year period. The image at left was taken on June 25, 2011. The image at right was taken on August 18, 2019. Both images are provided courtesy of Eric Plaag.

The Municipal Service District or MSD is a financing mechanism used to provide revenue to support existing town services, downtown advertising, promotion, and community events, and to contribute funding for downtown amenities, such as planters, maps, benches, trash/recycle receptacles, and sidewalk upgrades. The MSD is a core economic development tool created by the legislature in 1973. Boone's MSD was established in 1988 at the request of downtown businesses. There are currently more than 55 MSDs across North Carolina. With the exception of the Frank A. Linney House, all of the properties of the District are located within Boone's MSD.

~~[INSERT Material on Municipal Service District]~~

The Secretary of the Interior's Standards for Rehabilitation

The US Department of the Interior developed national standards for the preservation of historic buildings in 1976. These standards, often referred to as the Secretary's Standards, are widely used within the preservation profession in determining the appropriateness of proposed changes to historic buildings. For this reason, the Town of

Boone Historic Preservation Commission also uses these ten standards in developing the Guidelines contained within this document and in considering proposed changes to historic properties and properties within identified historic districts. The current edition of the Secretary's Standards reads as follows:

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

Historical Influences on Boone's Architecture³

Overview of Boone's History

The town of Boone, North Carolina, serves as the county seat for Watauga County, which was created in 1849 from portions of Ashe, Wilkes, Caldwell, and Yancey Counties. Known as early as 1823 as Councill's Store, when a post office was established there, the community changed the name of the settlement by 1850 to Boone in honor of Daniel Boone, who was believed to have hunted in the area.⁴ Formal incorporation of the Town of Boone did not occur until January 23, 1872, when the act was ratified by the state legislature.⁵

The Town of Boone sits near the center of the present-day boundary of Watauga County. Located in what is essentially a geographic bowl, Boone is surrounded by mountains on nearly all sides. Immediately to the north of town is the east portion of Rich Mountain and a popular local landmark, Howard's Knob, both of which have long served as barriers to movement to the north. To the west of town is a valley divide that allows passage through Hodges Gap, southwest of town, and a small notch northwest of town near the Oak Grove community. To the south of town, Pine Ridge, Deck Hill, and Yarnell Knob create another difficult barrier leading to the more distant peaks of Flat Top Mountain and yet another Rich Mountain. The area to the east of town, meanwhile, is dominated by a series of hills leading to Wilson Ridge to the southeast.

As a sleepy, county seat for the second half of the nineteenth century and the early years of the twentieth century, Boone relied primarily on a local agrarian interests, some attempts at mining, and court traffic to sustain its economy. Two changes in the early twentieth century, however, dramatically altered Boone's economy and its settlement patterns. The first was the growth of the Watauga Academy (1899) from a small, teacher's school into the four-year college known as Appalachian State Teachers College in 1929. Thereafter, enrollments continued to increase exponentially, so that today, the school is known as Appalachian State University and is home to more than 19,000 students as of 2018—matching the local population of approximately 19,200 people.

³ [Much of the content of this section is replicated or summarized from Eric W. Plaag, *Comprehensive Architectural Survey of Downtown Boone, North Carolina*, prepared for the Town of Boone, January 2020.](#)

⁴ As seen on several early maps prior to the 1830s, the village of Boone may also have been known as "Howard," probably in honor of Benjamin Howard, who had a hunting cabin near the present downtown and for whom Howard's Knob was named. For an early map reference to Boone as "Councill's Store," see *Map of North and South Carolina Exhibiting the post offices, post roads, canals, railroads, etc., by David H. Burr...entered according to Act of Congress, July 10th 1839*, National Archives II, College Park, MD, RG 28, Burr Atlas, 6. This map is stored as four map sections. Later maps showed the community under the "Boone" name as early as 1865. See Captain William Kossak and John B. Muller, *Military Map Showing the Marches of the United States Forces Under Command of Maj. Genl. W. T. Sherman USA During the Years 1863, 1864, 1865*, St. Louis, 1865, National Archives II, College Park, MD, RG 77, US 254 ½.

⁵ *Private Laws of the State of North Carolina, Passed by the General Assembly at Its Session 1871-72*, (Raleigh: Theo N. Ramsay, 1872), Chapter 50, 81-82.



[Boone as it appeared about 1885, looking to the northeast from a point just south of the intersection of present-day Burrell and Rivers Streets. In the center foreground is the first Boone Baptist Church, with the Critcher Barn and the Coffey Hotel and Old Brick Row directly beyond. The pathway between the Critcher Barn and the Coffey Hotel would later become Depot Street. Image by L. A. Ramsour, courtesy of the Historic Boone Collection, Digital Watauga Project.](#)

The second change was the extension of the Linville River Railway from Shull's Mills to Boone in October 1918. While the line served both freight and passenger traffic, its primary significance lay in the introduction of mass quantities of building materials—brick, concrete, limestone, lumber, and sand—into an area that was virtually unreachable by truck traffic in the first quarter of the twentieth century. Not surprisingly, Boone's commercial center was transformed over the next 25 years from a near-equal mix of domestic architecture and frame commercial establishments into an impressive array of brick and steel-frame, commercial block buildings. Once the train stopped running in 1940 as a result of a major flood, improved highways into the area continued to bring new industry and diversity in the downtown area's commercial architecture. By the 1950s, Boone was running out of space in its original downtown area, in part because the growth of the university from the southeast was also beginning to crowd the downtown area. As a result, urban sprawl moved to the east and south of town along US 321 and US 421 in particular, where agricultural lands were ripe for development along the two principal highways leading to larger, distant population centers.

While the town is often reported to have an elevation of 3,333 feet, a geodetic benchmark in the heart of downtown near the corner of Depot and West King Streets reports the elevation as 3,323.602 feet. The original downtown area is located primarily to the north of Boone (Kraut) Creek, which flows downstream to its intersection with Winkler's Creek on the southeast side of town. Winkler's Creek then merges with the East and Middle Forks of the New River to form the South Fork of the New River, which flows away to the northeast on the east side of the current town boundaries. Because of the abundance of drainage from the hills and mountains surrounding Boone, both the original downtown and the lower areas to the southeast are prone to frequent flooding.

The downtown area is dominated by its principal artery, West King Street, running southeast to northwest through the center of town, with Queen Street to the north and Howard Street to the south as important secondary routes in the town's history. Another major thoroughfare, Rivers Street, dates to about 1968 and runs along the old Linville River Railway rail bed but now serves as a major boundary between Boone's downtown and Appalachian State University. Primary cross streets in the downtown area, running southwest to northeast, are (west to east) Burrell Street (south) and Water Street (north), Depot Street, and Appalachian Street.

The Architecture of Downtown Boone

Downtown Boone has a rich history dating to the early nineteenth century. To comply with the requirements of the North Carolina legislature when Watauga County was established in 1849 and Boone was chosen as the county seat, a local surveyor laid out the grid for the Town of Boone, with a courthouse on the site of the present Frank A. Linney House on Queen Street between Linney Street and Water Street.⁶ This early map of Boone shows two parallel main roads—Queen Street and King Street—running roughly east-west through the concentration of lots bounded on the east by Lower Branch running under the present path of Depot Street. Notably absent from the map are Howard Street and Depot Street, which would not be laid out until well into the twentieth century. By 1900, Boone featured predominantly frame buildings—both commercial and residential—grouped along King Street as its main corridor. Notable exceptions were the brick 1875 Courthouse, at one time located on the northwest corner of present-day Water and King Streets, and the 1889 Watauga County Jail on Burrell Street, home today to a restaurant. Brick for both buildings was kilned locally.

⁶ *Laws of the State of North Carolina, Passed by the General Assembly, at the Session of 1850-'51*, (Raleigh: T. J. Lemay, State Printer), Chapter 51, 119-21. For the name change to Boone, see *United States Postal Guide and Official Advertiser*, 1:2, August 1850: 47. The exact date is frequently given as June 20, 1850, although typically without sourcing.



[The west part of Downtown Boone from the southwest, as it appeared in 1905. The intersection of Water and King Streets is at center. The 1889 Watauga County Jail is just below the southwest corner of this intersection, while the 1875 Courthouse sits at the northwest corner. The dome and columns of the 1905 Watauga County Courthouse are visible at far left. Image courtesy of the Bobby Brendell Postcard Collection, Digital Watauga Project.](#)

While Boone's role as a county seat and the presence of Watauga Academy (1899), later renamed the Appalachian Training School (1903), brought frequent outside traffic to the community, Boone was nevertheless fairly isolated from external economic forces prior to 1919, in large part because of the poor quality of roads into the region and the absence of a reliable transportation alternative. That changed in 1919 with the arrival of the Linville River Railway. The influence of rail service on Boone was nearly immediate. Rail service meant easy access to and transport of ample supplies of sand, masonry, lumber, and steel—all essential construction components. Rail service meant builders no longer had to kiln their own bricks or harvest, mill, and cure their own lumber locally, thus vastly accelerating the construction process. Rail service meant an extended transportation network for a region so notoriously cut off from the rest of the state that it was known widely as the "Lost Province," and extended transportation meant expanded markets and supply chains for businesses located in Boone.

[That year \(1919\) also marked the beginning of a robust building campaign in Boone, which was spurred by the rallying cry of "Watch Boone Grow" in the local paper. The first downtown building constructed using materials brought in by train was the Watauga Motor Company garage on the west side of Depot Street. The first occasion of the slogan appeared in September 1919 in an article describing the construction of several](#)

new homes just outside downtown and plans for a warehouse on Depot Street.⁷ In November 1919, Dr. L. R. Bingham, a local dentist, announced plans for a new, two-story, brick, drug store building; this news was also accompanied by the slogan.⁸



The Watauga Motor Company Building as it appeared in November 2015. Image by Carson Hamilton.

~~That year (1919) also marked the beginning of a robust building campaign in Boone, which was spurred by the rallying cry of “Watch Boone Grow” in the local paper. The first downtown building constructed using materials brought in by train was the Watauga Motor Company garage on the west side of Depot Street. The first occasion of the slogan appeared in September 1919 in an article describing the construction of several new homes just outside downtown and plans for a warehouse on Depot Street.⁹ In November 1919, Dr. L. R. Bingham, a local dentist, announced plans for a new, two-story, brick, drug store building; this news was also accompanied by the slogan.¹⁰ Completed in December 1921, the new building on King Street, located just east of the Critcher Hotel, was home to the Boone Drug Company (WT0849) in its east storefront, while the west portion of the building housed Davidson’s Department Store. Over the next ten years, local business owners built many of the commercial block buildings that~~

⁷ Watauga Democrat, September 4, 1919: 3.

⁸ Watauga Democrat, November 20, 1919: 3.

⁹ ~~Watauga Democrat, September 4, 1919: 3.~~

¹⁰ ~~Watauga Democrat, November 20, 1919: 3.~~

now define the core of the District on King Street, including the Qualls Block (1922), the J. Walter Jones Building (1922), the Watauga County Bank Building (1923), the Boone Hardware/Farmer's Hardware Block (1923), the Linney Law Office (1923), the Pastime Theatre (1924), the Frank A. Linney Block (1925), the W. R. Winkler Building (1927), [the Edwin N. Hahn Building \(1927\)](#), the H. W. Horton Building (1929), and the Perry and Winkler Building (1929), as well as several others. [In keeping with Boone's historic mix of domestic and commercial buildings in its downtown area, the 1920s boom saw the construction of a handful of new residences downtown, including the Oscar and Suma Hardin House \(1926\) on Water Street.](#)



[Seen here is the south side of King Street east of Depot Street as it appeared in 1923, with a mix of old construction and the new brick buildings going up as part of the Watch Boone Grow campaign. Left to right are the old Watauga Drug Store, the J. L. Qualls Block, Winkler's Garage in the remnant of the Old Brick Row, the Boone Drug Company Building, and the Critcher Hotel. The Watauga County Bank is also visible on the west side of Depot Street, just right of the telephone pole in the right foreground. Image courtesy of the Historic Boone Collection, Digital Watauga Project.](#)

[Aside from some occasional infill during the period from the late 1920s to 1935, few major, new buildings appeared in downtown during this time. The Great Depression certainly played a role in restricting downtown development during the early 1930s, but by 1936, there were signs of hope for the future. Following the failure of Boone's two major banks in the early 1930s, the Watauga Building and Loan began to take up the slack, often funding downtown commercial projects of Boone second construction boom of the late 1930s. Demolition of the old Critcher Hotel led to the creation of three major buildings near the southeast corner of the intersection of Depot and King Streets: the Shell Café, later expanded as the Crest Five and Ten Cent Store \(1936/1940\); the Belk-White Department Store \(1937\); and the Hamby and Winkler Building \(1937\), which again featured wagon wheel, limestone medallions like those on the Horton Building. This detail became a familiar architectural trope on later Winkler-associated buildings.](#)

Toward the west end of town, meanwhile, the Rivers Printing Company Building (1937) took form on the site of the original home of the *Watauga Democrat* press. Another major addition to downtown was the Appalachian Theatre (1938), Boone's only Art Deco-style building. Once again, the Linville River Railway played a crucial role in construction of these new buildings; extant freight records document the arrival of the large, 50-foot-long, steel beams that were critical to the framing of the theater. Works Progress Administration funding from the federal government also led to the construction of several major buildings in downtown, including the Boone Post Office (1939) on King Street and the Watauga County Office Building (1939) on Water Street. Other major additions included the John W. Hodges Building (1940), the Smithey's Department Store (1940) and the Dr. H. B. Perry Building (1942). Numerous one-story buildings also went up in the downtown area, mostly consisting of one-story, commercial block, retail or automotive establishments, including clusters of such buildings near the intersection of King and Appalachian Streets, along North Depot Street, along the north side of King Street between Water and Depot, and at the west end of town along King Street, opposite the courthouse buildings.

[Continue History Summary] Domestic construction continued in the downtown area, too, including the A. E. and Roberta Hodges House (1940) at the corner of Queen Street and Grand Boulevard.



The Rivers Printing Company Building as it appeared in November 2015. Image by Paul Fuller.

Perhaps one of the most significant changes during this second period was the development of the South Depot Street and Howard Street corridors. Long the site of scattered frame warehouses and barns located in proximity to the rail depot, this lower part of the downtown area saw numerous transportation-related buildings, many of them built from brick or concrete block, constructed between 1936 and 1941. Perhaps most significant were the Cook-Nichols Motor Company Building (1940), the Duncan Motor Company Building (1940), and the Southeastern Motor Lines Building (1941). While World War II briefly interrupted construction activities in Downtown Boone because of the scarcity of building materials, large-scale rationing, and war-time inflation, the Howard Street redevelopment resumed with a third boom period by 1944, with such noteworthy buildings as the Baker-Commack Hosiery Mills (1944) and the Wilcox Drug Company Building (1944). Two other buildings that year—the Boone Tire and Bargain Store Warehouse and the first phases of the Goodnight Brothers Complex—further secured Howard Street’s role as the downtown’s warehouse and transportation corridor.



Winkler Motor Company Building #1 with its wagon-wheel medallions as it appeared in November 2015. Image by Nicole Holladay.

Following the formal cessation of hostilities in 1945, the Howard Street boom continued, resulting in even grander transportation-related projects such as the Boone Bus Depot (1946) at the southern end of Depot Street and the Winkler Motor Company Building #1 (1946) on the north side of Howard Street. Another half dozen warehouse and

automotive buildings, many of them just one story in height and typically unrefined in design, went up in the corridor between 1946 and 1950.

While most of the focus was on the Howard Street corridor during Boone's third construction boom, infill continued along King Street, resulting in some impressive new additions to the downtown landscape. These included the two-story, brick Edmisten Building at the west end of town (1946); a two-story, brick building clad in electric blue structural glass and known as the Newton Brothers Department Store (1946); and the W. R. Winkler Warehouse and Masonic Hall (1949). Another handful of smaller, usually brick and/or concrete block buildings went up elsewhere along King Street in Boone's downtown before 1950.



The Edmisten Building as it appeared in November 2015. Image by Eric Plaag.

A brief recession in 1948-49 probably played a significant role in halting this third boom, and by 1950, downtown construction came to a brief stop. Lack of available lots may have also played a role, as did the first signs of Boone's urban sprawl to the US 321 (Blowing Rock Road) and US 421 (East King Street) corridors. Some businesses, like the Blue Ridge Electric Cooperative, chose to build new operations on the outskirts of town, while factory operations like the International Resistance Company sought larger acreage outside of downtown to allow for possible expansion. New motels and even a drive-in theater also went up away from downtown. Older downtown properties were under increasing pressure to modernize in order to keep up with the postwar fascination with innovation and modernization.

During Downtown Boone's last major phase of development between 1950 and 1964, then, construction focused primarily on infilling the few undeveloped lots, demolishing older buildings for new construction, and making alterations to existing architecture. While most of these new buildings were smaller projects on King Street, Depot Street, and Howard Street, the Swofford's Tire Store (1951) that replaced the old, frame J. B. Taylor Motor Company Building and the W. B. and Ola Wilcox Hodges Building (1956) that replaced the old Jennie Coffey Store were examples of demolition leading to new construction. This "revitalization" process led to the demolition of several historically important houses that had survived for decades if not a full century on King Street, including the David and Lucy Greene bungalow adjacent to the Appalachian Theatre, demolished for construction of the Northwestern Bank (1960), as well as the J. G. Rivers House—originally built for Jordan Councill, Jr., in 1850—that was demolished for the new A&P Grocery Store (1960) at the southeast corner of Burrell and King Streets.



Looking west on King Street with Depot Street intersection at center, circa 1952. At right are the J. Walter Jones and W. R. Winkler Buildings, now home to the Mast General Store. At left are a portion of the Boone Drug Company Building as well as the Hamby and Winkler Building, the Belk-White Department Store Building, the Crest Five and Ten Cent Store Building, the Watauga County Bank Building, and other early twentieth century buildings of King Street. Image by Palmer Blair, courtesy of the Palmer Blair Collection, Digital Watauga Project.

The late 1950s and early 1960s also brought the first clear signs of development tensions between Appalachian State Teachers College and the Town of Boone, as developers started erecting mixed-use projects like the Estel and Lucille Wagner Building (1957) on King Street, the Cook and Wagner Apartment Building (1959) on

Howard Street, the Anderson-Weston Building (1962) on Appalachian Street, and the Harvey Ayers Building (1963) on King Street, each of which offered student apartments on the second floor with retail space on the first. Many of the apartment houses on Hippy Hill (just east of the District), originally built as mixed-use projects, went up during this same period. Toward the very end of this last downtown boom period, developers abandoned the mixed-use conceit and opted instead for large-scale apartment complexes. Perhaps the most significant of these was the Stanley A. Harris Apartment House, built in two phases in 1963 and 1964 immediately to the northwest of the 1905 Courthouse. This demand for student housing that intrudes on the commercial downtown core remains a pressure for Boone today.

~~The District is comprised of the area bounded by Queen Street to the north, Appalachian Street to the east, Rivers Street to the south, and Water Street/Burrell Street to the west. This area has a particularly rich concentration of commercial buildings that illustrate Boone's transformation from a sleepy, county seat in 1918 to a bustling commercial center by 1964. This concentration is most pronounced along West King Street from the Smithy's Department Store Building (WT0584) on the west end of town to the intersection of Appalachian Street and West King Street. This area also aligns most obviously with Boone's traditional downtown business district between the 1910s and the 1940s, and taken as a whole, the commercial resources located within this stretch retain an unusually high degree of integrity in terms of design and materials.~~

For a more detailed architectural history of Downtown Boone, please see Eric W. Plaag, *Comprehensive Architectural Survey of Downtown Boone, North Carolina*, prepared for the Town of Boone, January 2020. This document can be found online at the Town of Boone Planning and Inspections website:
<http://www.townofboone.net/departments/planning-inspections/> .

Why Preservation Matters

~~With increased traffic in the area creating the necessity for growth, the struggle to maintain Boone's historic landmarks has become increasingly important. Some prominent structures have already been demolished in order to make room for newer developments. One such property, sadly, was the Daniel Boone Hotel, constructed in 1926. Originally, the hotel accommodated tourists, traveling salesmen, visiting court officials, and new faculty at the Appalachian Normal School. The hotel eventually went bankrupt as a result of the Great Depression and was auctioned in 1935. After the Depression finally ended and the hotel reopened, it became the social center of Boone, boasting a legendary Sunday feast. The hotel eventually began losing business, however, when roadside motels were constructed in Boone. The Daniel Boone Hotel permanently closed in the late 1970s.~~

The hotel was listed on the National Register of Historic Places in 1982, but this did not prevent its demolition by the Daniel Boone Condominium Company, who purchased the property in the early 1980s. Its destruction demonstrates that NRHP designation alone is not sufficient to protect the historically significant properties and the historic character of Boone.

Remnants of the once great hotel have been relocated to other areas of town. Two examples include the hotel's sign, which was previously located on the lawn and for a long time could be seen in the downtown Boone Drug on West King Street, and the ornamental columns that once supported the entrance to the hotel's veranda; these latter features were incorporated into the chapel in the Watauga Medical Center during construction of that facility.

While many Boone residents appreciate the salvaging and repurposing of the hotel's artifacts, the demolition of the historic hotel is a cautionary tale regarding the long-term value of historic preservation and the costs of missed opportunities. As Boone struggles to identify a location for its next government center, many regret the disappearance of the hotel, which would have been an ideal site for adaptive reuse as a home for Town government. Such a project likely would have saved millions of taxpayer dollars and provided the Town of Boone with a centralized, downtown government center that would have met many of its office needs for decades to come.

Development pressures continued to threaten historic resources in the District during the late 2010s, prior to designation of the District. In just the past two years, five buildings were demolished within the District boundaries to make way for new development: portions of the Goodnight Brothers Complex (2018), the Farmers Cooperative Exchange (FCX) Building (2018), the Boone Furniture and Lumber Company Building (2018), the A&P Supermarket Building (2019), and the Wade E. Brown Office Building #2 (2019).



West King Street, looking southwest from intersection with Grand Boulevard. Downtown Boone retains many historic properties, although changes to some of them (many of them reversible changes) have had a negative impact on the historical integrity of the downtown historic district. Image courtesy of Eric Plaag, 2013.

Commission Procedures

Organization of the Town of Boone Historic Preservation Commission

The Boone Historic Preservation Commission (HPC) is responsible for helping to preserve any districts or landmarks therein that embody important elements of the Town of Boone's culture, history, architectural history, or prehistory and to promote the use and conservation of such districts or landmarks for the education, pleasure, and enrichment of the residents of the Town and the State.

Pursuant to the provisions outlined in Article III, Section 34 of the Town of Boone UDO, the Commission must consist of seven (7) members who are appointed by the Town Council, two of whom shall be Town Council members. All members must reside permanently within the planning jurisdiction of the Town of Boone ~~or its extraterritorial planning jurisdiction, and up to two members may be residents of the Town's ETJ.~~ HPC members shall be appointed for three (3) year terms, but members may continue to serve until their successors have been appointed.

Members of the Commission shall have demonstrated special interest, experience, or education in history, architecture, archaeology, or related fields, and to the extent persons may be found with the stated qualifications, the Town Council shall seek to appoint two persons with significant experience or knowledge in building construction, and one person with significant experience or knowledge in architecture.

Design Review Process

The Town of Boone Historic Preservation Commission (HPC) is responsible for the design review of all proposed changes to the exterior of structures, demolition of structures, moving of structures, new construction, and signage in the ~~Downtown Local Historic~~ District. The design review process for changes in the ~~Downtown Local Historic~~ District requires application for a ~~is known as a~~ **Certificate of Appropriateness (COA)**. This process is designed to ensure proposed work is compatible with the nature of the property and the character of the surrounding properties in the historic district. The HPC is assisted by Town of Boone Planning and Inspections Staff, who prepare HPC agendas and minutes and performs other administrative and design review duties as required.

The ~~Downtown Local Historic~~ District overlay requires an applicant to meet design guidelines set forth herein, in addition to all other codes and laws. Applicants in the ~~Downtown Local Historic~~ District are first required to obtain a COA as a preliminary step before obtaining zoning and building permits, if such permits are required for the proposed work. The issuance of a COA indicates that, in the opinion of the HPC, the proposed alterations, improvements, new construction, or demolition is consistent with the Guidelines and reflects the historic character of the District. Any repair or replacement that involves a change in exterior design, materials, or general appearance is defined as an alteration and requires an approved COA before work can begin. In addition, properties that are subject to interior review (either publicly owned properties or those whose owners have requested interior review) must have an approved COA for

alterations affecting historically significant interior features. Some landscaping, streetscaping, and archaeological projects also require a COA.

Pre-Application Meetings – Planning and Inspections Department Staff

Informal meetings to become familiar with the Commission's standards of appropriateness, the design review process, and timeline may be arranged by contacting the Planning and Inspections Department. During this informal meeting, Planning and Inspections Staff will spend time with an applicant reviewing the procedures set forth below.

Exemption to COA Design Review – Ordinary or Routine Maintenance

~~Though~~ Although other zoning or building permits may be required, a COA is not required for ordinary or routine maintenance or repair of any of the existing features of a structure or building ~~which~~ that does not involve a change in design, materials, or the outward appearance.

Examples of ordinary or routine maintenance include:

- Maintenance of existing paint (changes to masonry are not considered ordinary or routine maintenance)
- Replacement of window glass only with like kind and quality
- Caulking and weather-stripping
- Replacement of small amounts of missing or deteriorated original or existing siding, trim, roof coverings, porch flooring, steps, etc., as long as replacement materials match the original or existing materials in detail and color.

Elevation Definitions

Primary Elevation: The elevation generally thought of as the main facade that faces the public street and that contains the building's primary pedestrian entrance.

Secondary Elevation: The elevation that faces a public street or adjacent buildings and that may contain additional pedestrian entrances other than the primary pedestrian entrance.

Tertiary Elevation: The elevation(s) that does not face a public street and is generally not visible from public streets. This elevation typically includes posterior, exterior elevations, features, and land area.

Completing the COA Application

An applicant may obtain an application for a COA from the Town of Boone Planning and Inspections Department or on the Town of Boone's website (INSERT LINK). After obtaining a COA application from the Town of Boone, it is important that the form be

filled out completely. Please see section on COA Application Submission and Review below for details on submittal requirements.

Completed applications are submitted to the Planning and Inspections Department ~~along with the required fee.~~ Applications are processed ~~should be submitted~~ in accordance with the most recent Town of Boone Planning and Inspections Meeting Schedule.

~~After obtaining a COA application from the Town of Boone, it is important that the form be filled out completely. Please see section on COA Application Submission and Review below for details on submittal requirements.~~

COA applications fall under two different project types: Minor Work and Major Work. Requirements for the approval of a COA Application are outlined in the following sections: COA Application for Minor Work and COA Application for Major Work.

COA Application for Minor Work

As set forth herein, Minor Work includes those changes to a structure or a site that are judged not to have significant impact on the historical integrity or character of the property. While Minor Work does not require a review of the HPC, applicants are required to submit a COA Application for Minor Work. This application is reviewed administratively by Planning and Inspections Staff in context ~~of~~ with the ~~design~~ gGuidelines and ~~are~~ is generally approved within __ business days. When a COA Application for Minor Work does not meet the limitations of Minor Work, the application will be forwarded to the HPC for review as a COA Application for Major Work.

Examples of Minor Work include:

- ~~Pointing of masonry~~
- Installation of mechanical systems, air conditioning units, vents, and related equipment in secondary and tertiary AVCs that does not involve alteration to the building
- Installation of patios and sidewalks in secondary and tertiary AVCs
- Change of roofing materials on flat or low-slope roofs not visible from the street
- Fence installation in secondary and tertiary AVCs
- Installation of skylights within tertiary AVCs
- Installation of storm windows and doors where divided mullions of storm windows and doors align with windows and doors behind
- Temporary signs as permitted under Boone's land use ordinance and/or approved historic house markers
- Removal of synthetic siding where original siding exists underneath
- Installation of new doors, door frames, and associated door sills s in tertiary AVCs when new materials are compatible with the original in terms of size, design, and material.

Required materials for COA Application for Minor Work shall include:

- *Written Description of the Proposed Work:* Describe in detail the scope and nature of the proposed project, including exact material types, colors, and dimensions for materials to be used (e.g., width of siding, color of window trim, type of roofing materials, etc.).
- *Design Guidelines References:* Cite the applicable sections of the Design Guidelines related to and/or reflected in the proposed project.
- *Photographs of Existing Conditions:* Provide current photographs showing the present conditions of the area where the project will be completed and/or the portions of any existing building that will be affected by the proposed work.
- *Site Plan:* Provide scaled drawings showing the relationship of all buildings, secondary structures, driveways, sidewalks, fences, drains, lighting, and trees to the property line. Clearly identify the location of any and all proposed changes. Caliper of trees should be indicated as measured from four (4) feet above the earth's surface. (Not required for minor work, unless the proposed minor work involves modifications to landscaping, fencing, sidewalks, mechanicals, or other elements of the present "footprint" of the site.)
- *Historical Documentation:* If available, provide copies of historic photographs of the property in question, along with a list of any known previous alterations to the property (and the approximate date of those alterations). If the property is already listed on the National Register of Historic Places or is a designated Local Historic Landmark, include a copy of the nomination text for the property.

COA Application for Major Work

As set forth herein, Major Work includes all other work not considered as either ordinary or routine maintenance or Minor Work. Major Work projects require both a COA Application and HPC approval.

Examples of Major Work include:

- New construction or additions to buildings
- Reconstruction of buildings once located on the site but demolished or moved at some previous time
- Restoration or rehabilitation of an historic property to its historic appearance.
- Pointing of masonry as well as alteration, repair, or replacement of masonry, siding, roofing materials, architectural trim elements, foundations, windows, doors, and other significant architectural details
-
- Demolition of any part of a building or structure.

- Work that is likely to disrupt or damage known or discovered archaeological resources on the site
- Moving of buildings-
- Replacement of architectural details when there will be a change in design or materials from the original or existing details
- Changes to rooflines-
- Establishment of exterior fire exits
- Exterior modification of existing buildings for ADA compliance
- Painting or stuccoing of buildings not previously painted or stuccoed
- Installation of mechanical systems, air conditioning units, vents, and related equipment in primary ~~AVCs~~ elevations that involves alteration to the building ~~face~~ade
- Location of satellite dishes, solar panels, and other roof attachments to the ~~front~~ primary elevation roof and/or ~~face~~ade of a building if they are not effectively screened or are visible from a public street

Preliminary Concept Design Review with HPC

A preliminary concept design review by the HPC is especially encouraged for applicants who plan on submitting a COA Application for Major Work. This free review can help applicants avoid delays in the formal COA approval process. During this review, applicants may request technical advice, design assistance, and color consultations from the HPC prior to the submission of a completed COA Application for Major Work. These preliminary concept design reviews are typically held during the Commission's regularly scheduled monthly meetings. The following information should be prepared and submitted to the Planning and Inspections Department:

- Scaled site plan-
- Preliminary drawings indicating desired changes (p-Provide photo simulations if available)-)
- Photographs of existing conditions-
- All available historical documentation regarding the property.

COA Application Submission and Review

Required materials for all COA Application for Major Work shall include:

- *Written Description of the Proposed Work:* Describe in detail the scope and nature of the proposed project, including exact material types, colors, and

dimensions for materials to be used (e.g., width of siding, color of window trim, type of roofing materials, etc.).

- *Design Guidelines References:* Cite the applicable sections of the Design Guidelines related to and/or reflected in the proposed project.
- *Photographs of Existing Conditions:* Provide current photographs showing the present conditions of the area where the project will be completed and/or the portions of any existing building that will be affected by the proposed work.
- *Site Plan:* Provide scaled drawings showing the relationship of all buildings, secondary structures, driveways, sidewalks, fences, drains, lighting, and trees to the property line. Clearly identify the location of any and all proposed changes. Caliper of trees should be indicated as measured from four (4) feet above the earth's surface. ~~(Not required for minor work, unless the proposed minor work involves modifications to landscaping, fencing, sidewalks, mechanicals, or other elements of the present "footprint" of the site.)~~
- *Historical Documentation:* If available, provide copies of historic photographs of the property in question, along with a list of any known previous alterations to the property (and the approximate date of those alterations). If the property is already listed on the National Register of Historic Places or is a designated Local Historic Landmark, include a copy of the nomination text for the property.
- *Elevations:* Provide architectural drawings showing all elevations where proposed work will occur. Include scale.
- *For Projects Involving Demolition or Relocation:* Describe the structure, the reason for its demolition or relocation, the proposed reuse of the site, as well as plans for new landscaping at the site.

Once submitted, the COA Application for Major Work and supporting documentation are initially reviewed by Planning and Inspection Staff in context of the design guidelines.

The results of this review are condensed to a Staff Report, which is then forwarded to a regularly scheduled HPC meeting.

~~Once submitted, the COA Application for Major Work and supporting documentation are initially reviewed by Planning and Inspection Staff in context of the design guidelines. The results of this review are condensed to a Staff Report which is then forwarded to a regularly scheduled HPC meeting for a public hearing on the request.~~

Notice of Hearing

Planning and Inspections Staff shall give notice of any official hearing of the board as follows:

1. Mailed notice, stating the date, time, and place of hearing, will reasonably identify the lot that is the subject of the application and give a brief description of the

request. [This notice](#) shall be sent by depositing in the mail at least ten (10) days, but not more than twenty-five (25) days, prior to the date of the hearing to:

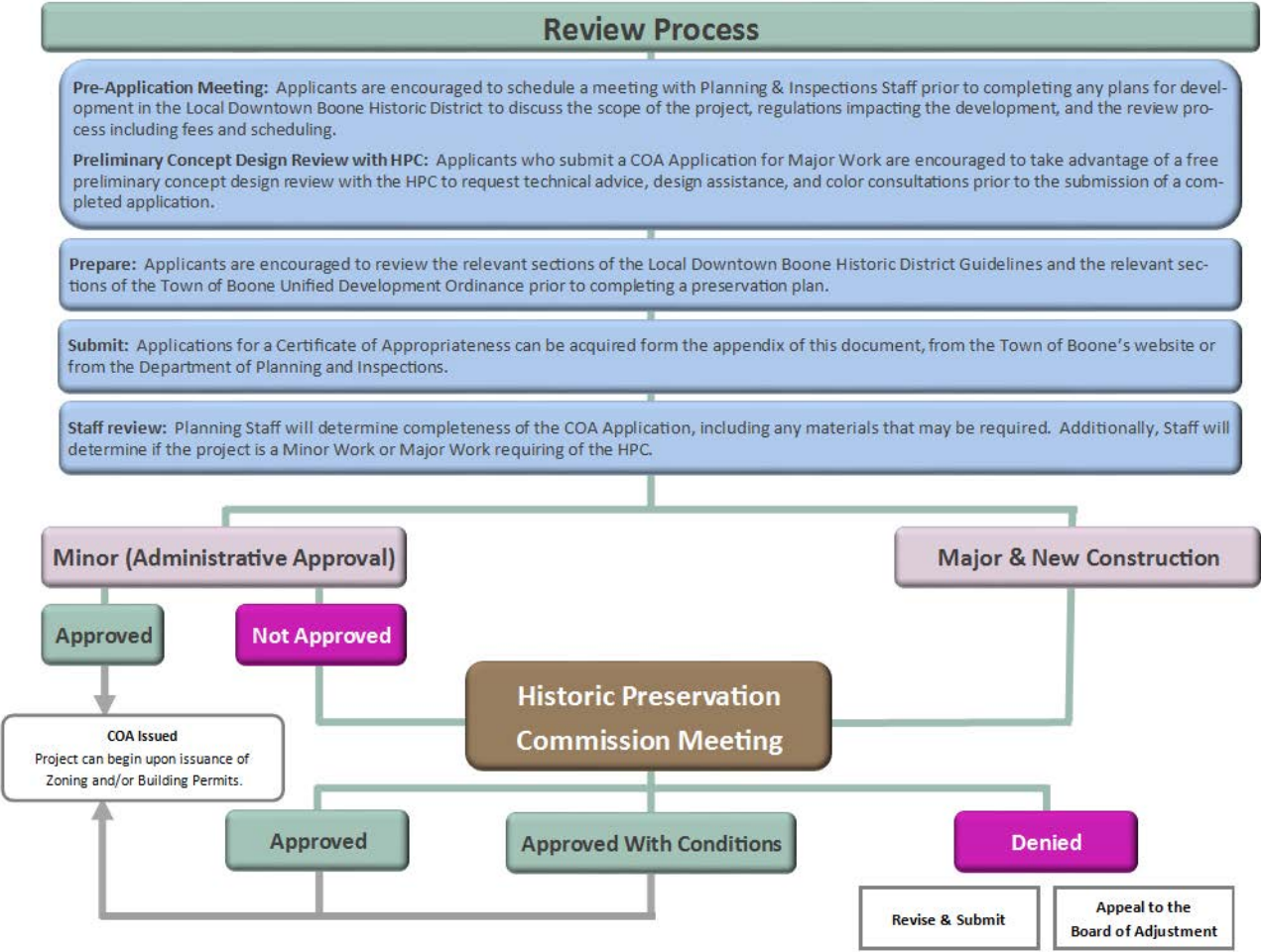
- a. The person or entity whose application is the subject of the hearing; and
 - b. The owner of the property that is the subject of the property if the owner did not initiate the hearing; and
 - c. The owners of all parcels of land abutting ~~the parcel~~ [or located within 150' of the parcel](#) that is the subject of the hearing.
2. Posted Notice: At least ten (10) days, but not more than twenty-five (25) days prior to the date of the hearing, the Administrator shall also prominently post a notice of the hearing on the site that is the subject of the hearing or on an adjacent street or highway right-of-way. The signs to be posted shall include the date, time and location of the hearing and shall direct the public to detailed information about the hearing.

Hearing

Applicants must attend the hearing at which their application will be considered or send a representative to appear who can speak for and legally bind the applicant. During the hearing, the application will be reviewed for compliance with all applicable ordinances and codes. Applicants, their representatives, and any adjacent property owners will be given the opportunity at the hearing to make brief comments.

The Historic Preservation Commission must issue or deny a COA within sixty (60) days after the filing of a completed application, except when the time limit has been extended by mutual agreement between the applicant and the Commission. Once an application has been approved, a formal mailed notice and a COA permit placard will be issued. The placard should be posted in a window or elsewhere on the property where it is visible from the street for the duration of the project.

See COA Flow Chart on Next Page



**~~Design~~ Guidelines
for
Residential Properties
Within
the District**

Guidelines for Residential ~~Historic Landmarks~~ Properties and Residences within ~~Historic~~ the Districts

These Guidelines for residential properties are intended to address many of the most common issues to arise during renovations, additions, and new construction in the District. Where the Guidelines are silent on a particular issue or concern, the HPC will rely upon the Secretary of the Interior's Standards for Rehabilitation to guide their review of the proposed work under the COA process and any subsequent recommendations.

"Residential Property" Defined

A **residential property** within the District is any property whose purpose-built function at the time of construction was to serve solely as a residence for long-term (greater than 30 days) occupants. Such properties may include single-family homes, single-family residences with an accessory purpose, apartment homes, condominiums, or apartment complexes that were built strictly for apartment living without a mixed-use component in any other part of the building.

Buildings within the District that meet this definition include, but may not be limited to, the John Walter Jones House (WT0008), the Oscar and Suma Hardin House (WT0056), the Watauga County Jail (WT0067), the Frank A. Linney House (WT0582), the Stanley A. Harris Apartment House (WT0805), the Terrace Apartments (WT0809), the J. M. and Ida Moretz House (WT0810), the A. E. and Roberta Hodges House (WT0818), the Dr. H. B. Perry Building (WT0844), the Chapell Wilson/B. G. Teams House (WT0845), and the G. F. and Josie Critcher House (WT0876).

1. Architectural Components and Details

Exterior architectural components, including door and window casings, columns, brackets, porch railings, soffits, fascias, roof configurations, trim details, architectural flourishes, and various joinery and surface patterns, all contribute significantly to the character and historical integrity of ~~historic properties and~~ properties located within ~~historic districts~~ the District. Because many of these components are either irreplaceable or very expensive to reproduce, they should be maintained and valued in the same way that one might consider an important family heirloom or expensive antique furniture. In many cases, missing or damaged architectural details can be replaced with like items from salvage yards, antique shops, or mail order companies that specialize in replacement of historic architectural components. If such items cannot be replaced, many construction supply companies stock simulations of period architectural components that are approved by the Secretary of the Interior and the National Park Service as suitable historic replacements. In any event, before replacing any exterior architectural component, property owners should familiarize themselves with the architectural style and historic characteristics of their building to avoid introduction of inappropriate elements.

- 1.1. It is important to preserve historical architectural features of exterior walls, such as cornices, friezes, medallions, sunbursts, brackets, bays, turrets, fascias, and decorative moldings. Original architectural details should always be retained if structurally feasible, even if portions of the original material are damaged or deteriorated to a point requiring replacement.
- 1.2. It is NOT appropriate to remove rather than repair or replace in kind such features when they are deteriorated. If replacement is necessary, the new materials should match the materials being replaced in composition, design, texture, color, and other visual qualities.
- 1.3. It is NOT appropriate to cover or replace historic materials with substitute materials, such as aluminum, vinyl, fiber cement~~hard~~ board siding (or similar materials simulating the appearance of wood), or plywood panels. Architectural details that are not appropriate to the historic context and character of a building should never be added. At the same time, property owners should never use details from an earlier period to try to make a building look older than it is.





The ~~Edward F. Lovill House on Old Bristol Road~~[Oscar and Suma Hardin House](#) retains many original architectural features, although recent updates have removed some original elements and grafted other architectural components (such as the ~~Craftsman-style porch posts~~[vinyl siding](#)) into the mix that do not fit with the original architectural character of the house. Photo ~~courtesy of Eric Plaag~~[by Nicole Holliday](#), 2015.

2. Foundations

For most property owners, the foundation of their historic [residential](#) property will consist of either piers of masonry or a complete masonry wall on the perimeter of the structure as well as interior piers for support and a sill plate connecting the perimeter wall with the rest of the house. In some cases, masonry walls have been added between original masonry piers on the perimeter of the foundation.

Settling—sometimes of an inch or more—is quite common and should be expected in a historic property, often in an uneven or disproportionate manner along the entirety of the foundation. Settling also typically cracks mortar joints. For this reason, it is part of routine maintenance to periodically repoint mortar joints and inspect for more severe settling problems. In some cases, property owners will need to consult with a masonry contractor or civil engineer to correct serious settling problems. A number of less expensive and fairly common repair tricks are inappropriate for historic properties and can actually cause further damage to the historic fabric and integrity of the property.

- 2.1. Whenever a foundation requires repairs, always use the original bricks or stones if possible. If these materials are damaged beyond repair, replace them with bricks or stones similar in size, color, and surface texture to the originals. If using recycled bricks, always put the weathered side to the exterior in order to maintain the historic appearance of the foundation walls and/or piers.
- 2.2. In repairing or reconstructing a foundation, the historic bond patterns and mortar treatments should always be replicated. Brick header or rowlock rows, soldier or sailor courses, bandboards, water tables, driplines, and other horizontal design elements should match and align with the existing historic elements.
- 2.3. Sandblasting, painting, waterproofing, and parging—a technique of applying a cement-like coating to a deteriorating foundation in order to avoid repairs—should never be employed on the exposed portions of foundation exteriors, as all of these treatments damage original masonry and mortar treatments. In addition, non-porous applications trap moisture that can freeze, cause further damage to masonry, and result in damage to the interior of the home.
- 2.4. Exposed concrete block and ~~framed~~-cast concrete are strongly discouraged, unless these components are already part of the historic context of the property in question. Such treatments are somewhat common in the District and should be left intact if original, rather than covered over.
- 2.5. If closing in the openings between brick piers, use matching masonry materials or lattice that is slightly recessed from the façade plain of the historic masonry. Note that foundations need to be vented. Vents should be painted a color that blends with the existing foundation color.
- 2.6. Access doors to basements or foundation crawlspaces should always be located in an area not visible from the street unless a different historic configuration that aligns with the building's historic context already exists.

3. Masonry

Many residences in ~~Boone~~-the District are composed of brick or stone masonry, and it is imperative that original masonry materials—many of which have a weathered appearance reflecting the history of the building—remain preserved whenever possible. For this reason, masonry should never be cleaned unless it is determined that perceived “dirt” is actually accumulated deposits and not the effects of weathering. If cleaning is pursued, always use the gentlest method available, preferably with low-pressure water, a mild, non-caustic detergent, and a natural bristle brush where

needed. In addition, while repointing is sometimes necessary when mortar is missing or moisture problems have developed, it should only be completed in a manner that avoids smearing the mortar onto the surface of the masonry.

- 3.1 It is ~~NEVER~~~~OT~~ appropriate to paint masonry materials, such as brick, concrete block, cast concrete, or stone, that were historically unpainted, including masonry associated with foundations. If there is an historic precedent~~ee~~ for painting the masonry at issue, repainting~~it~~ should be completed using colors that generally reflect the natural color of the masonry in question.

Removal of non-historic paint from masonry can be challenging and problematic, and doing so requires strict adherence to preservation guidance published by the National Park Service. Generally speaking, such work should be completed by a professional trained in historic preservation methods and using a chemical paint remover specifically intended for masonry and the gentlest application means possible. In some instances, inappropriately applied paints may not be removable without damaging the underlying masonry, so it is always advisable to test removal techniques in an area that is not easily visible to the public. The HPC will provide guidance in such instances on the best approach to addressing unusual paint removal challenges.

- 3.2 Whenever feasible, historic masonry should be repaired rather than replaced or covered. When replacement is necessary, it should always be completed using traditional materials of like kind and quality to the originals that are being replaced.





~~Even the smallest architectural flourishes, such as the arched vent and glass block detail shown on this otherwise modest Grand Boulevard home, add character to historic residential neighborhoods and should be retained whenever possible.~~ [The Watauga County Jail features important masonry details on its primary elevation. Patching of second-floor masonry using Portland cement and other materials mars the historic appearance of the masonry and poses a risk to its stability.](#) Photo courtesy of Eric Plaag, 2015³.

- 3.3 Repointing of masonry should also be completed using materials that duplicate the existing mortar in appearance, texture, and color. Colored sands or mineral pigmented mortar can be used to achieve a match with the existing mortar. Portland cement should be avoided in mortar, as it may produce a mortar that is stronger than the surrounding masonry, potentially causing the masonry to crumble.
- 3.4 Unless there is a specific reason~~s~~ for using waterproof or water-repellent coatings (e.g., brick that has previously been sandblasted, creating a porosity problem), these treatments should be avoided, as they can accelerate deterioration of historic masonry.
- 3.5 When repairing or replacing masonry or mortar, take care to maintain the alignment, bond pattern, joint spacing, color, texture, and size of the original masonry.

- 3.6 Unless there is historic precedent for its use on the building in question, stucco should never be applied to existing masonry walls, [as it can trap moisture that accelerates the deterioration of the masonry](#). If existing stucco is being repaired, the stucco mixture should duplicate the original appearance, color, and texture as closely as possible.
- 3.7 Masonry should never be treated with abrasive stripping methods, sandblasting, or high-pressure water cleaning, as these methods almost always immediately damage the “skin” of the brick and the mortar joints, and they can make the masonry more susceptible to spalling, or flaking of the masonry surface as a result of the introduction of moisture. Masonry should only be cleaned using the gentlest method available, including low-pressure water, soft natural brushes, and, if necessary, non-abrasive, non-toxic chemicals that will not damage the masonry being treated.



[Spalling, as seen on the western wall of this Howard Street building, is often the result of moisture being trapped behind the brick face, freezing, and thus forcing the brick face to pop off. In this particular case, the use of paint to cover the brick wall has likely accelerated the spalling condition. Attempting to cover the spalling through the use of cement infills or other patchwork repairs is not recommended. Image by Paul Fuller, 2016.](#)

- 3.8 [Spalled masonry should never be repaired using cement infills or other patchwork repairs that will only further degrade the historic materials and alter the historic appearance of the building. Instead, spalled or delaminated bricks should be replaced with a similar brick stock or salvaged historic brick that matches the original in color, size, and appearance. New mortar joints should match the originals in color, composition, texture, and method of application.](#)

3.9 All historic masonry architectural features, including cornices, moldings, chimneys, and other decorative flourishes, should be retained as they are integral to the architectural character and integrity of the building.

3.109 Deteriorated masonry chimneys should never be shortened or covered with parging. Instead, the original chimney configuration should be restored on historic properties using historically appropriate masonry and mortar materials. In addition, the design of the original chimney should be maintained, including corbelling, clay chimney pots, and other original decorative features. Metal chimney caps may be added if they are unobtrusive and do not alter the design of the chimney, but metal vent pipes that protrude through the top of the chimney are not appropriate. Wooden box chimneys and chimneys made of simulated brick or stone are also inappropriate.

3.11 Proper maintenance of masonry is essential to its long-term survival. Property owners should conduct periodic checks for moisture problems and cracking, and they should remove any vegetation that adheres to masonry (such as ivy and other vine plants) or that hinders ventilation and drainage around masonry elements. Vegetation should never be sprayed with defoliants, pesticides, or other harsh chemicals. Please consult with the Planning and Inspections Department for guidance on removal of vegetation on masonry.

4. Siding and Trim

Wooden siding is probably the most commonly found material ~~in Boone's on~~ residential ~~historic districts~~ properties in the District. Traditional historic forms of siding include clapboards, weatherboard, shiplap, drop siding, flush siding, and board-and-batten siding. In some rare cases, wood shingles ~~are~~ may also be found ~~in Boone's residential historic properties~~.

Maintaining wood siding is essential to the preservation of the historic property ~~ies~~ on which it appears. In addition to repairing and/or replacing damaged siding members, it is imperative that a regular maintenance program be in place in order to protect the integrity of historic properties that feature siding. This program should include routine caulking and sealing, cleaning, and painting.

4.1 The use of artificial siding (vinyl, aluminum, asphalt, asbestos, Masonite, pressboard, etc.) to cover original siding is not permitted in ~~historic districts or on locally designated historic properties~~ the District because it destroys the integrity of historic properties. Beyond covering up original architectural details, its installation damages the historic materials underneath, and the artificial siding itself often traps moisture that can lead to further damage of the historic materials. Because it covers historic

natural materials, it can also hide the natural critters—termites, carpenter ants, mold, and fungus—that can damage those historic natural materials. In some very rare instances, some forms of artificial siding may be original to the property. Where this does occur, the original siding material should be maintained and repaired whenever possible.

- 4.2 The original form, details, and materials of exterior walls and trim should be preserved whenever feasible. If damage is present, repair using existing historic materials is always preferable over replacement. If replacement is necessary, replacement materials should duplicate the form, details, texture, size, shape, color, pattern, and composition of the historic wall surface and should be obtained from salvage or antique suppliers. Only the portion that requires replacement should be replaced. The ~~Commission~~-HPC will consider the use of substitute materials ONLY if the historical material is not technically feasible or is no longer available.
- 4.3 Because its use is not historic to Boone's residential historic districts, artificial bark siding is ~~strongly discouraged~~not permitted.
- 4.4 Wood elements that were traditionally stained, such as cedar shingles, should never be painted, as this destroys the historic appearance and integrity of the building.
- 4.5 Whenever possible, the removal of non-historic artificial siding and trim materials to uncover or facilitate the restoration of original historic siding and trim details is strongly encouraged.
- 4.6 Historic architectural metals, such as pressed tin, aluminum, and cast or wrought iron, should always be retained. If these items are not repairable due to rust or other deterioration, replacement materials should duplicate the form, details, texture, material, size, shape, color, pattern, and composition of the original. When cleaning of architectural materials is necessary, use the gentlest methods possible, such as water, a gentle, non-caustic soap, and soft bristle brushes.

5. Windows, Doors, and Awnings

The arrangement of doors and windows on an historic property is one of the most important elements of building design. It is imperative that these arrangements be preserved in order to maintain the integrity of individual historic properties and the integrity of ~~historic districts~~the District. Because older windows and doors were not always designed with heating and cooling efficiency in mind, it is often tempting to property owners to replace these features with modern doors and windows. Despite the apparent advantages of doing so, replacement with modern doors and windows is often far more expensive than repairing existing historic doors and windows, and their use often completely destroys the integrity of the historic property in question. Furthermore,

many companies are now producing “modern” wood replacement windows that replicate the appearance of their historic antecedents with fixed muntins but feature double-pane glass to assist with heating and cooling efficiency. The ~~Commission~~ HPC reviews proposals for the use of modern wood replacement windows carefully to insure that muntin thickness aligns with the muntin dimensions of historic windows.

- 5.1 The pattern, arrangement, location, size, and shape of windows and doors contribute significantly to a building’s historic character, and their consistency within the district helps unify the buildings in context to one another. For this reason, it is always preferable to repair damaged windows and doors rather than replacing them. Furthermore, it is imperative that the fenestration pattern of the door and window openings on the building and of the doors and windows themselves (muntin width, number of light~~ites~~ per sash, etc.) be maintained when repairs to or replacement of elements is underway. It is never appropriate to introduce new features, such as vents, bays, windows, or door openings, in exterior walls if they diminish the historic character of the wall or damage historic materials.
- 5.2 Whenever possible, the original window and door hardware should be preserved and maintained, as these components are also vital elements of historic properties.
- 5.3 Whenever possible, other original window and door elements, such as sashes, glass, sills, frames, casings, weather-stripping, lintels, architraves, and shutters, should be repaired rather than replaced. This includes sidelights and fanlights on both doors and windows, which are vital architectural elements that help identify the style and period of a particular property. Snap-in muntins are not historically accurate and should always be avoided.
- 5.4 Unless restoring the appearance of a building to its original, historic context, the pattern, arrangements, and dimensions of doors and windows on principal elevations should be retained. On ~~elevations~~ tertiary elevations not visible from the street, new door or window openings should be proportionate to existing ones and include matching design elements.
- 5.5 Reflective or tinted glass is not historically accurate to ~~Boone’s residential historic districts~~ the District or or its historic properties and should never be used ~~if visible from streets or public rights of way~~.
- 5.6 In cases where historic windows are deteriorated or damaged beyond repair, replacement windows on historic properties must match the original, historic window casings, sash details, and muntin divisions. In most cases, this will mean the use of true, divided light sashes, rather than sashes featuring simulated divided lights. Grids between glass (GBG)

windows, vinyl replacement windows, and windows made of fiberglass, aluminum, or other materials that are incongruous to the District are not permitted. For new windows in new construction or an addition to an historic property, new windows may use simulated divided light sashes (with muntins permanently attached to the interior and exterior of the window panes and a matching space in between the glazing) that approximate the general appearance of windows in other residential properties in the District.

- 5.76 If a building did not historically possess shutters, they should not be added. Similarly, historic shutter elements should be repaired and retained. Existing shutters should never be replaced with materials that are not historic to the property (metal, vinyl, or plastic shutters, for example), nor should they be replaced with shutters of a different size or configuration, especially those that do not fit the window opening and are attached to existing siding or masonry.
- 5.87 Shutters should be attached to the window casing, not the siding or masonry, unless the original historic context of the property featured shutters attached to the siding or masonry.
- 5.98 It is appropriate to have original windows repaired and storm windows added to historic properties. This approach is preferable to replacement of original windows. Storm windows protect original windows, reduce heat loss, and are not a permanent change to a structure when installed properly. Original window and door elements should never be destroyed when storm windows or doors are installed on historic properties. Storm windows and doors should blend with the historic property, rather than appearing to be tacked on as an afterthought. Storm doors should have full glass with no meeting rails or muntins, while storm windows should have a meeting rail that aligns with the meeting rail of the window.
- 5.9 Raw metal storm windows and doors are not appropriate. When possible, interior storm windows are encouraged. Avoid poorly designed interior storm windows that can trap moisture between the storm window and the original window, causing damage to historic materials. If exterior storm windows and/or doors are installed, frames should be painted wood or painted or baked enamel finish aluminum.
- 5.10 Awnings are never appropriate on residences where there is no evidence of prior use of awnings or where there is evidence of historic use of shutters.

- 5.11 Awnings should be composed of canvas or acrylic. Metal awnings are never appropriate, except for historic properties erected after World War II that historically had metal awnings at the time of their construction.
- 5.12 Awnings on windows, entryways, and porches should be appropriate in design, proportion, scale, and color to the architectural style and period of the property. Awnings should be mounted within the window or entry opening, directly on the frame. If this is not possible, they should be attached just outside the opening. If attached to a masonry building, attachments should be made in mortar joints and never in the brick itself.

6. Roofs:

Among the most significant and important of the distinguishing characteristics of historic properties are the roof form and pitch, which are often essential to identifying the architectural style of a building. For this reason, it is imperative that every effort be made to preserve and maintain the original roof configuration and materials on historic properties, including dormers, turrets, balustrades, etc. While historic roofing materials should always be preserved whenever possible—especially if they consist of specialty roofing materials such as slate or tile—many roofing elements will require replacement due to deterioration and age. Note that North Carolina's Building Code prohibits that application of more than two layers of roofing materials on a residence at any given time.

- 6.1 Significant changes to roofs of historic properties are not permitted, including the raising or lowering of pitch, the removal or alteration of widow's walks, dormers, turrets, balustrades, bargeboards, quarter round, cornices, coping, dentil moldings, brackets, eaves, rafter tails, weather vanes, or lightning rods, the cutting back of roof overhang, and the replacement of historic roofing materials with modern materials that do not replicate the original appearance of the historic property's roof. Open rafter tails and similar roof trim elements should never be obscured by boxed soffits or similar treatments. Specialty roofing materials, such as tile or patterned slate, should never be replaced with composition shingles. Original roofing materials should never be covered or replaced with a different type of roofing material, such as installing a standing seam metal roof over a slate or asphalt shingle roof.
- 6.2 Whenever possible, deteriorated soffits, fascia, moldings, brackets, eaves, rafter tails, cornices, coping, and other important roof components should be repaired. If replacement is necessary, it should be completed using historic materials if possible, and at minimum with equivalent materials that replicate the appearance, configuration, size, scale, and composition of the original historic materials. Underlying roofing components are just as important. For example, tongue-and-groove soffit lumber should never be replaced with plywood, and whenever possible, damaged or

deteriorated roof decking should be replaced with similar materials rather than modern materials that are not historically appropriate to the house.

- 6.3 Dormers and gables should never be added to the ~~principal~~primary and secondary elevations visible from the street (unless replacing an historic element that had been previously removed) and should be added to tertiary~~rear~~ elevations only when it can be shown that they are appropriate for the house style. Skylights, solar panels, power ventilators, and mechanical equipment should always be restricted to the tertiary elevation ~~rear~~ slopes of the roof and hidden from the street. Screening materials should never be erected on top of a roof to obscure such elements.
- 6.4 It is important to provide adequate ventilation for roofing components, as excessive heat buildup under the roof can shorten the life of shingles. Ventilators should be located in an inconspicuous place, preferably on ~~rear~~tertiary roof slopes not visible from the street, and low-profile mechanical or power ventilators are best. Soffit vents are permissible as long as the original soffit lumber is retained. On historic properties that already possess louvered wood gable vents, these should never be covered or replaced with metal louvers.



The use of tar as a flashing material, as seen around the second story porch of this historic and otherwise very attractive Boone residence, can damage original masonry and is unsightly. Photo courtesy of Eric Plaag, 2013.

- 6.5 Tar or roofing cement should never be used as a substitute for properly installed flashing. In most instances, metal flashing is always preferred over asphalt shingle weaving, particularly in valley flashing situations.
- 6.6 Deteriorated roof coverings should be replaced with materials that are compatible with the old in composition, size, texture, pattern, and color once the structural integrity of the roof decking is assured. If at all possible, the use of historic replacement materials for slate, clay tile, terra cotta, pressed metal shingle, and wood shingle roofs is always preferred over new materials. Unless historically appropriate to the building in question, white or very light shingles are not permitted. Exposed tarpaper rolls are also not permitted as a roofing material.
- 6.7 Metal gutters, downspouts, and other drainage devices are common on historic residences and should always be retained whenever possible, as they provide important protection for both the roof and the foundation of the property. Built-in gutters that are an important part of the architecture of the building should always be repaired rather than replaced if they become deteriorated. When metal finishes must be replaced because of rust or other deterioration, replace **ONLY** deteriorated material or detail with new materials that match the previously existing historic material in composition, size, shape, texture, pattern, color, and detail. Replacement gutters and downspouts should never conceal or interfere with architectural trim details. It is not appropriate to paint metal finishes, such as metal downspouts or copper trim, if these items were historically unpainted.
- 6.8 Flashing materials should blend in color with the roof or chimney color. Whenever possible, historically appropriate splash blocks at the base of downspouts should be used to direct water away from the building's foundation. (Please note that the Town of Boone's storm water detention requirements may apply to the use of splash blocks.)

7. Entrances, Porches, and Balconies:

One of the most significant and defining characteristics of ~~domestic~~-residential architecture is the main or front entrance, including any porches that surround or frame that entrance. In Boone, the front porch was also often one of the most socially important areas of a home—a place where hosts greeted their guests and where neighbors often exchanged news and stories with one another. Unfortunately, main or front entrances are also often the most altered elements of historic properties.

Many historic entrances, porches, and balconies contain architectural elements that are essential to communicating the architectural style of the home. Machine-carved balustrades, spindles, brackets, and posts were common in many of ~~Boone's~~ the District's historic homes, but hand-worked elements ~~we~~ are also not uncommon. Preserving these details is vital to preserving the appearance and integrity of ~~Boone's~~ the District's historic domestic architecture.

7. 1 Entrances, porches, and balconies, as used in this section, include front (primary elevation), side (secondary elevation)~~back~~, and rear (tertiary elevation)~~side~~ porches, mudrooms, porticos, sleeping porches, balconies, pergolas, terraces, widow's walks, and entrances. Components of porches include steps, balustrades, columns, trellises, skirt boards, fascias, brackets, and various ornamental details. Most original porches and balconies were built with a slight pitch away from the residence to facilitate the runoff of rainwater.
- 7.2 Because of their architectural significance, porches, balconies, and entrance configurations—especially those on the front or main elevation—and all of their architectural details (steps, balustrades, brackets, spindlework, columns, roofs, etc.) should be preserved in their original form and detail whenever possible. It is inappropriate to enclose porches and balconies on the front or main elevation for use as an interior space. In addition, the original pitch of porches and balconies should be maintained in order to facilitate the runoff of rainwater and snowmelt. Porches and balconies must be properly maintained and repaired as necessary, as they are exposed to the weather and will deteriorate if regular maintenance is not conducted.





Original entrance configurations and porches should never be closed in or obscured by additions to historic properties. [Alterations to the porch of the Watauga County Jail from its appearance in this 1940 image have obscured architectural details and made interpretation of the porch difficult. Image courtesy of the David Wyke Collection, Digital Watauga Project.](#), ~~as has occurred with this otherwise attractive and significant Grand Boulevard home. Photo courtesy of Eric Plaag, 2013.~~

- 7.3 If an historic porch or balcony is completely missing (or if architectural elements associated with the porch or balcony are missing), it should be replaced with a reconstruction based on accurate historic documentation or a new design that is appropriate for the ~~structure~~ [building](#) in terms of architectural style, materials, roof form, details, scale, size, and ornamentation. Adding details that are not historical to create a false historical appearance is never appropriate.
- 7.4 ~~————~~ If an historic porch or balcony requires [repair or repairs](#) [replacement of original materials](#), use only materials that are compatible with the original materials associated with the porch or balcony. These replacement materials should match the previously existing historic materials in composition, size, shape, texture, pattern, color, and detail.

- 7.5 Whenever possible, existing, non-historical enclosures of and additions to infill ~~on~~ historic porches and balconies should be removed and the original appearance of the porch or balcony restored.
- 7.6 Side and rear porches (i.e., ~~or porches~~ not located on the ~~main~~ primary elevation) may be enclosed for interior space, provided that the proposed design of the enclosure is compatible with the architecture of the historic property and the enclosure is reversible. Side porches and rear porches not located on the main elevation may also be screened, provided that framing for the screening and the screening itself is placed behind columns or balustrades. Any such enclosures or screening should be designed so that they can later be removed without damage to the integrity of the historic structure.



Historic stairways and walkways in front of a property, like this one in front of the Linney House on West King Street, are important historic resources on the landscape of properties in the District. They should be maintained and preserved whenever possible. Photo by Eric Plaag, 2013.

- 7.7 Original porch steps should always be retained. If repair or replacement of porch step materials is necessary, the design, configuration, dimensions, and materials should match the original as closely as possible. In addition, historic stairways and walkways that are part of the landscape in front~~around~~of a building—even though not technically part of the building's architecture—are nevertheless an important part of the landscape that accompanies the property and often informs the

architectural style and patterns of the property. These elements should always be retained and repaired with appropriate materials whenever possible.

- 7.8 Decks may be added on the rear (tertiary) elevation of a historic property, provided their addition does not require the removal of large, healthy trees, and their design is compatible in scale with the historic property. They should always be designed and installed in such a manner that they may be removed without damage to the historic building. Removal of historic building materials to facilitate the installation of a deck is never acceptable.
- 7.9 Vegetative screening should be employed to obscure the visibility of decks from the street. The underside of decks should also employ latticework or vegetative screening to incorporate the deck element into the general whole of the ~~property~~-building in question.
- 7.10 Floor coverings, such as artificial turf, indoor/outdoor carpeting, linoleum, and other similar materials (aside from a small doormat near an entrance) should never be installed on porch, balcony, or deck floors, as these materials can trap water and damage the historic architectural elements below.

8. *Paint and Paint Color:*

Determining the original colors associated with historic properties, especially those built before World War II, is very difficult because of the rarity of color photography during the pre-World War II period. While color chronology tests can help to determine original paint colors (contact the State Historic Preservation Office for assistance), this process is difficult, sometimes inconclusive, and often expensive.

Instead, the architectural style of a building can often be a guide to historic colors. While the District does not contain much Victorian residential architecture, ~~Victorian domestic architecture~~such homes, especially Queen Anne style homes—often known colloquially as “painted ladies”—were usually painted in a variety of bold, contrasting colors that might seem gaudy to modern eyes. By contrast, Depression-era homeowners often relied on basic white paint or whitewashing, as it was believed that houses painted white would sell more quickly; as a result, more traditional or historic paint colors may have been covered up through these practices.

While the ~~Boone Historic Preservation Commission~~HPC does not regulate paint colors in the District per se, property owners are ~~advised~~-required to submit proposed paint samples as part of any COA application and ~~to seek assistance~~-guidance from the HPC ~~and/or the State Historic Preservation Office~~ when considering paint schemes for historic properties. Nevertheless, paint colors and applications must comply with all other general requirements outlined in the Town of Boone UDO. Beyond this, some

general guidelines are applied by the HPC when considering paint in relation to historic properties.

8.1 It is NOT appropriate to apply paint or other coatings to unpainted wall materials and surfaces/finishes that were historically left unpainted, including masonry, stonework, wood shingles, stained wood surfaces, and metal.

8.2 It is NOT appropriate to use abrasive techniques for cleaning or removing paint from exterior walls and trim, such as sandblasting, high-pressure waterblasting, [blowtorching](#), or other methods that may damage the surface. In general, old paint should not be removed unless there is a compelling reason to do so, such as revealing an obscured architectural detail or correcting a severe peeling or cracking problem in existing paint.

[Removal of non-historic paint from masonry can be challenging and problematic, and doing so requires strict adherence to preservation guidance published by the National Park Service. Generally speaking, such work should be completed by a professional trained in historic preservation methods and using a chemical paint remover specifically intended for masonry and the gentlest application means possible. In some instances, inappropriately applied paints may not be removable without damaging the underlying masonry, so it is always advisable to test removal techniques in an area that is not easily visible to the public. The HPC will provide guidance in such instances on the best approach to addressing unusual paint removal challenges.](#)

8.3 Select paint colors that are appropriate for the building's architectural style and that are complementary to neighboring buildings. In general, color should function as a method of contrasting among different materials and architectural elements that make up the house. Typically, trimwork—including window and door casings and surrounds, soffits, fascia, and other elements—is often painted with a contrasting or lower value hue than the weatherboard or siding, especially on Victorian-era properties. Wood shingles are usually stained a dark color and often darker than any associated wood siding.

8.4 Wooden steps should always be painted to match the color of a wooden porch floor.

9. *Utilities and Energy Retrofit:*

Updating utilities and energy systems in historic homes is a common and natural event in the life of a house. As technology improves and environmentally friendly mechanical systems become [more readily](#) available, many homeowners will desire to improve the efficiency of their historic homes. The ~~Boone~~-HPC encourages the installation,

rehabilitation, or replacement of mechanical systems—in compliance with local building codes and utility company standards—with systems that will improve the overall efficiency of those properties. That said, these mechanical systems, when installed in or on an historic property, must comply with certain essential guidelines.

- 9.1 Install utilities and mechanical equipment in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of the building. Installation at the rear (tertiary elevation) of the ~~structure~~building, if feasible, is preferred.
- 9.2 It is NOT appropriate to locate mechanical equipment farther forward on the property (i.e., toward the street facing the primary elevation) than the midpoint of the primary ~~structure~~building.
- 9.3 Ductwork, piping, fuel tanks, plumbing vents, solar collectors, and satellite dishes should not be visible from the street. Equipment that can be seen from the street should be screened with shrubbery or fencing.
- 9.4 If an interior location is not feasible, place utilities and mechanical equipment and conduit in inconspicuous locations and/or conceal with architectural elements such as downspouts.
- 9.5 The location of solar collectors or solar panels should be aligned on the building's roof in the direction of greatest effectiveness with a minimized view of such equipment from the primary ~~façade~~elevation of the structure.

10. Accessibility, Health, and Safety Considerations:

Modern building codes and/or the needs of the families who own and live in historic properties often mean that a variety of accessibility and safety elements must be installed in those properties. Careful planning insures that the integrity of historic properties can be maintained in spite of the addition of these non-historic elements.

- 10.1 New exterior fire escapes are not permitted on historic properties unless more adequate exit facilities cannot be provided. If they must be installed, fire escapes generally should be located at the rear (tertiary elevation) of the building and never along an ~~exposed~~-elevation visible from an adjacent street.



The J. W. and Mattie Jones House, listed on the National Register of Historic Places and presently used by the Town of Boone as a community center and the home of some town offices, is an excellent example of the preservation of domestic architecture within the downtown historic district area. To achieve its accessibility requirements, access facilities were located at the rear of the building, thus minimizing the impact on the historic integrity of the property. Photo courtesy of Eric Plaag, 2013.

- 10.2 Introducing items such as wheelchair ramps, fire exits, and fire stairs without damaging the character of a historic structure requires careful planning. Owners should introduce fire exits, stairs, landings, and ramps on rear ([tertiary elevation](#)) or inconspicuous side ([secondary elevation](#)) locations. If access ramps must be installed in a manner that makes them visible from the public right-of-way, they should be constructed in a manner that makes them as simple and compact as possible and limits their projection from the building.
- 10.3 Construct fire exits, stairs, landings, and ramps in such a manner that they do not damage or significantly obscure historical materials and features. Such additions should be designed to be complementary to the architectural style, materials, scale, and function of the historic property.

- 10.4 Whenever possible, existing exterior fire escapes and stairways that are not original to historic properties should be relocated from front or exposed elevations to a rear or unexposed elevation.

11. Additional Guidelines on Artificial Materials:

Over the years, many clapboard houses in Boone were covered with aluminum or asbestos siding. Due to the loss of both historic character and original materials inherent in the application of such substitute materials, the damage caused during installation, and the potential for undetected insect infestation and moisture damage, the practice is not acceptable for a historic residential property [in the District](#). The removal of previously installed substitute siding is strongly encouraged. Previously installed vinyl windows and snap-in muntins are examples of inappropriate replacements for wood windows and should also be removed and replaced with more historically appropriate materials whenever possible.

12. Additions to Existing Buildings [in the District](#):

The completion of an addition to a historic property may improve the functionality of an existing building, but it also has the potential to seriously damage the historic integrity of that property. Generally speaking, additions accordingly should be kept to a minimum and always be reversible without resulting in permanent damage to the essential form and integrity of the historic property.

- 12.1 New additions should be compatible with the original building in scale, placement, proportion, and design, including roof shape, materials, color, location and design of windows and doors, cornice heights, and other design elements.
- 12.2 New additions should NOT imitate an earlier historic style or architectural period, but they also should not differ from the earlier historical style so much as to be a distraction from or incompatible with the historic design.
- 12.3 Additions should be differentiated from the original by the use of setbacks or other devices. Whenever possible, additions should be located to the rear ([tertiary elevation](#)) or in an inconspicuous location on the side ([secondary elevation](#)) of the original building. They should never be attached to the front of the historic property.
- 12.4 An addition should NOT obscure the original form and proportions of the main building or of other historical additions.
- 12.5 Additions should be constructed on a smaller scale than the historic structure and not overpower it.



Additions like the one shown on the left side of this Grand Boulevard home should incorporate their own architectural style while also remaining harmonious with the historic part of the building. The use of a roofline distinction [can](#) also help communicate that the addition was not part of the original house without distracting from the architectural character of the original section. [A lower roof pitch in the addition here, rather than the higher pitch selected, would have helped to further mute the overall impact of the addition on the rest of the property.](#) Photo courtesy of Eric Plaag, 2013.

- 12.6 Construction should be carried out in a manner that avoids removal or loss of historic materials and damage or destruction of significant original architectural features.
- 12.7 Construction should impact the exterior walls of the original building as minimally as possible using existing door and window openings for connecting the addition to the original building.

13. New Construction of Residential Buildings within ~~Historic Districts~~[the District](#):

It is inevitable that new buildings will be constructed within ~~existing historic districts~~[the District](#). The intention of these design guidelines is not to prevent such changes but to ensure that new construction is compatible with and complementary to the integrity and architectural character of ~~Boone's historic neighborhoods~~[the District](#). While new [residential](#) buildings should not attempt to replicate existing historic properties, they

should mesh with and support the historic design principles of the ~~neighborhood in which they are built~~other residential properties in the District. These guidelines are intended to preserve the integrity of ~~Boone's neighborhoods~~the District while also encouraging sensitive and appropriate new construction.

- 13.1 New residential construction within ~~historic districts~~the District should not seek to duplicate historic buildings in the ~~D~~district or mimic their appearance. That said, new construction should strive to be sensitive to and compatible with the character-defining features of ~~an existing historic district~~the residential properties in the District. Thus, new construction should employ architectural design that reflects its current time, place, use, and culture, provided that this design is compatible with the character of the ~~historic district~~District.
- 13.2 The appropriateness of the site for a new construction project will be evaluated based upon its compatibility with the ~~D~~district context in terms of setback, spacing, orientation, topography, height, and landscaping. New residential buildings should have setbacks, orientation, lot coverage, and spacing that align with existing historic properties and comply with the provisions of the Town UDO.
- 13.3 New construction should respect the existing topography and vegetation on the site. Large-scale grading to level or otherwise dramatically alter the natural slope of a lot is destructive to the historic landscape and is not appropriate. Whenever possible, existing trees and historic landscape features should be incorporated into the design for a new property. If large trees must be removed, they should be replaced with trees similar in type and species. During construction, any mature tree that will not be removed should be protected with appropriate fencing around the tree's canopy area that will eliminate construction parking, material storage, and concrete washout that could harm the mature tree.
- 13.4 The appropriateness of a proposed new residential -building will be evaluated based on compatibility in terms of scale, height, form, massing, materials, openings, roof pitch, roof type, and other details within the ~~D~~district context.
- 13.5 New residential construction should ~~incorporate~~ architectural elements and details into ~~new construction~~the new design that provide human scale, such as porches and trim.
- 13.6 Oversized and monumental scale architecture is not appropriate, and the overall height and width of the new residential buildings should be compatible with neighboring structures and Town UDO requirements.

- 13.7 Design new [residential](#) buildings using exterior materials typical of historic buildings in the [District](#), including brick, wood, and stone.
- 13.8 ——— It is NOT appropriate in new [residential](#) construction to use contemporary substitute materials such as vinyl or aluminum siding, [fiber cement siding and other simulated wood products](#), or artificial stacked stone in place of traditional materials [historically used in residential architecture in the District](#).

14. Minimum Spacing and Height Requirements for Residential Structures:

For details on the minimum spacing and height requirements for residential structures in the ~~Town of Boone~~[District](#), please consult the Town of Boone UDO.

Design Guidelines For Commercial Properties in the District

**Guidelines for
Commercial Historic Landmarks
and Commercial Properties within the Downtown Boone Historic District**

These Guidelines for commercial properties are intended to address many of the most common issues to arise during renovations, additions, and new construction in the District. Where the Guidelines are silent on a particular issue or concern, the HPC will rely upon the Secretary of the Interior's Standards for Rehabilitation to guide their review of the proposed work under the COA process and any subsequent recommendations.

"Commercial Property" Defined

A **commercial property** within the District is any property whose purpose-built function at the time of construction was primarily to serve a commercial, institutional, or governmental purpose or use. More specifically, commercial properties include 1) any building whose original configuration included commercial, institutional, or governmental uses on the ground floor accessed via the entrance(s) located on the primary elevation, even if residential spaces were available elsewhere in the building (such as a commercial block building with stores on the first floor and apartments on the second floor), or 2) any building with a garage bay or bays on the ground floor accessed via the entrance(s) located on the primary elevation and commercial, institutional, or governmental spaces located elsewhere in the building (such as a garage building with an office or store located on an upper floor or in the basement).

Any property within the District whose purpose-built function at the time of construction was to serve solely as a residence for long-term (greater than 30 days) occupants, even if the property currently serves a commercial use, is still considered a residential property. For guidelines for residential properties, please see the "Guidelines for Residential Properties within the District" section elsewhere in this publication.

1. Storefronts, Upper Facades, Side Elevations, and Rear Elevations

Downtown Boone is dominated by historic properties that reflect the commercial block architecture that was so common and influential during the period from 1910 to 1960 in many American towns and cities. In the case of ~~Boone~~the District, ~~NC~~ commercial block development began around 1919 and continued to the early 1960's. Central to this architecture is the importance of the storefront itself, whose familiar architectural details—large display windows, transom bars and windows, clerestory recessed entries, and prominent cornice and corbelling work—frequently signaled to customers not only the function of a business but also the quality of its wares. Many other elements—including projecting, flat awnings anchored to the façade with cables or steel rods, or fabric awnings amounted on metal frames, hinged or unhinged—provided customers with shelter from the elements while window shopping or otherwise enhanced the shopping experience. After 1950, many of these architectural details were removed, either in response to decay of these features or in an effort to "update" a building to the

stylistic preferences of a later time. One such example is the Appalachian Theatre on West King Street, whose original Art Deco marquee and structural glass were removed during the late 1970s in response to safety concerns. Other elements—most notably transoms ~~s-bars~~ and clerestory windows, as well as the details of upper facades—were simply covered over and may still survive today underneath modern additions to the facades of many of ~~Boone's~~ Boone's historic downtown properties in the District.



This West King Street building is an outstanding example of successful faceade restoration and preservation that uncovered numerous original storefront details, including the clerestory windows above the shop windows and entrance. Photo courtesy of Eric Plaag, 2013.

Similarly, ~~side~~ secondary and ~~rear~~ tertiary elevations of many of Boone's historic commercial properties are vital to the character and integrity of its downtown commercial district. Often, ~~these significant-contributing~~ side (secondary) ~~and rear~~ elevations are located on corner buildings adjacent to two or even three streets, but sometimes such details are visible on mid-block buildings separated from nearby buildings by an alleyway or a vacant lot. Many of these buildings retain original

fenestration, entrances, brickwork, and/or advertisements (some of the “ghost ad” variety) that contribute in their own significant way to the architectural character of the downtown historic district. Similarly, rear [\(tertiary\)](#) elevations can possess many of these same characteristics and also reveal much about the history of a property because of their frequently utilitarian design intended for the workers, owners, and residents who most often saw these rear elevations.

In an effort to preserve what remains of ~~Boone's~~ [the District's](#) historic commercial architecture and encourage the reconstruction or rehabilitation of elements that have been removed or covered over, the guidelines for storefronts, upper facades, and other elevations are intended to facilitate preservation and reconstruction wherever possible while also addressing new construction and its compatibility with ~~commercial historic districts~~ [the rest of the District](#).

- 1.1 Whenever possible, historic storefronts and storefront features such as entrance configurations, display windows, doors, clerestory windows, transom bars and windows, [bulkheads](#), corbelling, cornice work, windows, stonework, stringcourses, structural glass, and other architectural flourishes should be retained and preserved. When repairing these features, retain and preserve in place original elements as much as possible. If repair is not possible, replace damaged elements with materials that match the originals in composition, design, texture, color, and other visual qualities.



"Mountain village" porch coverings like this one on King Street are never historically appropriate to the District and should be removed in favor of historically documented metal-frame or cable-hung awnings as part of facade rehabilitation efforts. Hidden historic architectural elements, such as clerestory windows and transoms, should also be uncovered and restored. Photo by Paul Fuller, 2016.

- 1.2 When reconstructing an historic storefront, upper façade, or other elevation, use historical research and evidence as the basis for the design. Reconstructed storefronts should incorporate original dimensions, proportions, and architectural elements.
- 1.3 In making changes to storefronts or other elevations to comply with code or accessibility requirements, avoid destroying historic materials and features and select configurations that have minimal intrusion or impact on the character-defining aspects of the property in question.
- 1.4 When original or early storefronts or upper facades no longer exist, are too deteriorated to save, or cannot be reconstructed based on the available documentary evidence, retain the commercial character and any salvageable architectural details through a contemporary design that is

compatible with the scale, materials, color, style, design, and texture of the surviving and surrounding historic buildings.

~~Sometimes past owners have completely removed the defining characteristics of an historic property's façade, as in the case of the Appalachian Theatre on West King Street. The non-profit group that purchased this building in 2013, recently rehabilitated to resemble it's original, historic appearance using historic documentation. This temporary faux façade is intended to improve the appearance of the building while the rehabilitation of the façade is funded and planned. Photo courtesy of Eric Plaag, 2018.~~



This building on West King Street is an example of both “good” and “bad” preservation decisions [made in 2004](#). While much of the original brick detailing, corbelling, and ornamentation of the façade has been preserved, this upper façade's windows were replaced, with modern materials, and the prominent, ornate cartouche that once appeared between these windows ~~has been~~ was removed in favor of modern signage. [Another renovation in 2018-19 added a rooftop bar structure that adversely impacts the historical integrity of the building as well as the District as a whole. As of 2018, this building is undergoing another rehabilitation.](#) Photo courtesy of Eric Plaag, 2013.

- 1.5 Original upper façade windows should not be removed and replaced with modern materials, nor is the enclosing or bricking in of upper façade windows appropriate. When upper floor windows must be replaced, use new windows that match the original windows in configuration, appearance, and materials.

- 1.6 It is never appropriate to cover an historic upper facade. Whenever possible, non-historic coverings of upper facades, including metal, stucco, or faux mountain village fronts and porches, should be removed and underlying original architectural elements repaired and restored.



Historic “ghost ad” on the upper portion of a Downtown Boone building. Such elements are essential to the history and character of commercial historic districts and should be preserved whenever possible. Photo courtesy of Eric Plaag, 2013.

- 1.7 Historic painted advertisements are a significant element of the architectural and commercial history of downtown Boone, and their preservation and restoration are recommended whenever feasible, even if the product or store advertised is no longer available or in business.
- 1.8 ———Facade details of side (secondary) and rear (tertiary) elevations should always be retained and preserved if possible. When repairing these features, retain and preserve in place original elements as much as possible. If repair is not possible, replace damaged elements with materials that match the originals in composition, design, texture, color, and other visual qualities. If there is evidence of a rear public entrance that is no longer extant, use historical research and

other evidence to reconstruct or provide an equivalent rear entrance whenever possible.

- 1.9 Utility lines, mechanical equipment, pipes, garbage receptacles, and other service items on ~~rear and side~~ (secondary) and rear (tertiary) elevations—whether old or new—should be screened from public view whenever possible. Unnecessary or out-of-service elements should be removed unless they are essential to the historic character of the property.

2. Architectural Components and Details

Exterior architectural components, including door and window casings, storefront configurations, cast iron ornamentation, stone relief, cornices, columns, brackets, porch railings, soffits, fascias, roof configurations, trim details, architectural flourishes, and various joinery and surface patterns, all contribute significantly to the character and historical integrity of ~~historic properties and~~ properties located within ~~historic districts~~ the District. Because many of these components are either irreplaceable or very expensive to reproduce, they should be maintained and valued in the same way that one might consider an important family heirloom or expensive antique furniture. In many cases, missing or damaged architectural details can be replaced with like items from salvage yards, antique shops, or mail order companies that specialize in replacement of historic architectural components. If such items cannot be replaced, many construction supply companies stock simulations of period architectural components that are approved by the Secretary of the Interior and the National Park Service as suitable historic replacements. In any event, before replacing any exterior architectural component, property owners should familiarize themselves with the architectural style and historic characteristics of their building to avoid introduction of inappropriate elements.

- 2.1 It is important to preserve character-defining, historical, architectural features of exterior walls, such as cornices, friezes, medallions, sunbursts, brackets, bays, turrets, fascias, quoins, columns, brickwork, string courses, and decorative moldings. Original architectural details should always be retained if structurally feasible, even if portions of the original material are damaged or deteriorated to a point requiring replacement. If original details are missing, design replacement features based on historic photos and other documentation.
- 2.2 It is NOT appropriate to cover or remove rather than repair or replace in kind such features when they are deteriorated. If replacement is necessary, the new materials should match the materials being replaced in composition, design, texture, color, and other visual qualities. Original architectural features that are covered should be uncovered, exposed, repaired and/or restored, and maintained.
- 2.3 It is NOT appropriate to cover or replace historic materials with substitute materials, such as aluminum, vinyl, ~~hard board (concrete siding)~~ fiber

[cement board siding \(or similar materials simulating the appearance of wood\)](#), or plywood panels. Architectural details that are not appropriate to the historic context and character of a building should never be added. At the same time, property owners should never use details from an earlier period to try to make a building look older than it is.

- 2.4 Historic architectural metals, such as pressed tin, aluminum, and cast or wrought iron, should always be retained. If these items are not repairable due to rust or other deterioration, replacement materials should duplicate the form, details, texture, material, size, shape, color, pattern, and composition of the original. When cleaning of architectural metals is necessary, use the gentlest methods possible, such as water, a gentle, non-caustic soap, and soft bristle brushes.

3. Foundations

For most property owners of commercial properties, solid masonry walls on the exterior of the building will obscure the foundation of their historic property. For others, the foundation will resemble the type found in ~~domestic~~[residential](#) architecture and will consist of either piers of masonry or a complete masonry wall on the perimeter of the structure as well as interior piers or walls for support and a sill plate connecting the perimeter wall with the rest of the building. Some historic commercial buildings in Downtown Boone will have cast concrete [or even stacked stone](#) foundations below the first floor level of the primary ~~façade~~[elevation](#). In some cases, masonry walls have been added between original masonry piers on the perimeter of the foundation.

Settling—sometimes of an inch or more—is quite common and should be expected in a historic property, often in an uneven or disproportionate manner along the entirety of the foundation. Settling also typically cracks mortar joints. For this reason, it is part of routine maintenance to periodically re-point mortar joints and inspect for more severe settling problems. In some cases, property owners will need to consult with a masonry contractor or civil engineer to correct serious settling problems. A number of less expensive and fairly common repair “tricks” are inappropriate for historic properties and can actually cause further damage to the historic fabric and integrity of the property.

- 3.1 Whenever a foundation requires repairs, always use the original bricks or stones if possible. If these materials are damaged beyond repair, replace them with bricks or stones similar in size, color, and surface texture to the originals. If using recycled bricks, always put the weathered side to the exterior in order to maintain the historic appearance of the foundation walls and/or piers.
- 3.2 In repairing or reconstructing a foundation, the historic bond patterns and mortar treatments should always be replicated. Brick header [or rowlock](#) rows, [soldier or sailor courses](#), band boards, [water tables](#), [driplines](#), and

other horizontal design elements should match and align with the existing historic elements.

- 3.3 Sandblasting, painting, waterproofing, and parging—a technique of applying a cement-like coating to a deteriorating foundation in order to avoid repairs—should never be employed on the exposed portions of foundation exteriors, as all of these methods damage original masonry and mortar treatments. In addition, non-porous applications trap moisture that can freeze, cause further damage to masonry, and result in damage to the interior of the building.
- 3.4 Exposed concrete block, ~~and~~ cast concrete walls, and pre-cast concrete panels are strongly discouraged, unless these components are already part of the historic context of the property in question. Such treatments are somewhat common in the District and should be left intact if original, rather than covered over.
- 3.5 If closing in the openings between brick piers, use matching masonry materials or lattice that is slightly recessed from the façade plain of the historic masonry. Note that foundations need to be vented. Vents should be painted a color that blends with the existing foundation color.
- 3.6 Access doors to basements or foundation crawlspaces should always be located in an area not visible from the street unless a different configuration that aligns with the building's historic context already exists.

4. Masonry

Many commercial properties in ~~Boone~~ the District are composed of brick or stone masonry, and it is imperative that original masonry materials—many of which have a weathered appearance reflecting the history of the building—remain preserved whenever possible. For this reason, masonry should never be cleaned unless it is determined that perceived “dirt” is actually accumulated deposits and not the effects of weathering. If cleaning is pursued, always use the gentlest method available, preferably with low-pressure water, a mild, non-caustic detergent, and a natural bristle brush where needed. In addition, while re-pointing is sometimes necessary when mortar is missing or moisture problems have developed, it should only be completed in a manner that avoids smearing the mortar onto the surface of the masonry.

Terracotta, stucco, and concrete are other masonry elements that are occasionally found on historic commercial properties in Boone. In addition, many historic commercial properties feature chimneys, arches, quoins, lintels, sills, cornices, corbelling, and pediments that are all essential to the historic character of the building in question.

- 4.1 It is ~~NEVER~~ NOT appropriate to paint masonry materials, such as brick, concrete block, cast concrete, or stone, that were historically unpainted.

including masonry associated with foundations. If there is historic precedent for painting of masonry in the building's original historic context, it should be completed using colors that can be documented with original historic photographic evidence or analysis of original paint samples.

Removal of non-historic paint from masonry can be challenging and problematic, and doing so requires strict adherence to preservation guidance published by the National Park Service. Generally speaking, such work should be completed by a professional trained in historic preservation methods and using a chemical paint remover specifically intended for masonry and ~~using~~ the gentlest application means possible. In some instances, inappropriately applied paints may not be removable without damaging the underlying masonry, so it is always advisable to test removal techniques in an area that is not easily visible to the public. The HPC will provide guidance in such instances on the best approach to addressing unusual paint removal challenges.

- 4.2 Whenever feasible, historic masonry, including decorative masonry features, should be repaired rather than replaced or covered. When replacement is necessary, it should always be completed using traditional materials of like composition, size, color, shape, pattern, texture, and quality to the originals that are being replaced.
- 4.3 Re-pointing of masonry should also be completed using materials that duplicate the existing mortar in appearance, texture, and color. Colored sands or mineral-pigmented mortar can be used to achieve a match with the existing mortar. Portland cement should be avoided in mortar, as it may produce a mortar that is stronger than the surrounding masonry, potentially causing the masonry to crumble.
- 4.4 Unless there is a specific reason for using waterproof or water-repellent coatings (e.g., brick that has previously been sandblasted, creating a porosity problem), these treatments should be avoided, as they can accelerate deterioration of historic masonry.
- 4.5 When repairing or replacing masonry or mortar, take care to maintain the alignment, bond pattern, joint spacing, color, texture, and size of the original masonry.
- 4.6 Unless there is historic precedent for its use on the building in question, stucco should never be applied to existing masonry walls, as it can trap moisture that accelerates the deterioration of the masonry. If historic stucco is being repaired, the stucco mixture should duplicate the original appearance, color, and texture as closely as possible.



Retaining original masonry configurations, patterns, and detailing is essential to preserving the architectural character of ~~Boone's historic districts~~ the District. Veneer walls used to obscure original details, like the one on the left side of this complex that covers original masonry and a ghost ad, are always inappropriate. Photo courtesy of Eric Plaa, 2013.

- 4.7 Masonry should never be treated with abrasive stripping methods, sandblasting, or high-pressure water cleaning, as these methods almost always immediately damage the "skin" of the brick and the mortar joints, and they can make the masonry more susceptible to spalling, or flaking of the masonry surface as a result of the introduction of moisture. Masonry should only be cleaned using the gentlest method available, including low-pressure water, soft natural brushes, and, if necessary, non-abrasive, non-toxic chemicals that will not damage the masonry being treated.
- 4.8 All historic masonry architectural features, including cornices, moldings, chimneys, and other decorative flourishes, should be retained as they are essential to the architectural character and integrity of the building.
- ~~4.3 Re-pointing of masonry should also be completed using materials that duplicate the existing mortar in appearance, texture, and color. Colored sands or mineral-pigmented mortar can be used to achieve a match with the existing mortar. Portland cement should be avoided in mortar, as it~~

~~may produce a mortar that is stronger than the surrounding masonry, potentially causing the masonry to crumble.~~

- ~~4.4 Unless there is a specific reason for using waterproof or water repellent coatings (e.g., brick that has previously been sandblasted, creating a porosity problem), these treatments should be avoided, as they can accelerate deterioration of historic masonry.~~
- ~~4.5 When repairing or replacing masonry or mortar, take care to maintain the alignment, bond pattern, joint spacing, color, texture, and size of the original masonry.~~
- ~~4.6 Unless there is historic precedent for its use on the building in question, stucco should never be applied to existing masonry walls. If historic stucco is being repaired, the stucco mixture should duplicate the original appearance, color, and texture as closely as possible.~~



This West King Street property has suffered from poor attempts at re-pointing the masonry between the roofline and upper story windows. Photo courtesy of Eric Plaag, 2013.

- ~~4.7 — Masonry should never be treated with abrasive stripping methods, sandblasting, or high-pressure water cleaning, as these methods almost always immediately damage the “skin” of the brick and the mortar joints, and they can make the masonry more susceptible to spalling, or flaking of the masonry surface as a result of the introduction of moisture. Masonry should only be cleaned using the gentlest method available, including low-pressure water, soft natural brushes, and, if necessary, non-abrasive, non-toxic chemicals that will not damage the masonry being treated.~~
- ~~4.8 — All historic masonry architectural features, including cornices, moldings, chimneys, and other decorative flourishes, should be retained as they are essential to the architectural character and integrity of the building.~~
- 4.9 Deteriorated masonry chimneys and boiler stacks should never be shortened or covered with parging. Instead, the original chimney configuration should be restored on historic properties using historically appropriate masonry and mortar materials. In addition, the design of the original chimney should be maintained, including corbelling, clay chimney pots, and other original decorative features. Metal chimney caps may be added if they are unobtrusive and do not alter the design of the chimney, but metal vent pipes that protrude through the top of the chimney are not appropriate. Wooden box chimneys and chimneys made of simulated brick or stone are also inappropriate.
- 4.10 Proper maintenance of masonry is essential to its long-term survival. Property owners should conduct periodic checks for moisture problems and cracking, and they should remove any vegetation that adheres to masonry (such as ivy and other vine plants) or that hinders ventilation and drainage around masonry elements. Vegetation should never be sprayed with defoliants, pesticides, or other harsh chemicals. Please consult with the Planning and Inspections Department for guidance on removal of vegetation on masonry.



Spalling, as seen on the western wall of this King Street building, is often the result of moisture being trapped behind the brick face, freezing, and thus forcing the brick face to pop off. Attempting to cover the spalling through the use of cement infills or other patchwork repairs, as seen here, actually amplifies the spalling issue, damages surrounding brick, and degrades the historical integrity of the building. It is not recommended. Photo by Eric Plaag, 2015.

- 4.11 Spalled masonry should never be repaired using cement infills or other patchwork repairs that will only further degrade the historic materials and alter the historic appearance of the building. Instead, spalled or delaminated bricks should be replaced with a similar brick stock or salvaged historic brick that matches the original in color, size, and appearance. New mortar joints should match the originals in color, composition, texture, and method of application.

5. Wooden Elements

Wooden bulkheads below display windows, window sashes, cornices, doors and doorframes, and trim are probably the most commonly found wooden historic materials found on commercial buildings in Boone's commercial historic districtthe District,

~~although wood siding is visible on some domestic architecture in the downtown commercial area (such as the Jones House or the old Watauga County Jail).~~ These wooden design elements are important components of the architectural character and integrity of ~~Boone's historic commercial properties~~the District.

Maintaining wooden elements is essential to the preservation of the historic properties on which they appear. In addition to repairing and/or replacing damaged wooden details, it is imperative that a regular maintenance program be in place in order to protect the integrity of historic properties that feature wooden design components. This program should include routine caulking and sealing, cleaning, and painting or staining where appropriate.

- 5.1 The use of artificial siding (vinyl, aluminum, asphalt, asbestos, Masonite, pressboard, hardboard etc.) to cover original wood siding is not permitted in the ~~Downtown Boone historic districts or on locally designated historic properties in the Downtown area~~District because it destroys the integrity of historic properties. Beyond covering up original architectural details, its installation damages the historic materials underneath, and the artificial siding itself often traps moisture that can lead to further damage of the historic materials. Because these man-made materials cover historic natural materials, they can also hide damage caused by termites, carpenter ants, fungi, mold, and other natural invaders. In some very rare instances, some forms of artificial siding may be original to the property. Where this does occur, the original siding material should be maintained and repaired whenever possible.
- 5.2 The original form, details, and materials of exterior wooden features and trim should be preserved whenever feasible. If damage is present, repair using existing historic materials is always preferable over replacement. Where necessary, patching with new wood, the use of epoxy, splicing, consolidating, and reinforcing deteriorated sections should be considered before replacing historic elements. If replacement is necessary, new materials should duplicate the form, details, texture, size, shape, color, pattern, and composition of the historic wooden elements and should be obtained from salvage or antique suppliers. Only the portion that requires replacement should be replaced. The ~~Commission~~HPC will consider the use of substitute materials ONLY if the preservation of the historic material is not technically feasible, or is no longer available.
- 5.3 Because its use is not historic to ~~Downtown Boone's historic districts~~the District, artificial bark siding is ~~strongly discouraged in the Downtown Boone Historic~~not permitted in the District.
- 5.4 Wood~~en~~ elements that were traditionally stained, such as cedar shingles, should never be painted, as this destroys the historic appearance and integrity of the building.

- 5.5 Whenever possible, the removal of non-historic artificial siding and trim materials to uncover or facilitate the restoration of original historic wooden details is strongly encouraged.
- 5.6 It is never appropriate to replace historic wooden architectural materials—especially in siding, trim, or window sashes—with contemporary substitute materials such as vinyl or aluminum.

6. *Windows, Doors, and Awnings*

The arrangement of doors and windows on an historic property is one of the most important elements of building design. It is imperative that these arrangements be preserved in order to maintain the integrity of individual historic properties and the integrity of ~~historic districts~~[the District](#). Because older windows and doors were not always designed with heating and cooling efficiency in mind, it is often tempting to property owners to replace these features with modern doors and windows. Despite the apparent advantages of doing so, replacement with modern doors and windows is often far more expensive than repairing existing historic doors and windows, and their use often completely destroys the integrity of the historic property in question. Furthermore, many companies are now producing “modern” wood replacement windows that replicate the appearance of their historic antecedents with fixed muntins but feature double-pane glass to assist with heating and cooling efficiency. The ~~Commission~~[HPC](#) reviews proposals for the use of modern wood replacement windows carefully to insure that muntin thickness aligns with the muntin dimensions of historic windows.

Boone’s downtown commercial historic district has also suffered from the installation of various architectural elements designed to simulate a “mountain village” appearance. These typically consist of large, wooden porch attachments or awnings that are not historically appropriate to the downtown area and its historic context. Metal and modern ~~fabric~~[vinyl](#) awnings have also appeared on some properties, disrupting the integrity of many of Boone’s historic commercial properties.



[Original door configurations, like the one seen at left in November 2015, should never be abandoned for modern, historically inappropriate treatments like the one seen in the same doorway at right in January 2019. Images by Paul Fuller \(left\) and Eric Plaag.](#)

- 6.1 The pattern, arrangement, location, size, and shape of windows and doors contribute significantly to a building's historic character, and their consistency within the district helps unify the buildings in context to one another. For this reason, it is always preferable to repair damaged windows and doors rather than replacing them. Furthermore, it is imperative that the fenestration pattern of the door and window openings on the building and of the doors and windows themselves (muntin width, number of ~~lites~~ [lights](#) per sash, etc.) be maintained when repairs to or replacement of elements is underway. It is never appropriate to introduce new features, such as vents, bays, windows, or door openings, in exterior walls if they diminish the historic character of the wall or damage historic materials.



Historic window patterns, like those found here on the Watauga County Bank building, should always be repaired and preserved rather than replaced. Architectural flourishes, like the night depository door below the window, which is no longer used, should be retained, as they help tell the story of an historic property's function and importance to the [communityDistrict](#). Photo courtesy of Eric Plaag, 2013.

- 6.2 Whenever possible, the original window and door hardware should be preserved and maintained, as these components are also vital elements of historic properties.
- 6.3 [Whenever possible, other original window and door elements, such as sashes, glass, sills, frames, casings, weather-stripping, lintels, architraves, surrounds, and shutters, should be repaired rather than replaced. This includes sidelights and fanlights on both doors and windows, which are vital architectural elements that help identify the style and period of a particular property. Snap-in muntins are not historically accurate and should always be avoided.](#)
- 6.4 [Unless restoring the appearance of a building to its original, historic context, the pattern, arrangements, and dimensions of doors and windows](#)

on principal elevations should be retained. On tertiary elevations not visible from the street, new door or window openings should be proportionate to existing ones and include matching design elements.



Original clerestory windows, like these found on one West King Street property, contain elaborate details that contribute to the character, appearance, and integrity of the downtown historic district. Photo courtesy of Eric Plaag, 2013.

- ~~6.3 — Whenever possible, other original window and door elements, such as sashes, glass, sills, frames, casings, weather-stripping, lintels, architraves, and shutters, should be repaired rather than replaced. This includes sidelights and fanlights on both doors and windows, which are vital architectural elements that help identify the style and period of a particular property. Snap-in muntins are not historically accurate and should always be avoided.~~
- ~~6.4 — Unless restoring the appearance of a building to its original, historic context, the pattern, arrangements, and dimensions of doors and windows on principal elevations should be retained. On elevations not visible from the street, new door or window openings should be proportionate to existing ones and include matching design elements.~~



Reflective glass, like the kind found on this Depot Street property, is not historically accurate to ~~Boone's commercial historic district~~the District and should never be used if visible from the street or public rights of way. Photo courtesy of Eric Plaag, 2013.
~~Photo courtesy of Eric Plaag, 2013.~~

6.5 Reflective or tinted glass is not historically accurate to ~~Boone's commercial historic district or the District or its~~ historic properties and should never be used ~~if visible from streets or public rights of way~~. Property owners whose buildings already possess reflective or tinted glass should endeavor to replace this glass with materials that are more historically appropriate to their building and the District.

6.6 In cases where historic windows are deteriorated or damaged beyond repair, replacement windows on historic properties must match the original, historic window casings, sash details, and muntin divisions. In most cases, this will mean the use of true, divided light sashes, rather than sashes featuring simulated divided lights. Grids between glass (GBG) windows, vinyl replacement windows, and windows made of fiberglass, aluminum, or other materials that are incongruous to the District are not

permitted. For new windows in new construction or an addition to an historic property, new windows may use simulated divided light sashes (with muntins permanently attached to the interior and exterior of the window panes and a matching space in between the glazing) that approximate the general appearance of windows in other residential properties in the District.

- 6.76 If a building did not historically possess shutters, they should not be added. Similarly, historic shutter elements should be repaired and retained. Existing shutters should never be replaced with materials that are not historic to the property (metal, vinyl, or plastic shutters, for example), nor should they be replaced with shutters of a different size or configuration, especially those that do not fit the window opening and are attached to existing siding or masonry.
- 6.87 Shutters should be attached to the window casing, not the siding or masonry, unless the original historic context of the property featured shutters attached to the siding or masonry.
- 6.98 It is appropriate to have original windows repaired and storm windows added to historic properties. This approach is preferable to replacement of original windows. Storm windows protect original windows, reduce heat loss, and are not a permanent change to a structure when installed properly. Original window and door elements should never be damaged or destroyed when storm windows or doors are installed on historic properties. Storm windows and doors should blend with the historic property, rather than appearing to be tacked on as an afterthought. Storm doors should have full glass with no meeting rails or muntins, while storm windows should have a meeting rail that aligns with the meeting rail of the window.
- 6.109 Raw metal storm windows and doors are not appropriate. When possible, interior storm windows are encouraged. Avoid poorly designed interior storm windows that can trap moisture between the storm window and the original window, causing damage to historic materials. If exterior storm windows and/or doors are installed, frames should be painted wood or painted or baked enamel finish aluminum.



Shed roof porticoes like this one on West King Street attempt to create a “mountain village” appearance but are not historically appropriate to the ~~Downtown Boone’s historic districts~~ District and damage the integrity of the District. Photo courtesy

of Eric Plaag, 2013.

~~the district.~~

~~Photo courtesy of Eric Plaag, 2013.~~

6.110

Awnings, porches, shed roof porticoes, and arcades that attempt to create a “mountain village” appearance or that are not historically accurate to ~~Boone’s downtown~~ the District’s historic context only work to damage the integrity and appearance of the District. Property owners whose buildings possess such features should endeavor to remove them and restore the facade of their property to its historic appearance. Such “mountain village” treatments ~~They~~ should never be incorporated into additions or new construction within the ~~Downtown Boone historic districts~~ District.



Awnings should be historically appropriate to the buildings they are attached to, and they should never obscure historic architectural features. This awning on West King Street, for example, is stylistically inappropriate to the building and almost entirely covers the structural glass that was once visible above this storefront. Photo courtesy of Eric Plaag, 2013.

- 6.1~~2~~¹ Awnings installed on properties in the ~~historic d~~District should always be historically appropriate ~~in accordance with~~based on available photographic and historical~~a~~ documentation demonstrating the historic presence of such an awning on the property in question. ~~, and they should never obscure vital architectural components of the original building.~~ Awning- styles with no documented historical precedent should never be added to properties in the ~~historic d~~District. For example, properties that historically possessed flat awnings anchored by cables or steel rods should retain these kinds of awnings. In cases where they have been removed, and particularly in cases where they have been replaced with modern, clamshell, ~~sloped~~-half-round, or vinyl awnings or awnings that are historically inappropriate to the building, property owners should endeavor to remove the modern feature and restore the original awning configuration with appropriate materials based on historical~~a~~ documentation for that particular building. Another common, historic awning type in the District was the metal-frame, sloped, fabric awning that was sometimes retractable. New ~~s~~Sloped awnings should be composed of canvas or acrylic, and never of vinyl. Metal and shed roof-awnings are never

appropriate, except for historic properties erected after World War II that historically had metal or shed roof awnings at the time of their construction. Awnings should never obscure vital architectural components of the original building. Awnings on new construction or additions should also be historically appropriate to the District and not feature configurations that distract from the historical integrity and continuity of the District.

- 6.1~~3~~² Awnings on windows, entryways, and porches should be appropriate in design, proportion, scale, and color to the architectural style and period of the property. Window awnings should be mounted within the window or entry opening, directly on the frame. If this is not possible, they should be attached just outside the opening. If attached to a masonry building, all awning attachments should be made in mortar joints and never in the brick itself.



The historic Boone Drug flat awning supported by cables anchored to the façade is visible to the far left in this photo of the effects of the 1940 ~~Boone~~ Flood along King Street. Sloped, fabric awnings on retractable metal frames, like those seen on the buildings at center and right, were also common in the District. Where possible, original awning configurations like ~~this one~~these should be restored to historic downtown buildings. Photo courtesy of ~~Becky Haney~~David Wyke Collection and Digital Watauga Project.

- 6.1~~4~~³ If awnings must ~~be used~~double in use as sign~~ages~~ages, they should be kept discreet and not detract from the architectural features and details of the building. All signage on awnings must comply with the signage requirements of the Town of Boone UDO.
- 6.1~~5~~⁴ Awnings and canopies that are illuminated from within must be covered or finished with fully opaque material.

- 6.1~~6~~⁵ New construction, additions, and renovations to existing historic buildings or properties within historic districts should maintain established proportions and spacing of window and door openings.

7. Roofs:

Among the most significant and important of the distinguishing characteristics of historic properties are the roof form and pitch, which are often essential to identifying the architectural style of a building. For this reason, it is imperative that every effort be made to preserve and maintain the original roof configuration and materials on historic properties, including dormers, turrets, balustrades, parapets, etc. While historic roofing materials should always be preserved whenever possible—especially if they consist of specialty roofing materials such as slate or tile—many roofing elements will require replacement due to deterioration and age.

Many of the commercial buildings in the ~~downtown Boone historic d~~District originally featured flat or gently sloping roofs behind a parapet wall along the ~~façade-primary~~elevation and sometimes the ~~side~~secondary elevations ~~when they were first built~~.

- 7.1 Significant changes to roofs of historic properties are not permitted, ~~such as including~~ the raising or lowering of pitch, the removal or alteration of widow's walks, dormers, turrets, balustrades, bargeboards, quarter round, cornices, corbelling, parapets, coping, dentil moldings, brackets, eaves, rafter tails, weather vanes, or lightning rods, the cutting back of roof overhang, and the replacement of historic roofing materials with modern materials that do not replicate the original appearance of the historic property's roof, ~~are not permitted~~. Open rafter tails and similar roof trim elements should never be obscured by boxed soffits or similar treatments. Specialty roofing materials, such as tile or patterned slate, should never be replaced with composition shingles. Original roofing materials should never be covered or replaced with a different type of roofing material, such as installing a standing seam metal roof over a slate or asphalt shingle roof.
- 7.2 Whenever possible, deteriorated soffits, fascia, moldings, brackets, eaves, rafter tails, cornices, coping, and other important roof components should be repaired. If replacement is necessary, it should be completed using historic materials if possible, and at minimum with equivalent materials that replicate the appearance, configuration, size, scale, and composition of the original historic materials. Underlying roofing components are just as important. For example, tongue-and-groove soffit lumber should never be replaced with plywood, and whenever possible, damaged or deteriorated roof decking should be replaced with similar materials rather than modern materials that are not historically appropriate to the ~~house~~building.

- 7.3 Dormers and gables should never be added to the ~~principal~~primary and secondary elevations visible from the street (unless replacing an historic element that had been previously removed) and should be added to ~~rear~~tertiary elevations only when it can be shown that they are appropriate for the building style. The addition of dormers to commercial block buildings is especially inappropriate and should be avoided on all occasions and reversed in cases where this change has already been made. Skylights, solar panels, power ventilators, and mechanical equipment should always be restricted to the ~~rear~~tertiary portions of the roof or areas behind parapet walls and hidden from the street. Screening materials should never be erected on top of a roof to obscure such elements.



Rooftop screening materials should never be erected on top of a roof to obscure mechanical elements. Instead, strategic positioning of such elements and the use of existing parapet walls is the preferred method for obscuring such features. Image by Eric Plaag, 2015.

- 7.4 It is important to provide adequate ventilation for roofing components, as excessive heat buildup under the roof can shorten the life of shingles. Ventilators should be located in an inconspicuous place, preferably on ~~rear~~tertiary roof slopes not visible from the street, and low-profile mechanical or power ventilators are best. Soffit vents are permissible as long as the original soffit lumber is retained. On historic properties that already possess ~~louvered~~louvered, ~~wood~~wood, gable vents, these should never be covered or replaced with metal louvers.
- 7.5 Tar or roofing cement should never be used as a substitute for properly installed flashing. In most instances, metal flashing is always preferred over asphalt shingle weaving, particularly in valley flashing situations.

- 7.6 Rooftop additions to existing commercial block buildings, including those intended to accommodate elevator shafts or solar arrays, are never appropriate if any portion of the addition is visible from the street level of rights of way adjacent to the primary and secondary elevations. Of particular concern is the addition of rooftop decks, bars, and social areas, which not only destroy the historical integrity of the building but also create numerous nuisances for adjacent property owners that would not have been associated with the building originally, including noise pollution, blowing trash, graffiti, and vandalism as a result of the increased ease of roof access.



The solar array on the rooftop of this Howard Street property was installed too close to the front of the building, so that it is easily visible from the street level in front of the primary elevation. Such additions should be positioned toward the tertiary elevation to avoid degradation of the historic character of the District. Photo by Carson Hamilton, 2015.

- 7.6 Deteriorated roof coverings should be replaced with materials that are compatible with the old in composition, size, texture, pattern, and color once the structural integrity of the roof decking is assured. If at all possible, the use of historic replacement materials for slate, clay tile, terra cotta, pressed metal shingle, and wood shingle roofs is always preferred over new materials. Unless historically appropriate to the building in

question, or unless totally obscured by street view by parapets, white or very light shingles roofing materials are not permitted. Exposed tarpaper rolls are ~~also not~~ never permitted as a roofing material.

- 7.7 Historically appropriate m Metal gutters, downspouts, and other drainage devices are common on historic properties and should always be retained whenever possible, as they provide important protection for both the roof and the foundation of the property. Built-in gutters that are an important part of the architecture of the building should always be repaired rather than replaced if they become deteriorated. When metal finishes must be replaced because of rust or other deterioration, replace ONLY deteriorated material or detail with new materials that match the previously existing historic material in composition, size, shape, texture, pattern, color, and detail. Replacement gutters and downspouts should never conceal or interfere with architectural trim details. It is not appropriate to paint metal finishes, such as metal downspouts or copper trim, if these items were historically unpainted.



When located too close to the primary elevation or built too high above roof parapets, rooftop additions, like this elevator shaft and bar area on a King Street building, can distort the historic scale and rhythm of the buildings of the District as seen from the public right of way and create unintended nuisances for adjacent property owners that were not contemplated during the building's historic period. Photo by Eric

[Plaag, 2019.](#)

- 7.8 Flashing materials should blend in color with the roof or chimney color. Whenever possible, historically appropriate splash blocks at the base of downspouts should be used to direct water away from the building's foundation. [\(Please note that the Town of Boone's storm water detention requirements may apply to the use of splash blocks.\)](#)
- 7.9 Roof ~~c~~apping on commercial buildings with original flat roofs was typically made of [terracotta](#) tile. Modern ~~c~~apping systems that are often used in conjunction with rubber membrane roofs, [especially if they employ metal coping in a color that contrasts with the masonry walls they cover,](#) are inappropriate.

8. Entrances, Porches, and Balconies:

One of the most significant and defining characteristics of all architecture is the main or front entrance, including any porches that surround or frame that entrance. [While most of the commercial buildings in the District employed conventional storefront configurations \(see Section 1 of these commercial guidelines\), a handful of properties in the District do not employ traditional commercial entrance configurations. These properties include the Boone Post Office \(WT0049\), the Wade E. Brown Law Office Building \(WT0586\), the Watauga County Office Building \(WT0607\), and the Boone Recreation Parlor \(WT0869\). Retaining the original porch and entrance components of these buildings is especially important for understanding the building's history in context with the District.](#) ~~In Boone, the front porch in domestic architecture was also often one of the most socially important areas of a home—a place where hosts greeted their guests and where neighbors often exchanged news and stories with one another.~~

Unfortunately, main or front entrances are also often the most altered elements of historic properties. ~~Given that many properties in Boone's commercial historic district were once residences, retaining their original porch and entrance components is especially important for understanding the building's history in context with the district.~~

Many historic entrances, porches, and balconies contain architectural elements that are essential to communicating the architectural style of the home. Machine-carved balustrades, spindles, brackets, [entrance surrounds](#), and posts were common in many of ~~Boone~~[the District's historic homes](#)~~buildings~~, but hand-worked elements ~~we~~[are](#) also not uncommon. Preserving these details is vital to preserving the appearance and integrity of ~~Boone's~~[the District's](#) historic architecture.

8. 1 Entrances, porches, and balconies, as used in this section, include front [\(primary elevation\)](#), [side \(secondary elevation\)](#), and [rear \(tertiary elevation\)](#) ~~back, and side~~ porches, mudrooms, porticos, sleeping porches, balconies, pergolas, terraces, widow's walks, and entrances. Components of porches include steps, balustrades, columns, trellises, skirt boards, fascias, brackets, and various ornamental details. Most original porches

and balconies were built with a slight pitch away from the residence to facilitate the runoff of rainwater.

- 8.2 Because of their architectural significance, porches, balconies, and entrance configurations—especially those on the front or ~~main~~ primary elevation—and all of their architectural details (steps, balustrades, brackets, spindlework, columns, roofs, etc.) should be preserved in their original form and detail whenever possible. It is inappropriate to enclose porches and balconies on the front (primary) ~~or main~~ elevation for use as an interior space. In addition, the original pitch of porches and balconies should be maintained in order to facilitate the runoff of rainwater and snowmelt. Porches and balconies must be properly maintained and repaired as necessary, as they are exposed to the weather and will deteriorate if regular maintenance is not conducted.



The entrance details of the Boone Post Office are critically important architectural elements for the interpretation and historical integrity of the property, as they help to identify the style of the building as well as its period of construction. Photo by Eric Plaaq, 2015.

- 8.3 If an historic porch or balcony is completely missing (or if architectural elements associated with the porch or balcony are missing), it should be replaced with a reconstruction based on accurate historic documentation

or a new design that is appropriate for the ~~structure~~building in terms of architectural style, materials, roof form, details, scale, size, and ornamentation. Adding details that are not historical to create a false historical appearance is never appropriate.

- 8.4 If an historic porch or balcony requires ~~repairs~~replacement of original materials, use only materials that are compatible with the original materials associated with the porch or balcony. These replacement materials should match the previously existing historic materials in composition, size, shape, texture, pattern, color, and detail.
- 8.5 Whenever possible, existing, non-historical enclosures of and additions to infill ~~on~~ historic porches and balconies should be removed and the original appearance of the porch or balcony restored.
- 8.6 Side and rear porches (i.e., not located on the primary elevation) ~~or porches not located on the main elevation~~ may be enclosed for interior space, provided that the proposed design of the enclosure is compatible with the architecture of the historic property and the enclosure is reversible. Side porches and rear porches not located on the main elevation may also be screened, provided that framing for the screening and the screening itself is placed behind columns or balustrades. Any such enclosures or screening should be designed so that they can later be removed without damage to the integrity of the historic structure.



Historic stairways and walkways in front of a property, like this one in front of the Linney House on West King Street, are important historic resources on the landscape of properties in historic districts. They should be maintained and preserved whenever possible. Photo courtesy of Eric Plaag, 2013.

- 8.7 Original porch steps should always be retained. If repair or replacement of porch step materials is necessary, the design, configuration, dimensions, and materials should match the original as closely as possible. In addition, historic stairways and walkways in front of a building—even though not technically part of the building’s architecture—are nevertheless an important part of the landscape that accompanies the property and often inform the architectural style and patterns of the property. These elements

should always be retained and repaired with appropriate materials whenever possible.

- 8.8 Decks may be added on the rear elevation of a historic property, provided their addition does not require the removal of large, healthy trees, and their design is compatible in scale with the historic property and district. They should always be designed and installed in such a manner that they may be removed without damage to the historic building. Removal of historic building materials to facilitate the installation of a deck is never acceptable.
- 8.9 Vegetative screening should be employed to obscure the visibility of decks from the street. The underside of decks should also employ latticework or vegetative screening to incorporate the deck element into the general whole of the property in question.
- 8.10 Floor coverings, such as artificial turf, indoor/outdoor carpeting, linoleum, and other similar materials (aside from a small doormat near an entrance) should never be installed on porch, balcony, or deck floors, as these materials can trap water and damage the historic architectural elements below.

9. Paint and Paint Color:

For most of ~~Boone's downtown~~ the District's historic commercial properties, which typically were made of masonry and rarely painted, determining historic paint colors, except on trim, ornamentation, windows, original stucco walls, or other architectural details, is usually not a problem. ~~For Boone's downtown properties that were once residences, though, paint color is an issue. Determining the original colors associated with historic properties, especially those built before World War II, is very difficult because of the rarity of color photography during the pre-World War II period.~~ While color chronology tests can help to determine original paint colors (contact the State Historic Preservation Office for assistance), this process is difficult, sometimes inconclusive, and often expensive.

~~Instead, the architectural style of a building can often be a guide to historic colors. Victorian domestic architecture, especially Queen Anne style homes—often known colloquially as “painted ladies”—were usually painted in a variety of bold, contrasting colors that might seem gaudy to modern eyes. By contrast, Depression-era homeowners often relied on basic white paint or whitewashing, as it was believed that houses painted white would sell more quickly; as a result, more traditional or historic paint colors may have been covered up through these practices.~~

While the HPC does not regulate paint colors in the District per se, property owners are required to submit proposed paint samples as part of any COA application and seek guidance ~~The Town of Boone UDO, Section , regulates the colors used in commercial~~

~~properties throughout Boone. Application of new paint, to buildings in the historic district must conform with this UDO Section , unless historic precedence for use of a nonconforming color can be demonstrated through historic images or color chronology testing. While the Boone Historic Preservation Commission does not regulate paint colors per se, Pproperty owners are advised to seek assistance~~ from the HPC and/or the State Historic Preservation Office when considering paint schemes for historic properties. Nevertheless, paint colors and applications must comply with all other general requirements outlined in the Town of Boone UDO. Beyond this, some general guidelines are applied by the HPC when considering paint in relation to historic properties.

9.1 It is NOT appropriate to apply paint or other coatings to unpainted wall materials and surfaces/finishes that were historically left unpainted, including masonry, stonework, wood shingles, stained wood surfaces, and metal.

9.2 It is NOT appropriate to use abrasive techniques for cleaning or removing paint from exterior walls and trim, such as sandblasting, high-pressure waterblasting, blowtorching, or other methods that may damage the exterior materials-surface. In general, old paint should not be removed unless there is a compelling reason to do so, such as revealing an obscured architectural detail or correcting a severe peeling or cracking problem in existing paint.

Removal of non-historic paint from masonry can be challenging and problematic, and doing so requires strict adherence to preservation guidance published by the National Park Service. Generally speaking, such work should be completed by a professional trained in historic preservation methods and using a chemical paint remover specifically intended for masonry and the gentlest application means possible. In some instances, inappropriately applied paints may not be removable without damaging the underlying masonry, so it is always advisable to test removal techniques in an area that is not easily visible to the public. The HPC will provide guidance in such instances on the best approach to addressing unusual paint removal challenges.

9.3 Select paint colors that are appropriate for the building's architectural style and that are complementary to neighboring buildings. In general, color should function as a method of contrasting among different materials and architectural elements that make up the housebuilding. Contrasting colors that accent architectural details and entrances are discouraged, however, except in those cases where this design element was common to the historic architectural style of an existing historic property and there is historic precedent for such accenting. ~~Typically, trimwork—including window and door casings and surrounds, soffits, fascia, and other~~

~~elements—is often painted with a contrasting or lower value hue than the weatherboard or siding, especially on Victorian-era properties. Wood shingles are usually stained a dark color and often darker than any associated wood siding.~~

- 9.4 Wooden porch steps should always be painted to match the color of a wooden porch floor.

10. Utilities and Energy Retrofit:

Updating utilities and energy systems in historic properties is a common and natural event in the life of a building. As technology improves and environmentally friendly mechanical systems become [more readily](#) available, many property owners will desire to improve the efficiency of their historic properties. The ~~Boone~~-HPC encourages the installation, rehabilitation, or replacement of mechanical systems—in compliance with local building codes and utility company standards—[with systems](#) that will improve the overall efficiency of those properties. That said, these mechanical systems, when installed in or on an historic property, must comply with certain essential guidelines.

- 10.1 Install utilities and mechanical equipment in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of the building. Installation at the rear [\(tertiary elevation\)](#) of the ~~structure~~[building](#), if feasible, is preferred.
- 10.2 It is NOT appropriate to locate mechanical equipment farther forward on the property [\(i.e. toward the street facing the primary elevation\)](#) than the midpoint of the primary ~~structure~~[building](#).
- 10.3 Ductwork, piping, fuel tanks, plumbing vents, solar collectors, and satellite dishes should not be visible from the street. [Ground-level e](#)Equipment that can be seen from the street should be screened with shrubbery or fencing. [Rooftop equipment should be screened with existing parapet walls or located toward the portion of the roof nearest the tertiary elevation.](#)
- 10.4 If an interior location is not feasible, place utilities and mechanical equipment [and conduit](#) in inconspicuous locations and/or conceal with architectural elements such as downspouts.
- 10.5 The location of solar collectors or solar panels should be aligned on the building's roof in the direction of greatest effectiveness with a minimized view of such equipment from the primary ~~façade~~[elevation](#) of the structure.

11. Accessibility, Health, and Safety Considerations:

Modern building codes and/or the needs of the people who own, shop, work, and live in historic properties often mean that a variety of accessibility and safety elements must be

installed in those properties. Careful planning insures that the integrity of historic properties can be maintained in spite of the addition of these non-historic elements.

- 11.1 New exterior fire escapes are not permitted on historic properties unless more adequate exit facilities cannot be provided. If they must be installed, fire escapes generally should be located at the rear [\(tertiary elevation\)](#) of the building and never along an ~~exposed~~ elevation [visible from an adjacent street](#).



[Updated fire escapes, like this one on a King Street building, should be located on a tertiary elevation not visible from streets adjacent to the primary and secondary elevations. Photo by Eric Plaa, 2016.](#)

- 11.2 Introducing items such as wheelchair ramps, fire exits, and fire stairs without damaging the character of a historic structure requires careful planning. Owners should introduce fire exits, stairs, landings, and ramps on rear [\(tertiary elevation\)](#) or inconspicuous side [\(secondary elevation\)](#) locations. If access ramps must be installed in a manner that makes them visible from the public right-of-way, they should be constructed in a manner that makes them as simple and compact as possible and limits their projection from the building.

- 11.3 Construct fire exits, stairs, landings, and ramps in such a manner that they do not damage or significantly obscure historical materials and features. Such additions should be designed to be complementary to the architectural style, materials, scale, and function of the historic property.



[During recent renovations to this King Street property, the architect designed a new but inconspicuous, ADA-accessible fire exit on a secondary elevation adjacent to a public alley, including a curb cut to allow for wheelchair movement. Photo by Eric Plaag, 2019.](#)

- 11.4 Whenever possible, existing exterior fire escapes and stairways that are not original to historic properties should be relocated from front or exposed elevations to a rear or unexposed elevation.

12. Additional Guidelines on Artificial Materials:

While most of ~~Boone's downtown~~ the historic properties in the District were built using traditional materials (such as kilned brick, wood trim, structural glass, and native stone), over the years, some properties have been covered with aluminum, vinyl, asbestos,

plywood, parging, modern brick veneers, simulated stone, pre-formed concrete panels, cast concrete patterned to look like stone or brick, or other non-traditional materials.

Due to the loss of both historic character and original materials inherent in the application of such substitute materials, the damage caused during installation, and the potential for undetected insect infestation and moisture damage, the practice is not acceptable for a historic property in the District.

- 12.1 The removal of previously installed substitute ~~siding~~ materials of all types is strongly encouraged.
- 12.2 Previously installed vinyl windows and snap-in muntins are examples of inappropriate replacements for wood windows and should also be removed and replaced with more historically appropriate materials whenever possible.
- 12.3 ~~Fake-Simulated~~ stone in all of its forms is inappropriate, as are “contemporary” bonding techniques, including the “stacked stone” design. Faux brick and roughcasting are also inappropriate.

13. Additions to Existing Buildings in the District:

The completion of an addition to a historic property may improve the functionality of an existing building, but it also has the potential to seriously damage the historical integrity of that property. Generally speaking, additions accordingly should be kept to a minimum and always be reversible without resulting in permanent damage to the essential form and integrity of the historic property.

- 13.1 New additions should be compatible with the original building in scale, placement, proportion, and design, including roof shape, materials, color, location and design of windows and doors, cornice heights, and other design elements. Synthetic, non-traditional materials are ~~strongly discouraged~~ not permitted in alterations to existing buildings, and the use of the highest-quality, historically appropriate, exterior facing materials is encouraged.
- 13.2 New additions should NOT imitate an earlier historic style or architectural period, but they also should not differ from the earlier historical style so much as to be a distraction from or incompatible with the historic design.
- 13.3 Additions should be differentiated from the original by the use of setbacks or other devices. Whenever possible, additions should be located to the rear (tertiary elevation) or in an inconspicuous location on the side (secondary elevation) of the original building. They should never be attached to the front of the historic property. Additions such as rooftop penthouses or additional stories should NOT be constructed unless there

is documented historic evidence (such as the prior removal of a similar historic feature) to justify the change.

- 13.4 An addition should NOT obscure the original form and proportions of the main building or of other historical additions. Do not add fanciful decorative elements and colors that are out of place or not in keeping with the historic context of the District and/or an individual historic property. ~~Additions such as rooftop penthouses or additional stories should NOT be constructed unless there is documented historic evidence to justify the change.~~
- 13.5 Additions should be constructed on a smaller scale than the historic structure and not overpower it.



As part of the renovation of the Appalachian Theatre, a larger stage house was constructed to facilitate modern performances. The addition to the theater was substantial but harmonious, integrating complementary (but not replica) facing brick, a size and scale that still privileged the original building, and sufficient differences in brick color and setbacks to make it clear what materials are original and what materials are part of the addition. The railing at the top of new stage house—required by code for rooftop access to mechanicals—is located along the tertiary elevation. Photo by Eric Plaag, 2019.

- 13.6 Construction should be carried out in a manner that avoids removal or loss of historic materials and damage or destruction of significant original architectural features.
- 13.7 Construction should impact the exterior walls of the original building as minimally as possible using existing door and window openings for connecting the addition to the original building.

- 13.8 Historically, most of Boone's downtown commercial buildings had flat roofs. Walls on additions should not appear to terminate at flat roofs except at tertiary elevations. Instead, flat roofs should be concealed from view by using historically appropriate pitched roof features, parapets, or a mixture thereof. Where only one elevation has this condition, the parapet or other feature will continue four feet along the adjacent elevation. The minimum slope for pitched roofs is four feet vertically to every twelve feet horizontally. Where a parapet intersects with a pitched roof element, there shall be no apparent breaks in the parapet wall.
- 13.9 Residential roof types are discouraged, except in historic properties that were originally residences or historic commercial properties that historically featured a residential roof type.

14. *New Construction of Commercial Buildings within ~~Historic Districts~~the District:*

It is inevitable that new commercial buildings will be constructed within ~~existing historic districts~~the District. The intention of these design guidelines is not to prevent such changes but to ensure that new construction is compatible with and complementary to the integrity and architectural character of ~~Boone's historic districts~~the District. While new commercial buildings should not attempt to replicate existing historic properties, they should mesh with and support the historic design principles of the other commercial properties in the District~~district in which they are built~~. These guidelines are intended to preserve the integrity of ~~Boone's historic areas~~the District while also encouraging sensitive and appropriate new construction.

- 14.1 New commercial construction within ~~historic districts~~the District should not seek to duplicate historic buildings in the ~~D~~district or mimic their appearance. That said, new construction should strive to be sensitive to and compatible with the character-defining features of ~~an existing historic district~~the commercial properties in the District. Thus, new construction should employ architectural design that reflects its current time, place, use, and culture, provided that this design is compatible with the character of the ~~historic d~~District.
- 14.2 New construction should incorporate the predominant historic materials ~~existing-typical~~ in surrounding historic buildings when possible—usually brick, native stone, structural glass, wooden trim, and similar historic materials. Synthetic, non-traditional materials, such as vinyl, synthetic stone, fiber cement board, aluminum, plywood, parging, and pre-formed concrete panels, are ~~strongly discouraged~~not permitted in new construction. It is NOT appropriate in new construction to use contemporary substitute materials in place of traditional materials. T, ~~and~~ the use of the highest-quality, historically appropriate, exterior facing materials is encouraged.

- 14.3 Design, height, massing, and proportions of new buildings should complement and be compatible with the dimensions of neighboring buildings with similar character and style. New buildings should not overpower adjacent buildings or the District as a whole as a result of out-of-scale massing, footprint, height, or overhang. Roofs, fenestration, and materials should be compatible with surrounding buildings. Traditional separations between storefronts and upper facades should be maintained and consistent with those existing in adjacent or nearby buildings. Vertical divisions maintain the feeling of traditional building widths and should be maintained. New buildings generally should align with adjacent buildings facing on the same street and conform to existing setbacks from the street. The primary façade and main building entry shall face the primary public way.
- 14.4 Combining lots for the purpose of building a single building across multiple lots is not ~~preferred in Boone~~ permitted in the District, as it disrupts the historical town planning system and does not align with the massing and scale of the District's historic building patterns.
- 14.5 The appropriateness of the site for a new commercial construction project will be evaluated based upon its compatibility with the district context in terms of setback, spacing, orientation, topography, height, and landscaping. New buildings should have setbacks, orientation, lot coverage, and spacing that align with existing historic properties and comply with the provisions of the Town UDO.
- 14.6 New construction should respect the existing topography and vegetation on the site. Large-scale grading to level or otherwise dramatically alter the natural slope of a lot is destructive to the historic landscape and is not appropriate. Whenever possible, existing trees and historic landscape features should be incorporated into the design for a new property. If large trees must be removed, they should be replaced with trees similar in type and species. During construction, any mature tree that will not be removed should be protected with appropriate fencing around the tree's canopy area that will eliminate construction parking, material storage, and concrete washout that could harm the mature tree.
- 14.7 The appropriateness of a proposed new commercial building will be evaluated based on compatibility in terms of scale, height, form, massing, materials, openings, roof pitch, roof type, and other details with the District context.

- 14.8 New commercial construction should incorporate architectural elements and details into new construction that provide human scale, ~~such as porches and trim~~. Do not add fanciful decorative elements and colors that are out of place or not in keeping with the historic context of the District and/or adjacent historic properties.
- 14.9 Oversized and monumental scale architecture is not appropriate, and the overall height and width of the new buildings should be compatible with neighboring structures and Town UDO requirements.
- ~~14.10 Design new buildings using exterior materials typical of historic buildings in the district, including brick, wood, and stone.~~
- ~~14.11 It is NOT appropriate in new construction to use contemporary substitute materials such as vinyl or aluminum siding or artificial stacked stone in place of traditional materials.~~
- 14.10² Historically, most of Boone's downtown commercial buildings had flat roofs. Residential roof types are ~~discouraged~~ not permitted in new commercial buildings. Roof planes should be hidden from view on the façade, and rooflines should be decorated using historic decorative details, using historic photographs and/or neighboring buildings as a guide. Walls should not appear to terminate at flat roofs, except along the tertiary elevation. Instead, flat roofs should be concealed from view by using historically appropriate pitched roof features, parapets, or a mixture thereof. Where only one elevation has this condition, the parapet or other feature will continue four feet along the adjacent elevation. The minimum slope for pitched roofs is four feet vertically to every twelve feet horizontally. Where a parapet intersects with a pitched roof element, there shall be no apparent breaks in the parapet wall.

15. Height, Width, Spacing, and Setback Requirements:

For details on building height, width, spacing, and setback requirements for commercial ~~structures~~ buildings in the Town of Boone, please consult the Town of Boone UDO. Generally speaking, building spacing, height, and width in ~~historic districts~~ the District shall maintain consistency with the spacing, height, and width of ~~between~~ surrounding ~~structures~~ buildings to the greatest degree possible.

***Design Guidelines
for
Historic Streetscapes,
Landscapes, ~~Cemeteries~~,
Monuments,
and Other Resources
in the District***

***Design Guidelines for Historic Streetscapes,
Landscapes, ~~Cemeteries~~, Monuments, and Other Resources in the District***

1. Streetscapes:

In contrast to the natural elements around which communities are often organized, historic streetscapes instead represent the built environment that defines the character, context, and components around which a community grows and evolves. Typically, buildings are the most obvious and dominant streetscape features, but this type of landscape includes other elements, including the spaces between buildings, private yards, alleyways and streets, sidewalks and other pedestrian elements, lighting, fences, public benches, retaining walls, monuments, public art, and street signage.

With regard to all streetscapes in the District, the following guidelines should be observed:

- 1.1 The form, scale, and massing of building ~~fac~~ades located along public ways should be preserved.
- 1.2 The width, alignment, and configuration of streets, alleys, sidewalks, and walkways within ~~historic districts~~ the District should be retained and preserved.
- 1.3 The intended sightlines and views of historic public monuments and public art should be maintained.
- 1.4 Historic streetscape features, including lighting, fences, benches, and signage, should be preserved.
- 1.5 When installing new street and building lighting, select fixtures that complement the height and character of existing streetscape features and surrounding architecture, and that align with the historic context of the ~~propert~~ies in question. Employ the minimal street lighting levels required for public safety while striving to eliminate light pollution. Whenever possible, lighting should be directed toward the ground, away from surrounding properties, and be shielded from direct view.
- 1.6 All historic streetscape elements between buildings—most particularly road width, grade, crown, swale, curbing, sidewalks, lawns, tree plantings, and setbacks—should be preserved and maintained.
- 1.7 Shared and public open spaces visible from public ways created by private yards, natural settings, and building setbacks should be preserved and maintained.

- 1.8 Historic traffic circulation patterns along sidewalks and roadways, including dual or one-way designations, should be preserved and maintained whenever possible.
- 1.9 Existing historic property lines, block patterns, setbacks, and other land divisions—both natural and created—should be maintained.
- 1.10 When necessary, prune or remove and replace trees that threaten public safety, utilities, or property. When considering new plantings near existing utilities, select historically appropriate native species that will not interfere with the utility when they reach mature height.
- 1.11 Historic street paving and sidewalk materials, as well as historic curbing, should be retained and preserved, using salvaged or historically compatible materials when repairs are necessary. If historic materials cannot be found, substitute materials may be used, provided they replicate the durability, color, texture, and appearance of the original historic materials.
- 1.12 To prevent damage to historic street paving and sidewalk materials, the Town of Boone and property owners should avoid the application of de-icing salts, relying instead on less intrusive materials such as sand or non-salt chemical de-icers (including calcium magnesium acetate).
- 1.13 New paving and sidewalk materials, especially new accessibility features, should be designed to be consistent with the character and appearance of historic paving materials.
- 1.14 Because historic streetscapes often did not account for the high volume of automobile traffic found today in Boone, parking areas are often a challenge. New parking areas should be as unobtrusive as possible, located behind buildings with access from alleyways and secondary streets rather along than main thoroughfares, and screened with historically appropriate natural plantings and/or fences. Parking decks should be built to complement and blend with the existing historic architecture. Generally speaking, new parking areas should be built on the periphery of the District so as not to impede historic traffic patterns or conflict with historic landscapes and streetscapes.
- 1.15 Materials, architectural features, and entrance orientations of all historic buildings associated with historic streetscapes should be preserved and maintained. Non-historic architectural features, including promenades, porches, and other additions to buildings intended to create an imagined “mountain village” appearance that is not an accurate reflection of ~~Boone’s~~ the District’s historic buildings and streetscapes, should be removed and/or altered to more accurately reflect the context and history of

Boone's streetscapes. When possible, public-private partnerships, including programs like the Main Street Façade Grant program, should be utilized to restore historic streetscape features.

- 1.16 Historic accessory structures, such as garages, sheds, and other outbuildings, should be preserved and maintained in situ. Deteriorating buildings should be repaired using salvaged materials that match existing ones. When repair of accessory structures is not possible, only those accessory structures for which there is sufficient historic documentation should be reconstructed using materials and configurations similar to the original structure.
- 1.17 New accessory structures should be complementary to the scale, form, materials, and details of surrounding historic buildings, but built in such a way that they do not convey a false sense of historic association. New structures should be located at the rear of historic properties so that they do not intrude upon the historic streetscape.
- 1.18 Property owners and the Town of Boone should protect, encourage, and replace as necessary all street plantings that are in keeping with the historic context of the streetscape and for which there are historic precedents.

2. Lots and Street Frontages:

- 2.1 No lot may be created that is so narrow or otherwise so irregularly shaped that it would be impractical to construct on it a building that could satisfy applicable setback requirements for the [D](#)istrict.
- 2.2 Where a lot fronts two (2) or more streets, the minimum lot width requirement shall be considered met if the lot width at the building line from any one of such streets meets the minimum lot width requirement.
- 2.3 No lot created after the effective date of Article XII Section 202 of the Town of Boone UDO **[what is this date? Put it here.]** shall be entitled to a variance from any building setback requirement.
- 2.4 The minimum width of the frontage of a lot on a street shall be eighty (80) percent of the minimum lot width required for the lot. Easement areas shall be excluded from this requirement.
- 2.5 Where a lot fronts two (2) or more streets, the minimum street frontage width requirements shall be considered met if the frontage along any one of such streets meets the minimum street frontage width requirements.

- 2.6 ~~Where a lot fronts on a turning circle of a cul-de-sac or at a point of a street where the radius of the curvature of the right-of-way is less than ninety (90) feet, the minimum street frontage width requirement shall not apply.~~

3. Landscapes and Ecologically Sensitive Areas:

Boone has a number of inconspicuous but nevertheless historic landscape features in ~~its jurisdiction~~the District, ranging from the open ~~meadows~~land surrounding the ~~Doris Church House on Junaluska Rd.~~Frank A. Linney House on King Street to the ~~densely wooded lot adjacent to the Rivers House at Rivers St. and Moretz Dr.~~ancient sugar maple trees located on the Jones House property. Because the ~~demands~~proponents of expanding development rarely stop to consider the importance of these kinds of landscape features and their links to Boone's history, it is essential that the Town of Boone have a comprehensive set of guidelines for the treatment of these valuable historic resources.

Landscape features, regardless of whether they consist of formally planned, human-constructed gardens or naturally evolving woodlands and meadows in the community, are essential to maintaining and preserving the character, aesthetic appeal, and history of the ~~Town of Boone~~District. Evaluating and preserving the integrity of such existing features and their historical significance requires documentation with historic images, maps, and other data. As with architecture, the preservation and restoration of historic landscape features is always preferred over elimination or replacement, but when the integrity of an existing feature is seriously compromised, new features should be designed to be compatible with the historic context of the ~~vicinity~~District and simultaneously identifiable as a new feature rather than as an attempt to recreate the old.

Some of these historic landscapes are essential to understanding the settlement patterns of our community. As the Town of Boone and the educational institution now known as Appalachian State University grew rapidly during the early twentieth century, for example, the landscape along Boone Creek evolved rapidly from its pastoral origins. While much of this historic landscape to the north of Rivers ~~Street~~Street has been compromised by modern development, especially in relationship to the University, pockets in the District still remain. Among these are the warehouse ~~district areas~~district areas positioned directly along the north side of the creek, south of Howard ~~Street~~Street, from just west of ~~South Water St.~~Burrell Street to the vicinity of Appalachian ~~Street~~Street. While this may seem an unlikely example of an historic landscape, the wholesale removal of these buildings and the burial of Boone Creek underground—which has occurred in many other areas of Boone along Boone Creek and other tributaries—would erase this natural resource and the settlement patterns associated with it from Boone's tangible past.

It is important to maintain landscaping details that enhance the character of ~~historic districts~~the District. Additions to landscaping such as fences, lighting, garden art, and streetscape furniture should be in accordance with the surrounding environment. The

purpose of the landscaping guidelines is to regulate the planting and preservation of landscape material; to promote the general health, safety, and welfare of the community; to facilitate the creation of an attractive environment; to protect property values; to further the urban design and economic development of the community; and to encourage skilled installation and continued maintenance of all plant materials.



Keeping historic landscapes and waterways open, [such as this stretch of Boone Creek to the east of Depot Street](#), rather than burying them under concrete, not only preserves the history of Boone but also prevents and/or minimizes the effects of flooding and other environmental problems. Photo courtesy of Eric Plaag, 2013.

Regarding ecologically sensitive areas and natural areas, the Town of Boone has seen dramatic development over the past fifty years, much of which has adversely impacted the stream corridors flowing through ~~town~~[the District](#) as well as once-forested and open areas in the community. As a result, the remaining ecologically sensitive and natural environments within the Town's limits are valuable resources, especially in the context of the Town's urban environment. Contrary to the public perception when the occasional flooding rainstorm visits Boone, these areas actually help slow and filter rainwater and runoff, improve air and water quality, provide natural habitat, and offer aesthetic contributions to the community. In addition, some of these natural areas offer essential clues to the settlement history of Boone and the ways in which its natural resources have been utilized for the better part of two centuries.

Accordingly, the following guidelines should be followed in an effort to maintain these vital resources:

- 3.1 Maintain mature street trees. When removal or replacement is warranted, replace with historically appropriate, indigenous cultivars that will thrive at the site and that will achieve a similar canopy and street edge definition at maturity.
- 3.2 plant Use plant materials that are indigenous to the ~~historic districts~~[District](#). New material should complement those found on the site and in ~~historic districts~~[the District](#).
- 3.3 Retain and maintain landscape elements that contribute to the character of the ~~historic districts~~[District](#) such as mature trees and hedge rows, grassy lawns, foundation plantings, ~~paver~~[ing](#) materials, ~~gr~~[f](#)ound covers, fountains, ~~sanctuary~~[,](#) outbuildings~~,~~ and gardens.
- 3.4 Keep the location of new landscape features consistent with the location of similar elements in ~~historic districts~~[the District](#).
- 3.5 It is inappropriate to introduce contemporary plant edging materials such as exposed landscape timbers ([e.g., rail ties](#)) in primary and secondary ~~areas of visual concern~~[elevations](#).
- 3.6 Maintain the relationship between building mass and open space that exists on the block or streetscape. Property owners should preserve the historic spatial arrangements and land-use patterns within the ~~Town of Boone~~[District](#) as they have changed over time, and they should strive to protect character-defining elements of both constructed and natural

landforms, including the topography and open spaces surrounding historic buildings and landscape features.

- 3.7 Locate additions and new construction, if possible, in areas that do not necessitate the removal of mature plantings or cause the disruption of the established rhythm of building mass and open space. New construction should not interrupt or obstruct significant views and sight lines within ~~defined historic districts~~the District, and existing intrusions within ~~defined historic districts~~the District should either be removed or screened with plantings.
- 3.8 Property owners should maintain historic views to and from buildings, especially the facades of these buildings. Use outbuildings, public art, statuary, and fountains as focal points in public and private spaces. Avoid placing such elements in areas that will obscure historic buildings or their architectural features. Due to the subjectivity involved in the evaluation of art, the HPC shall only consider the appropriateness of the location of the art in reviewing applications for Certificates of Appropriateness.
- 3.9 Development of new and existing developed parcels should be regulated to minimize impacts on ecologically sensitive areas.
- 3.10 The Town of Boone and its residents should prioritize the uncovering and restoration of natural stream corridors through ~~out the District town, N and~~ new development that impedes, obscures, or covers these stream corridors is not appropriate.
- 3.11 Natural landforms and outcroppings, trees, plantings, and other natural features in ecologically sensitive areas should be preserved, protected, and maintained using ecologically approved methods.
- 3.12 Property owners should maintain no-mow zones along stream corridors.
- 3.13 In cooperation with property owners within and bordering historic landscapes and ecologically sensitive areas, the Town of Boone will encourage historically appropriate tree plantings of indigenous species, especially within parks and along stream corridors; maintain appropriate recreational trails through ecologically sensitive areas and public parks in order to increase public awareness of and participation in the preservation of these areas and to discourage the misuse of these areas; and monitor the condition of trees and other plantings within natural areas, public parks, and along streetscapes to track and prevent the encroachment of diseases and pests.

4. Fences and Garden Walls:

- ~~4.1 Every development shall provide sufficient landscape so that neighboring properties are shielded from adverse external effects on that development and the development is shielded from the negative impacts of adjacent uses such as parking lots.~~
- 4.12 To ensure that landscape materials to do not constitute a traffic hazard, a sight triangle ten (10) feet by seventy (70) feet will be observed at all intersections of driveways/streets with adjacent streets. Required street trees shall be planted outside of the sight triangle area. Shrubs planted within sight distance triangles shall be of a type with a maximum mature height of twenty-four (24) inches. For detailed descriptions of screening regulations, see the Town of Boone UDO.
- 4.23 Preserve historic fences and garden walls. Preservation requires continual maintenance and repair. A sound paint surface is essential to maintaining and protecting wooden and iron fences. On wooden fences, seal all joinery to avoid moisture damage. To prevent rust and corrosion on iron fences, clean surfaces with a wire brush to remove all loose paint and rust, then prime immediately with high quality metal primer before the finish coat is applied. Corrosion will occur whenever metal is left unpainted. Brick and masonry walls are vulnerable to uneven ground settling and mortar failure due to weather exposure and vegetation. Resist the tendency to allow plants such as ivy to grow on brick walls as the plants will trap moisture and cause deterioration.
- 4.4 Retain and preserve all character-defining features of historic fences and walls including gates, decorative pickets, finials, and hardware.
- 4.5 Repair rather than replace historic fence and wall materials. If replacement is necessary, replace only those sections in need of replacement. Match the original in composition, height, scale, proportion, color, texture, material and design.
- 4.6 Design new fences that are compatible with the associated building, site, and streetscape in terms of composition, height, scale, proportion, color texture, material and design. Fences and walls based on historic designs are encouraged. New designs that meet the aforementioned criteria are also acceptable.
- 4.7 Use fences or walls in a manner that is historically appropriate such as for demarcating property lines and screening private areas from the public right-of-way.
- 4.8 Use walls and hedgerows in the ~~downtown area~~ District to screen parking lots. A

masonry wall or single species evergreen hedge will maintain the sense of an “edge” to the streetscape in a similar manner as a building. The peripheral screen will also hide wheels, bumpers, and paving, thereby eliminating the undesirable aspects of the automobile while at the same time, not jeopardizing safety.

- 4.9 Avoid the use of utilitarian fences ~~in primary areas of visual concern~~ along primary elevations of buildings.

5. Garages and Accessory Buildings:

- 5.1 Original structures should be retained and preserved if at all possible.
- 5.2 Construct new garages and accessory buildings that are compatible with historic outbuildings in the District in terms of roof form, materials, size, ~~scale~~ scale, proportion, and architectural details.
- 5.3 Garages and outbuildings for residential properties should ALWAYS be located to the rear or side yards and in traditional locations in relation to the main residential building.
- 5.4 If it is necessary to replace a historic outbuilding, replace it with a design based on documentary evidence of the original outbuilding, or with a new design similar in form, scale, size, materials and detail as other buildings in the District. Design and construction of the new structure shall be in proportion with other outbuildings of its type within the ~~historic districts~~ District.
- 5.5 It is inappropriate to introduce gazebos adjacent to primary or secondary ~~AVG~~ elevations without documentary evidence to support their existence in the District during the period of significance. If constructed adjacent ~~to~~ in the tertiary elevation ~~AVG~~, gazebos should not be visible from the public right-of-way and must meet the other guidelines for outbuildings and accessory buildings.
- 5.6 It is inappropriate to introduce features and details to an outbuilding that will create a false sense of historic development. For example, it would be inappropriate to add Art Deco features using historic materials to a newly constructed accessory building, as doing so might inappropriately suggest that the accessory building was constructed during the 1930s.
- 5.7 Consult the Town of Boone UDO for setback requirements and lot coverage limitations for all accessory buildings. As a general rule, no accessory building may be further forward to the street setback line than the front-most point of the principal ~~structure~~ building.

6. Driveways and Off-Street Parking:

- 6.1 Retain historic driveway configuration and materials whenever possible.
- 6.2 Construct new driveways to conform to the configuration, width, location, and materials of existing driveways.
- 6.3 Locate new driveways and off-street parking areas in ~~residential neighborhoods in~~ tertiary areas. If this is not possible, driveways should be placed in the least conspicuous area of the lot.
- 6.4 Discourage additional curb-cuts, new driveways, or drive-thrus in the ~~commercial area of the historic districts~~ District.
- 6.5 It is inappropriate to pave large, off-street parking areas that occupy the majority (more than 50%) of the rear yard so that the residential character of ~~the site~~ a residential property is severely compromised or lost.
- 6.6 It is inappropriate to demolish ~~contributing~~ historic buildings or outbuildings to create new parking areas.
- 6.7 It is inappropriate to destroy mature plantings to create new parking areas. Incorporate said plantings into the design and provide for their protection.
- 6.8 Incorporate trees, shrubbery, fencing, or other landscape devices around the periphery and within parking areas.
- 6.9 Utilize a low evergreen hedge or masonry wall, not to exceed 36" in height, along the street frontage of all parking lots. This landscape element will screen automobile wheels, bumpers, and paving, thereby eliminating the harshest aspects of the automobile without compromising surveillance and safety.
- 6.10 Discourage parking lots on corners, as this creates large voids in the streetscape.
- 6.11 Follow the guidelines for exterior lighting in illuminating parking areas.
- 6.12 Design lighting levels for safety. Avoid spilling light onto adjacent properties.

7. Exterior Lighting:

- 7.1 Select lighting that is compatible with the building, site, height and character of existing streetscape features, and the surrounding architecture, and that aligns with the historic context of the property in

question, in terms of design, materials, use, size, scale, location, and level and angle of illumination.

- 7.2 Avoid placing fixtures in areas that will obscure or damage character-defining architectural or landscape features.
- 7.3 It is inappropriate to replace original light fixtures when they exist. If no evidence of fixtures is present, select unobtrusive light fixtures that are compatible with the building and site and do not disrupt adjacent properties. Use a white light source.
- 7.4 Employ minimal lighting levels required for public safety while striving to eliminate light pollution. Whenever possible, lighting should be directed toward the ground, away from surrounding properties, and be shielded from direct view.
- 7.5 Locate lighting sources in strategic locations on the building or landscape to create a subtle and inviting ambience.
- 7.6 Avoid removal of historic light fixtures that would alter the historic character and integrity of a property.
- 7.7 All public streets, sidewalks, and other common areas ~~or facilities in subdivisions~~ created after the effective date of Section 261 of Article XV of the Town of Boone UDO **[WHAT IS THIS DATE???)** shall be sufficiently illuminated to ensure the security of property and the safety of persons using streets, sidewalks, and other common areas or facilities.
- 7.8 All entrances and exits in substantial buildings used for nonresidential purposes and in two-family or multifamily developments containing more than four (4) dwelling units shall be adequately lighted to ensure the safety of persons and the security of the buildings.
- 7.9 Lighting within any lot that unnecessarily illuminates any other lot and substantially interferes with the use or enjoyment of such other lot is prohibited. Lighting unnecessarily illuminates another lot if it clearly exceeds the standards set forth in the Town of Boone UDO.
- 7.10 Screen from view ground-mounted accent or spotlights. Such lights should not highlight non-target structures, signs, or premises.
- 7.11 See the Signage guidelines for information on illumination of signs.

8. Signage:

~~8.1 — No signs shall be located in or overhang any right-of-way, including alleys and sidewalks, except for government signs. All signs shall be set back a minimum of one (1) foot from the right-of-way.~~

8.1~~2~~ No signs shall create any vision obstructions onto a public right-of-way, alley, sidewalk, adjacent drive, or private drive entering onto a street. Signs or floodlights erected or placed in such a manner as to cause glare that impairs driver vision on a roadway or causes a nuisance to adjacent property as defined in N.C. General Statute 136-32.2 are also prohibited.

8.2~~3~~ Freestanding signs must be placed in a landscape area that is at least three (3) feet in width and at least the length of the greatest dimension of the sign. Curbing, ~~railroad ties~~, bricks, fencing, and/or other suitable vehicular barrier shall enclose the landscaped area.

8.3 Sandwich boards, other temporary street signage, seating, and/or merchandise shall not be placed upon the public ways of the District or otherwise impede the pedestrian or traffic flow on those public ways.

8.4 Attached signs shall not project higher than the building soffit or eave height and shall not extend beyond the edge of any wall or other surface to which they are mounted (this does not refer to projecting signs).

8.5 The area of a sign shall be measured according to the following rules as applicable:

- o In the case of freestanding, projecting, canopy, or marquee signs, area consists of the entire surface area on which copy could be placed. The supporting structure or bracing of a sign shall not be counted as a part of the sign area unless such structure or bracing is made part of the sign's message. Where a sign has two (2) display faces back to back, the area of only one face shall be considered as the sign area. When a sign has more than one display face, all areas that can be viewed simultaneously shall be considered the sign area. All signs are limited to two (2) faces.
- o In the case of a sign (or other freestanding, projecting, canopy, or marquee) whose message is fabricated together with the background that borders or frames the message, sign area shall be the total area of the entire background.
- o In the case of a sign (other than freestanding, projecting, canopy, or marquee) whose message is applied to a background that provides no border or frame, sign area shall be computed by continuous rectilinear lines, or a circle or an eclipse enclosing the extreme limits of the letters, writing, representation, emblem, or other display, together with any material or color forming an integral

part of the background of the display used to differentiate the sign from the backdrop or structure against which it is placed.

- 8.6 All freestanding signs shall follow the following criteria:
 - o No freestanding sign shall be placed less than forty (40) feet from another freestanding sign.
 - o Freestanding signs shall not be located in satellite parcels of real estate.
 - o All freestanding signs, support structures, and required landscaping areas shall be at least one (1) foot from any right-of-way or easement.
- 8.7 Interior lighting for signs, where permitted, shall not exceed eleven (11) watts per bulb (the standard industry size). In the case of the use of exterior lighting by floodlights, such lights must comply with N.C. General Statute 136.32.2.
- 8.8 Awning, canopy, projecting, and suspended signs may be no less than eight feet at their lowest point above any sidewalk.
- 8.9 All signs must be placed in accordance with the regulations contained in the Town of Boone UDO.

9. ~~Cemeteries and Monuments:~~

~~Boone was home to mountain settlers and Native Americans long before it evolved into the small town and university hub that it is today. Historically, these people, like later town residents, buried their dead within or along the boundaries of their communities as they were understood in their time. As a result, Boone is now home to a number of historic cemeteries, family graveyards, and individual burial plots—some not clearly identified by above-ground markers and monuments—that now sit in the midst of the most bustling portions of the community. One such example is the cemetery located near Howard and Brown Streets on the northeast fringe of the university campus. Development around the site has created stability problems for the cemetery itself, and the lack of a defined maintenance plan for the site has resulted in questions about ownership of the plot and the best practices for preserving and maintaining this crucial resource for understanding Boone's history.~~

~~In addition,~~ Over the arc of Boone's history, several monuments have been erected to the memory of significant residents or events in the community. Responsibility for ownership and maintenance of these resources has not always been clear, resulting in unfortunate and often problematic disagreements about the best practices for handling these resources. One such example is the Daniel Boone Monument, presently located on Town property at the west end and on the south side of Rivers Street, just outside the District. While this monument remains significant to the Town's history and is presently stabilized, past practices have resulted in the loss of many of the materials

and some of the integrity of the original monument. [Other monuments exist along the public ways of the District, including the Ned Austin monument and a recently installed war memorial.](#)

Accordingly, in order to protect, preserve, and maintain these often overlooked but important cultural resources located on both public and private property, both the Town of Boone and private property owners should:

- 9.1 Preserve, protect, and maintain the existing historic landforms, topography, and landscape features—including fences, walkways, gates, trees and other plantings, memorials, monuments, and markers—associated with these resources.
- 9.2 Avoid the use of chemical treatments, landscape equipment, fertilizers, and earth-moving devices that are known or likely to result in damage to the historic fabric of these ~~resources, including grave markers, monuments, headstones, and footstones~~ [monuments](#).
- 9.3 Stabilize leaning or loose ~~grave markers, monuments, headstones, and footstones,~~ and prioritize the appropriate restoration of damaged or missing elements of these resources using standards developed by the Secretary of the Interior for the preservation of such resources.¹¹
- 9.4 Before treating any type of masonry, correctly identify the materials and document their condition. During treatment, avoid the use of hard mortars on weathered masonry, and treat corroding metal anchors and fences to avoid further damage to masonry elements.
- 9.5 When vandalism occurs, store broken or damaged elements on site [or in a secure location nearby](#) until restoration can occur. [Take care to label the broken or damaged elements \(without further damaging them\) to ensure that they are not misplaced or forgotten.](#)
- 9.6 If cleaning of ~~grave markers, monuments, headstones, or footstones~~ is pursued, use the gentlest procedures available and consult a masonry conservator before using any chemical cleaners. Household products, including bleach, lye, ammonia, and similar items, should never be used.¹²

10. Archaeology:

¹¹ More information on the Secretary's Standards can be found ~~in the appendices to~~ [elsewhere](#) in this document.

¹² The North Carolina SHPO maintains a list of qualified preservation consultants and conservators with experience working on North Carolina historic properties.

There is evidence of Native American activity in Boone long before the town was established. The Cherokee Indians used the area as hunting grounds long before Daniel Boone ~~allegedly~~ reportedly hunted in the area. In addition, the landscape of Boone's downtown area looked quite different in the nineteenth century than it did during the twentieth century and today. Because the Town of Boone is now in its third century of post-Native American ~~settlement~~ occupation, with modern businesses and other uses taking the place of historic land uses and settlement patterns, it should be expected that these new land uses may uncover archaeological resources—either historic or pre-historic—that may be vital to understanding Boone's settlement patterns and history. It must be a priority for the Town of Boone, its residents, and its business owners to identify, protect, and preserve any archaeologically significant resources that might be uncovered during either renovation or new construction in the District. The following section outlines the protocol for preserving artifacts if such an event occurs.

New construction and large-scale renovations typically entail a great deal of site grading and trenching, which have the potential to disrupt artifacts. The following guidelines outline the process for reporting archaeological finds and obtaining the proper permits, licenses, and funds associated with building projects on archaeological sites. Professional technical advice and consultation on archaeology is available from the SHPO or the Office of State Archaeology (OSA). Contact the Town of Boone Planning and Inspections Department for additional contact information.

- 10.1 Landowners should leave known archaeological resources intact and undisturbed whenever possible, and when disturbance is not avoidable, prepare a mitigation plan for the documentation, preservation, and protection of those resources using professional archaeologists who follow accepted standards, methods, and practices for resource mitigation and/or recovery.
- 10.2 Notify the Planning Department, the Boone Cultural Resources Department, the SHPO, and the OSA in the early planning stages of the project to assess the potential for presence of archaeological resources on site. In cases where such potential is identified, owners are required to prepare an archaeological assessment report, including an inspection of the proposed area where subsurface disturbance will occur, as well as a site map showing areas of archaeological sensitivity. In addition, landowners may be required to submit to an archaeological survey of their project area by a professional archaeologist whose qualifications meet the Standards of the Secretary of the Interior for archaeology.
- 10.3 Minimize ground-disturbing activity to reduce the possibility of destroying unknown archaeological resources.
- 10.4 Avoid the use of heavy machinery or equipment on site that may damage

archaeological resources. When new archaeological resources are discovered, owners should cease the use of such equipment and stop work on the site immediately until such time that these resources can be documented, preserved, and protected. To begin this documentation, notify the Planning Department, the Cultural Resources Department, the SHPO, and the OSA.

11. Parks and Public Spaces:

The ~~Town of Boone~~ District is also home to several parks and public spaces frequently utilized for community events in addition to their intrinsic pastoral and aesthetic purposes. Such locations include ~~the Horn of the West amphitheater area, the Daniel Boone Native Gardens, Strawberry Hill, and~~ the Jones House property ~~and~~ Jimmy Smith Park, among others. Because these areas see a high volume of public traffic, they create a special challenge for protection, preservation, and maintenance by the Town and, in some cases, their private owners.

The Town of Boone and its residents should observe the following guidelines in managing these important cultural landscapes:

- 11.1 Preserve historic landscape features that are critical to ~~park~~ site identity and form, including landforms, topography, roadways, pathways, trails, trees and other plantings (both natural and planned), fences, and other resources.
- 11.2 Preserve and protect significant views into, out of, and within parks and public spaces. Carefully weigh the impact on both visitors and nearby residents and businesses when adding or removing landscape features, trails, walkways, and roadways.
- 11.3 When considering the introduction of public art to any park or streetscape, ensure that the art will not permanently or irreversibly alter the historic character of nearby historically significant buildings or landscapes.
- 11.4 Regularly inspect public art for signs of vandalism and deterioration, and maintain protective coatings. When repairs are necessary, use industry best practices and the gentlest available treatments. If necessary, consult with a conservator to determine the best treatment practices.
- 11.5 Preserve, protect, and maintain significant primary and accessory structures, including pavilions and fountains, that are essential to the identity of the cultural landscape. When planning new accessory structures, including monuments, public art, interpretive signage, memorials, and similar features, weigh their potential impact on historic views associated with the park and the general character and aesthetics of the public space in its historic context. Necessary accessory structures

used for service purposes (maintenance sheds, restrooms) should be as unobtrusive as possible and designed to blend into the park's historic landscape.

Guidelines for Relocation and Demolition

Guidelines for Relocation and Demolition

1. Relocation of Buildings:

- 1.1 Choose relocation only as a “last resort” to demolition.
- 1.2 In consultation with the Planning Department, the Cultural Resources Department, and the SHPO, document the original site through drawings and photographs prior to relocating the historic resource.
- 1.3 Work with reputable and experienced contractors to accomplish the relocation.¹³
- 1.4 Plan the relocation route thoroughly. Contact local utility providers and building officials to secure necessary permits and discuss a work plan for the move. Coordinate efforts to ensure minimum delays en route.
- 1.5 Secure the structure to be moved to minimize damage during the move and to deter vandalism.
- 1.6 Choose a site for a relocated building that corresponds proportionally to the size of the structure.
- 1.7 Position the building on the new site in such a manner that its orientation to the street, setback, and lot coverage is compatible to and harmonious with the existing structures on the block to which it is moved.
- 1.8 Ensure that the shape, mass, and scale of the building to be moved conforms to the existing structures on the block to which it is moved.
- 1.9 Move a building as a single unit in order to prevent the unnecessary loss of historic building fabric. Partial or complete disassembly is only acceptable when absolutely necessary.

2. Demolition:

- 2.1 In reviewing a request to demolish a building in the district, the HPC also considers whether the proposed demolition will adversely affect other buildings in the district or the overall character of the district.
- 2.2 When considering demolition of a historic building, the property owner is encouraged to work closely with the HPC in reviewing all alternatives prior to this course of action.

¹³ The North Carolina SHPO maintains a list of qualified preservation consultants and building movers with experience working on North Carolina historic properties.

- 2.3 An application for a Certificate of Appropriateness (COA) authorizing the relocation, demolition, or destruction of a designated landmark or a building, structure, or site within the [District](#) may not be denied except if the State Historic Preservation Officer determines that the structure has statewide significance as defined in the criteria of the National Register of Historic Places. This decision may be overturned in instances where the HPC finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use or return by virtue of the denial.
- 2.4 The effective date of such a certificate [for relocation, demolition, or destruction of a resource within the District](#) may be delayed up to 365 days from the date of approval. This period shall be reduced by the HPC where it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from such property by virtue of the delay.
- 2.5 If the HPC has voted to recommend designation of a property as a landmark or designation of an area as a district, and final designation has not yet been made by the Town Council, the demolition or destruction of any building, site, or structure located on the property of the proposed landmark or in the proposed district may be delayed by the HPC for a period of up to 180 days or until the Town Council takes final action on the designation, whichever occurs first.

Bibliography

Akers, Donna G. *Boone*. Charleston, SC: Arcadia, 2003. Print.

Akers, Donna G. & Brian Lambeth. *Watauga County*. Charleston, SC: Arcadia, 2008. Print.

Center for Historic Architecture & Design. *Delaware City Historic Design Standards*. University of Delaware for the town of Delaware City. Website, PDF. <http://www.delawarecity.delaware.gov/hpc/histdistr/clintonstdesign.pdf>

Bisher, Catherine W., Southern, Michael T. and Jennifer F. Martin. *A Guide to the Historic Architecture of Western North Carolina*. Chapel Hill, NC: The University of North Carolina Press, 1999. Print.

Burlington (NC) Historic Preservation Commission. *Design Review Manual*. Burlington, NC: Burlington Historic Preservation Commission, n.d. Website, PDF. Accessed 2013. <http://www.ci.burlington.nc.us/index.aspx?NID=543>.

Commission for Historical and Architectural Planning. *Baltimore City Historic Preservation Procedures and Design Guidelines*. Baltimore: Baltimore City Department of Planning, 2012. Website, PDF. <http://www.baltimorecity.gov/Portals/0/agencies/chap/public%20downloads/Illustrated%20Baltimore%20City%20Historic%20Preservation%20Procedures%20and%20Design%20Guidelines.pdf>.

Hendersonville (NC) Historic Preservation Commission. *Design Guidelines*. Hendersonville, NC: Hendersonville Historic Preservation Commission, 2010. Website, PDF. http://www.hendersonvillehpc.org/coa-process/guidelines/index_html/?searchterm=design%20guidelines.

[Kossak, Captain William, and John B. Muller. *Military Map Showing the Marches of the United States Forces Under Command of Maj. Genl. W. T. Sherman USA During the Years 1863, 1864, 1865*. St. Louis, 1865. National Archives II, College Park, MD, RG 77, US 254 1/2.](#)

[*Laws of the State of North Carolina, Passed by the General Assembly, at the Session of 1850-'51*. Raleigh: T. J. Lemay, State Printer.](#)

[*Map of North and South Carolina Exhibiting the post offices, post roads, canals, railroads, etc., by David H. Burr...entered according to Act of Congress, July 10th 1839*. National Archives II, College Park, MD, RG 28, Burr Atlas, 6.](#)

Montford Historic District Design Review Guidelines. Asheville, NC: City of Asheville, 2010. Website, PDF.

<http://www.ashevillenc.gov/Portals/0/citydocuments/economicdevelopment/montfordguidelines2010FORWEB.pdf>.

National Alliance of Preservation Commissions. *The Alliance Review*. Athens, Georgia. September/October 2009. Newsletter.

North Carolina State Historic Preservation Office & Preservation North Carolina. *Handbook for Historic Preservation Commissions in North Carolina*. Raleigh, NC. Website, PDF. <http://www.hpo.ncdcr.gov/handbook.pdf>

Pezzoni, J. D., and Tony N. VanWinkle. *The Architectural History of Watauga County, North Carolina*. Durham, NC: BW&A Books, 2009. Print.

[Eric W. Plaaq. Comprehensive Architectural Survey of Downtown Boone, North Carolina. Prepared for the Town of Boone, January 2020.](#)

[Private Laws of the State of North Carolina, Passed by the General Assembly at Its Session 1871-72. Raleigh: Theo N. Ramsay, 1872.](#)

Schmickle, William E. *The Politics of Historic Districts: A Primer for Grassroots Preservation*. Lanham, MD: AltaMira Press, 2007. Print.

Sekula, Greg. *City of New Bern Historic District Guidelines & Handbook*. 2009. Website, PDF. <http://www.newbern-nc.org/PI/docs/Historic%20District%20Guidelines%20and%20Handbook.pdf>

Shepherdstown, WV Historic District Design Guidelines. 2010. Website, PDF. <http://www.shepherdstown.us/uploads/77/98/7798af8371b8250d8db1a08638e339be/HistoricGuidelines-HLC-approved.pdf>

Tyler, Norman, Ted Ligibel, and Ilene R. Tyler. *Historic Preservation: An Introduction to Its History, Principles, and Practice*. New York: W.W. Norton & Co, 2009. Print.

[United States Postal Guide and Official Advertiser. 1:2. August 1850: 47.](#)

[Watauga Democrat.](#)

Note: Portions of the City of Raleigh historic design guidelines were also consulted for this project.

Glossary of Architectural Terms

Glossary of Architectural Terms

Adaptive Reuse - The process of converting a building to a use other than that for which it was designed, e.g. changing a house into an office.

Alkyd Resin Paint - A common modern paint using alkyd (one group of thermoplastic synthetic resins) as a vehicle for the pigment; often confused with oil paint.

Aluminum Siding - Sheets of exterior architectural covering, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

Amenity - A building, object, area, or landscape feature that makes an aesthetic contribution to environment rather than one that is purely utilitarian.

Arcade - A series of arches supported on piers or columns attached to or detached from a wall.

Arch - A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence whereas a pointed arch denotes Gothic influences.

Architrave - The lowest part of an entablature, sometimes used by itself as a casing for a window or door.

Art Deco - A style of decorative arts and architecture popular in the 1920s and 1930s, characterized by its use of geometric, angular forms; also referred to as Moderne or Art Moderne.

Asbestos Siding - Dense, rigid board containing a high proportion of asbestos fibers bonded with portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles. Asbestos siding was applied to many buildings in the 1950s.

Ashlar - A style of stonework consisting of individual stones that are shaped and tooled to have even faces and square edges.

Asphalt Shingle - A shingle manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding - Siding manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the 1950s.

Attic Ventilator - In houses, a screened or louvered opening, sometimes in decorative shapes, located in gables or soffits. Victorian styles sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.

Awning - A rooflike covering of canvas, often adjustable, over a window, a door, etc., to provide protection against the sun, rain, and wind. Aluminum awnings were developed in the 1950s.

Balustrade - A low barrier formed of balusters, or uprights, supporting a railing.

Band (Band Course, Bandmold, Belt) - Flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

Bargeboard (also Vergeboard) - A wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

Bay - An opening or division along the face of a structure. For example, a wall with a door and two windows is three bays wide. A bay can also be a projection of a room or facade having windows.

Beltcourse - A projecting course of bricks or other material forming a narrow horizontal strip across the wall of a building, usually to delineate the line between stories, also referred to as a string course.

Beveled Glass - Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

Board and Batten - A method of covering exterior walls using vertical boards, with narrow strips of wood or battens used to cover the joints between boards.

Bond - The pattern in which bricks are laid.

Bracket - A divide, either ornamental, structural, or both, set under a projecting element, such as the eaves of a house.

Bulkhead - The panels below the display windows on a commercial storefront.

Bungalow Style - An early 20th century architectural style that grew out of the Arts and Crafts movement of the 19th century. Its basic characteristics are long, low profiles; overhanging, bracketed eaves; wide engaged porches with square, squat brick piers supporting wood posts; and informal interior arrangements.

Buttress - A vertical mass of masonry projecting from or built against a wall to give additional strength at the point of maximum stress. Sometimes wooden buttresses are

added to frame Gothic Revival-style buildings as decorative, but not supporting features.

Capital - The topmost member, usually decorated or molded, of a column or pilaster.

Cararra Glass - Pigmented structural glass developed and popularized in the early 20th century for facing Art Deco and Art Modern-style commercial buildings.

Casing - The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.

Cast Iron - Iron that has been shaped by being melted and cast in a mold.

Caulking - A resilient mastic compound, often having a silicone, bituminous, or rubber base; used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

Cementitious Board - A material composed of cement, sand, and cellulose fiber. First introduced in the early twentieth century as a substitute for slate. Today cementitious board has a variety of uses including exterior siding and roofing.*

Center-Hall Plan - A plan in which the hall or passage extends through the center of a house and is flanked by two or more rooms.

Certificate of Appropriateness - A document awarded by a preservation commission or architectural re-view board allowing an applicant to proceed with a proposed alteration, demolition, or new construction in a designated historic area or site, following a determination of the proposal's suitability according to applicable criteria.

Certified Historic Structure - For the purpose of the federal preservation tax incentives, any structure subject to depreciation as defined by the Internal Revenue Code that is listed individually on the National Register of Historic Places or located in a registered historic district and certified by the secretary of the interior as being of historic significance to the district.

Certified Rehabilitation - Any rehabilitation of a certified historic structure that the Secretary of the Interior has determined is consistent with the historical character of the property or the district in which the property is located.

Chalking - The formation of a powder surface condition from the disintegration of a binder or an elastomer in a paint coating; caused by weathering or an otherwise destructive environment.

Chamfer - A beveled edge or corner.

Chamfered Post - A square post with the edges of its corners cut away or beveled.

Checking - Small cracks in a film of paint or varnish that do not completely penetrate to the previous coat; the cracks are in a pattern roughly similar to a checkerboard.

Clapboard - Horizontal wooden boards, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was common outer face in the nineteenth and early twentieth century buildings.

Classical - Embodying or based on the principles and forms of Greek and Roman architecture.

Clerestory - Windows located relatively high in a wall that often tend to form a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.

Clipped Gable - A gable the peak of which is truncated for decorative effect; often the roof overhangs the missing peak.

Colonial Revival Style - Late 19th and early 20th century style that combines features of Classical and Colonial architecture.

Colonnade - A small-scale column, generally employed as a decorative element on mantels, overmantels, and porticoes.

Column - A vertical shaft or pillar that supports or appears to support a load.

Common Bond - A method of laying brick wherein one course of headers is laid for every three, five, or seven courses of stretchers.

Composition Board - A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

Coping - The cap or the top course of a masonry wall.

Corbel - A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.

Corner Block - A square piece, either plain or decorated that forms a corner of a window or door surround.

Corner Boards - Vertical boards nailed on the external corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

Cornice - The lowest point of any predominant molded and projecting horizontal member that crowns an architectural composition, such as a wall near the roofline or the

top of the parapet wall. Said cornice, from which the line is determined, shall not exceed three feet. (This definition is consistent with the definitions found in the New Bern Land Use Ordinance Article XXI Section 15-413)

Cresting - Ornamental ironwork, often highly decorative, used to embellish the ridge of a gable roof or the curb or upper cornice of a mansard roof.

Crossette - A lateral projection of the head of the molded architrave or surround of a door, window, mantel, or paneled overmantel; also know as an “ear” or “dog-ear”.

Crown Molding - The upper molding of a cornice, often serving to cap or crown the vertical facing or fascia of a boxed cornice. Also, the term is frequently given to the molding used to decorate the joints between walls and a ceiling.

Crenellation - Alternating indentations and raised sections of a parapet, creating a toothlike profile some-times known at a battlement. Crenellation is a detail found most commonly in the Gothic Revival style.

Cultural Resource - A building, structure, district, site, object, or document, that is of significance in American History, architecture, archeology, or culture.

Cupola - A small structure, usually polygonal, built on top of a roof or tower, mostly for ornamental purposes.

Deck - An uncovered porch, usually at the rear of a building; popular in modern residential design.

Demolition by Neglect - The destruction of a building through abandonment or lack of maintenance.

Dentil - Small, closely spaced blocks, often toothlike, used as an ornamental element of a classical cornice.

Design Guidelines - Criteria developed by preservation commissions and architectural review boards to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings or districts.

Design Review - The process of ascertaining whether modifications to historic and other structures, set-tings, and districts meet standards of appropriateness established by a governing or advisory review board.

Dogtrot Plan - A plan in which two pens with their own chimneys separated by an open center passage.

Dormer - A structure containing a window (or windows) that projects through a pitched roof.

Doric Order - A classical order characterized by simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer Window - An upright window, set in a sloping roof, with vertical sides and front, usually with a gable, shed, or hip roof.

Double-Hung Window - A window with two sashes that open and close by sliding up and down in a cased frame.

Double-Pile House - A center-hall plan house that is two rooms deep on each side of the hall.

Double-Shoulder Chimney - An exterior chimney the sides of which angle inward to form shoulders twice as it ascends from the base to the cap.

Downspout - A vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.

Dressed - Descriptive of stone, brick, or lumber that has been prepared, shaped, or finished by cutting, planing, rubbing, or sanding one or more of its faces.

Eave - The part of a sloping roof that projects beyond the wall.

Eclectic or Eclecticism - A method of design in architecture in which elements from a variety of stylistic sources are selected and combined in new and original ways.

Elevation - A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

Ell - A secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

Eminent Domain - The power of a government to acquire private property for public benefit after payment of just compensation to the owner.

Enabling Legislation - Federal or state laws that authorize governing bodies within their jurisdictions to enact particular measures or delegate powers such as enactment of local landmarks and historic district ordinances, zoning, and taxation.

Engaged Porch - A porch the roof of which is continuous structurally with that of the main section of the building.

English Bond - A method of laying brick wherein one course is laid with stretchers and the next with headers, thus bonding the double thickness of brick together and forming a high-strength bond of alternating courses of stretchers and headers.

Entablature - The horizontal part of a Classical order of architecture, usually positioned above columns or the frieze; the uppermost element is the cornice.

Escutcheon - A protective plate, sometimes decorated, surrounding, the keyhole of a door, a light switch, or similar device.

Etched Glass - Glass whose surface has been cut away with a strong acid or by abrasive action into a decorative pattern.

Extended Use - Any process that increases the useful life of an old building, e.g. adaptive use or continued use.

Exterior End Chimney - A chimney located outside the walls of a house, usually against the gable end of a building.

Fabric - The physical material of a building, structure, or city, connoting an interweaving of component parts.

Facade - The face or front of a building.

Fanlight - A semicircular window, usually above a door or window, with radiating muntins suggesting a fan.

Fascia - A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.

Fluting - Shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

Federal Style - The style of architecture popular in America from the Revolution through the early 19th century (in North Carolina from about 1800-1840). The style is characterized by the use of delicate Classical ornament.

Fenestration - The arrangement of windows on a building.

Finial - an ornament, usually turned on a lathe, placed on the apex of an architectural feature such as a gable, turret, or pediment.

Flashing - A thin impervious material placed in construction to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.

Flemish Bond - A method of laying brick wherein headers and stretchers alternate in each course and, vertically, headers are placed over stretchers to form a bond and give a distinctive cross pattern.

Flush Siding - An exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully formed to be hidden and flush, giving a very uniform, flat siding appearance.

Foundation - The supporting portion of a structure below the first-floor construction, or below grade, including footings.

French Window - long window reaching to the floor level and opening in two leaves like a pair of doors.

Fretwork - A geometrically meandering strap pattern; a type of ornament consisting of narrow fillet or band that is folded, crossed, and interlaced.

Frieze - The middle portion of a Classical entablature, located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards of most houses.

Gable - The triangular portion of a wall formed or defined by the two sides of a double-sloping roof; often referred to as an "A" roof.

Galvanize - To coat steel or iron with zinc, as, for example, by immersing it in a bath of molten zinc.

Gambrel Roof - A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch.

Georgian Style - The prevailing style of the eighteenth century in Great Britain and the North American Colonies, so named after George I, George II, and George III. It is derived from Classical, Renaissance, and Baroque forms.

German Siding - Wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above.

Gingerbread - Thin, curvilinear ornamentation produced with machine powered saws.

Glazed Header - A brick having a glossy, dark coating ranging in color from gray green to almost black, formed on the outer surface through direct exposure to flame and intense heat during the firing process. In Flemish bond brickwork, this glazed surface is often used for decorative effect by laying the brick so that the glazed ends or headers are exposed to form a pattern in the wall.

Glue-Chip Glass - A patterned glass with a surface resembling frost crystals common in turn-of-the-century houses and bungalows.

Gothic Arch - A pointed arch commonly used in Gothic Revival architecture especially churches.

Gothic Revival Style - The nineteenth-century revival of the forms and ornament of medieval/Gothic European architecture, characterized by the use of the pointed arch, buttresses, pinnacles, and other Gothic details in a decorative fashion. The style was popular for church architecture in North Carolina well into the 20th Century.

Greek Revival Style - The mid-19th century revival of the forms and ornamentation of the architecture of ancient Greece.

Gutter - A shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

Hall-Parlor Plan - A traditional vernacular plan consisting of two principal rooms: a larger "hall," often nearly square, and an adjoining smaller "parlor." In most instances, the hall was entered directly from the outside and had a fireplace centered on the end wall; it was the room where most domestic activities took place. The smaller parlor tended to be used for sleeping.

Harmony—Pleasing agreement of parts in color, size, scale, texture, and materials.

Header - The end of a brick, sometimes glazed.

Hipped Roof - A roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a slight ridge.

Historic district - A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workman-ship, sense of cohesiveness or related historic and aesthetic associations. The significance of a district may be recognized through listing on a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

House Museum - A museum whose structure itself is of historical or architectural significance and whose interpretation relates primarily to the building's architecture, furnishings, and history.

Human Scale - A combination of qualities in architecture or the landscape that provides an appropriate relationship to human size, enhancing rather than diminishing the importance of people.

Interior End Chimney - A chimney positioned on the interior side of the gable end of a house.

Italianate Style - A revival of elements of Italian Renaissance architecture popular during the mid-and late 19th century, characterized by the presence of broad projecting or overhanging cornices supported by ornate sawn brackets. Other features include the use of arched windows and heavy hoodmolds.

Jamb - The vertical sides of an opening, usually for a door or a window.

Jerkin Head Roof - A roof whose end has been formed into a shape midway between a gable and a hip, resulting in a truncated or “clipped” appearance; sometimes called clipped gable.

Joist - One of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling; a beam to which floorboards, ceiling boards, or plaster laths are nailed.

Keystone - The central wedge-shaped stone at the crown of an arch or in the center of a lintel.

Landmarks Register - A listing of buildings, districts, and objects designated for historical, architectural, or other special significance that may carry protection for listed properties.

Landscape - The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures, and their patterns.

Latex Paint - A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

Lattice - A network, often diagonal, of interlocking lath or other thin strips used as screening, especially in the base of a porch.

Light - A pane of glass.

Lintel - A beam of wood or stone that spans an opening; in masonry construction it frequently supports the masonry above the opening.

Lunette - A semicircular opening.

Mansard Roof - A four-sided double-pitch roof characteristic of the Second Empire Style.

Mixed Use - a variety of authorized activities in an area or a building as distinguished from the isolated uses and planned separatism prescribed by many zoning ordinances.

Mildew - A fungus that grows and feeds on paint, cotton and linen fabrics, etc., that are exposed to moisture; causes discoloration and decomposition of the surface.

Modillion - A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of the cornice.

Molding - A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

Mortar - A mixture of portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. Until the use of hard portland cement became general, the softer lime-clay or lime-sand mortars and masonry cement were common.

Mortise and Tenon - A joint made by one member having its end cut as a projecting tongue (tenon) that fits exactly into a groove or hole (mortise) in the other member. Once joined in this fashion, the two pieces are often secured by a peg.

Mullion - A vertical member dividing a window area and forming part of the window frame.

Muntin - A molding forming part of the frame of a window sash and holding one side of a pane.

Newel Post - The principal post used to terminate the railing or balustrade of a flight of stairs.

Neoclassical Style- A style of architecture popular during the first half of the twentieth century. Elements draw heavily from Greek Revival and early Classical revival.

Ogee - A double curve formed by the combination of a convex and concave line, similar to an s-shape.

Oil Paint - A paint in which a drying oil, usually linseed oil, is the vehicle for the pigment; rarely used as a house paint since the mid-twentieth century when it was commonly replaced by alkyd resin paints.

Palladian Window - A window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels.

Panel - A portion of a flat surface set off by molding or some other decorative device.

Parapet - A low wall along a roof or terrace, used as decoration or protection.

Patio - An open, outdoor living space adjacent to a building, usually surfaced with stone, tiles, or concrete and at ground level.

Pediment - A crowning element of porticoes, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides; sometimes broken in the center as if to accommodate an ornament; sometimes of segmental, elliptical, or serpentine form.

Pen - A one-room structure, the term is usually used when referring to log buildings. Many dwellings erected by the first settlers of the North Carolina piedmont were single-pen structures. Many of these dwellings were expanded into two-pen houses following the double-pen, saddlebag, or dogtrot plans.

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

Porte Cochere - A projecting porch that provides protection for vehicles and people entering a building; a common feature of the early 20th century Colonial Revival and Bungalow styles.

Portico - A roofed space, open or partly enclosed, often with columns and a pediment, that forms the entrance and centerpiece of the facade of a building.

Portland Cement - A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

Preservation - Generally, saving old and historic buildings, sites, structures, and objects from destruction or deterioration, and providing for their continued use by means of restoration, rehabilitation, or adaptive use and continued maintenance. The Secretary of Interior's Standards for Rehabilitation defines it as, "the act or process of applying measures to sustain the existing form, integrity, and materials of a historic property. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building materials".

Preservation Commission - A generic term for an appointed municipal or county board that recommends the designation of and regulates changes to historic districts and landmarks. It may be called a historic district review board or commission, or architectural or design review board.

Primer - A paint applied as a first coat that serves the function of sealing and filling on wood, plaster, and masonry.

Queen Anne Style - A popular late 19th century revival of early 18th century English architecture, characterized by irregularity of plan and massing and a variety of textures.

Quoin - Ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the facade.

Rafters - Structural timbers rising from the plate at the top of a wall to the ridge of the roof and supporting the roof covering.

Raised panels - A portion of a flat surface, as in the panel of a door or wainscoting, that is distinctly set off from the surrounding area by a molding or other device and is raised above the surrounding area.

Rake - Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

Rehabilitation - "The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values" as defined by the Secretary of Interior's Standards for Rehabilitation.

Renovation - Modernization of an old or historic building that may produce inappropriate alteration or eliminate important features and details.

Repointing - Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.

Restoration - "The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of removal of latter work or by the replacement of missing earlier work" as defined in the Secretary of the Interior's Standards for Rehabilitation.

Returns - Horizontal portions of a cornice that extend part of the way across the gable end of a structure at eave level.

Roofing Tile - A tile for roofing, usually of burnt clay; available in many configurations and types, such as plain tiles, single-lap tiles, and interlocking tiles.

Rusticated Stone - Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

Saddlebag Plan - A plan in which two single-pen rooms are joined together, separated by a single interior chimney.

Sandblasting - An extremely abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface. Sanding, flattening down, rubbing-Smoothing a surface with abrasive paper cloth either by hand or by machine.

Sash - The frame, usually of wood, that holds the pane(s) of glass in a window; may be movable or fixed; may slide in a vertical plane or may be pivotal.

Sawnwork - Ornamentation in cutout planking, formed with a bandsaw. Popular in the 1880s and the 1890s, this decorative detailing is flat.

Second Empire Style - An eclectic style derived from the grand architecture of the French Second Empire of Napoleon III (1852-1870), popularly used in America from the 1860s to the 1880s, especially for public buildings, and characterized by heavy ornament and high mansard roofs with dormers.

Section 106 - The provision of the National Historic Preservation Act of 1966 that requires the head of a federal agency financing or licensing a project to make a determination of the effect of the project or property on or eligible for the National Register of Historic Places. This is the only protection the National Register provides for listed properties.

Segmental Arch - An arch formed on a segment of a circle or an ellipse.

Sense of Place - The sum of the attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

Shed Room - A one-story appendage to a larger structure, covered by a simple shed or sloping roof that "leans" against the principal building mass.

Sheet Metal - A flat, rolled-metal product, rectangular in cross-section and form; when used as roofing material, usually tin- or zinc-plated.

Shingle - A roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in a overlapping fashion.

Shoulder - The sloping shelf or ledge created on the side of a masonry chimney where the width of the chimney changes.

Shutters - Small wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors, to be operable.

Sidelight - A framed area of fixed glass of one or more panes positioned to either side of a door or window opening.

Sill - A heavy horizontal timber positioned at the bottom of the frame of a wood structure, that rests on top of the foundation; also, the horizontal bottom member of a door or window frame.

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

Spindle Frieze - A row of lathe-turned spindles included as the uppermost decorative feature of a gallery or porch below the cornice; also known as an openwork frieze.

Stabilization - "The act or process of applying measures designed to re-establish a weather resistant enclosure and the structural stability of unsafe or deteriorated property while maintaining the essential form as it exists at present," according to the Secretary of Interior's Standards for Rehabilitation.

Street Furniture - Municipal equipment placed along streets including light fixtures, fire hydrants, police and fire call boxes, signs, benches, and kiosks.

Streetscape - The distinguishing character of a particular street is created by its width, degree of curvature, paving materials, design of the street furniture, forms of surrounding buildings, and the presence of vegetation (especially trees) along the curb or sidewalk.

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

String Course - A projecting course of bricks or other material forming a narrow horizontal strip across the wall of a building, usually to delineate the line between stories, also referred to as a belt course.

Stucco - An exterior finish, usually textured, composed of portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than portland cement.

Style - A type of architecture distinguished by special characteristics of structure and ornament and often related in time, also, a general quality of distinctive character.

Surround - The border or casing of a window or door opening, sometimes molded.

Tax Incentive - A tax reduction designed to encourage private investment in historic preservation and re-habilitation projects.

Terneplate - Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

Terra Cotta - A ceramic material, molded decoratively and often glazed, used for facings for buildings or as inset ornament.

Textured Siding - Wood cut in various flat patterns, such as half rounds or scallops, and applied to portions of facades to create a picturesque or romantic look. This

treatment was generally used in Queen Anne-style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.

Tongue and Groove - A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

Townscape - The relationship of buildings, shapes, spaces, and textures that give a town or area its distinctive visual character or image.

Trabeated - A method of construction employing posts and lintels; hence, a term used to describe a standard Greek Revival entrance door having a transom and sidelights.

Tracery - An ornamental division of an opening, especially a large window, usually made with wood. Tracery is found in buildings of Gothic influence.

Transom (Over-Door Light) - A narrow horizontal window unit above a door.

Turned - Fashioned on a lathe, as in a baluster, newel, or porch post.

Turret - A small tower, usually corbelled from a corner.

Vernacular - In architecture, as in language, the nonacademic local expressions of a particular region. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principles of formal Classical architecture but are executed by local builders in an individual way that reflects both local or regional needs, tastes, climatic conditions, technology, and craftsmanship.

Victorian - The general term used to describe the wide variety of eclectic revival styles that were introduced in British and American architecture during the reign of Queen Victoria (1837-1901)

Vinyl Siding - Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

Visual Pollution - Anything that, because of its placement or intrinsic nature, is offensive to the sense of sight, e.g. garbage dumps.

Vitrolite - Pigmented structural glass developed and popularized in the early 20th century for facing Art Deco and Art Modern-style commercial buildings.

Water Blasting - A cleaning method similar to sandblasting except that water is used as the abrasive. As in sandblasting, high-pressure water jets can damage wood and masonry surfaces.

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

Weatherboard - Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

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

These terms have been compiled from a variety of sources including Landmark Yellow Pages by the National Trust for Historic Preservation, The Architecture of Wake County, NC by Kelly Lally, and Design Guidelines for Raleigh Historic Districts, Raleigh Historic District Commission, as well as Reid Thomas, Restoration Specialist, Eastern Office, NC SHPO.

Appendices

Appendix A: N.C. General Statutes

North Carolina Enabling Legislation for the Creation of Historic Preservation Commissions by Counties and Municipalities G.S. 160A-400.1-400.14

Note: The following text has been taken from the North Carolina General Assembly General Statutes Web site at <http://www.ncga.state.nc.us/Statutes/Statutes.html>. Complete texts (by full chapters, not sections) of all General Statutes may be downloaded in HTML, PDF, and RTF formats at that site.

160A-400.1. Legislative findings.

The historical heritage of our State is one of our most valued and important assets. The conservation and preservation of historic districts and landmarks stabilize and increase property values in their areas and strengthen the overall economy of the State. This Part authorizes cities and counties of the State within their respective zoning jurisdictions and by means of listing, regulation, and acquisition: (1) To safeguard the heritage of the city or county by preserving any district or landmark therein that embodies important elements of its culture, history, architectural history, or prehistory; and (2) To promote the use and conservation of such district or landmark for the education, pleasure and enrichment of the residents of the city or county and the State as a whole. (1989, c. 706, s. 2.)

160A-400.2. Exercise of powers by counties as well as cities.

The term "municipality" or "municipal" as used in G.S. 160A-400.1 through 160A-400.14 shall be deemed to include the governing board or legislative board of a county, to the end that counties may exercise the same powers as cities with respect to the establishment of historic districts and designation of landmarks. (1989, c. 706, s. 2; 1989 (Reg. Sess., 1990), c. 1024, s. 40.)

160A-400.3. Character of historic district defined.

Historic districts established pursuant to this Part shall consist of areas which are deemed to be of special significance in terms of their history, prehistory, architecture, and/or culture, and to possess integrity of design, setting, materials, feeling, and association. (1989, c. 706, s. 2.)

160A-400.4. Designation of historic districts.

Any municipal governing board may, as part of a zoning or other ordinance enacted or amended pursuant to this Article, designate and from time to time amend one or more historic districts within the area subject to the ordinance. Such ordinance may treat historic districts either as a separate use district classification or as districts which overlay other zoning districts. Where historic districts are designated as separate use districts, the zoning ordinance may include as uses by right or as conditional uses 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. No historic district or districts shall be designated until:

(1) An investigation and report describing the significance of the buildings, structures, features, sites or surroundings included in any such proposed district, and a description of the boundaries of such district has been prepared, and (2) The Department of Cultural Resources, acting through the State Historic Preservation Officer or his or her designee, shall have made an analysis of and recommendations concerning such report and description of proposed boundaries. Failure of the department to submit its written analysis and recommendations to the municipal governing board within 30 calendar days after a written request for such analysis has been received by the Department of Cultural Resources shall relieve the municipality of any responsibility for awaiting such analysis, and said board may at any time thereafter take any necessary action to adopt or amend its zoning ordinance.

The municipal governing board may also, in its discretion, refer the report and proposed boundaries to any local preservation commission or other interested body for its recommendations prior to taking action to amend the zoning ordinance. With respect to any changes in the boundaries of such district subsequent to its initial establishment, or the creation of additional districts within the jurisdiction, the investigative studies and reports required by subdivision (1) of this section shall be prepared by the preservation commission, and shall be referred to the local planning agency for its review and comment according to procedures set forth in the zoning ordinance. Changes in the boundaries of an initial district or proposal for additional districts shall also be submitted to the Department of Cultural Resources in accordance with the provisions of subdivision (2) of this section.

On receipt of these reports and recommendations, the municipality may proceed in the same manner as would otherwise be required for the adoption or amendment of any appropriate zoning ordinance provisions. (1989, c. 706, s. 2.)

160A-400.5. Designation of landmarks; adoption of an ordinance; criteria for designation.

Upon complying with G.S. 160A-400.6, the governing board may adopt and from time to time amend or repeal an ordinance designating one or more historic landmarks. No property shall be recommended for designation as a historic landmark unless it is deemed and found by the preservation commission to be of special significance in terms of its historical, prehistorical, architectural, or cultural importance, and to possess integrity of design, setting, workmanship, materials, feeling and/or association.

The ordinance shall describe each property designated in the ordinance, the name or names of the owner or owners of the property, those elements of the property that are integral to its historical, architectural, or prehistorical value, including the land area of the property so designated, and any other information the governing board deems necessary. For each building, structure, site, area, or object so designated as a historic landmark, the ordinance shall require that the waiting period set forth in this Part be observed prior to its demolition. For each designated landmark, the ordinance may also provide for a suitable sign on the property indicating that the property has been so designated. If the owner consents, the sign shall be placed upon the property. If the

owner objects, the sign shall be placed on a nearby public right-of-way. (1989, c. 706, s. 2.)

160A-400.6. Required landmark designation procedures. As a guide for the identification and evaluation of landmarks, the commission shall undertake, at the earliest possible time and consistent with the resources available to it, an inventory of properties of historical, architectural, prehistorical, and cultural significance within its jurisdiction. Such inventories and any additions or revisions thereof shall be submitted as expeditiously as possible to the Office of Archives and History. No ordinance designating a historic building, structure, site, area or object as a landmark nor any amendment thereto may be adopted, nor may any property be accepted or acquired by a preservation commission or the governing board of a municipality, until all of the following procedural steps have been taken:

- (1) The preservation commission shall (i) prepare and adopt rules of procedure, and (ii) prepare and adopt principles and guidelines, not inconsistent with this Part, for altering, restoring, moving, or demolishing properties designated as landmarks.
- (2) The preservation commission shall make or cause to be made an investigation and report on the historic, architectural, prehistorical, educational or cultural significance of each building, structure, site, area or object proposed for designation or acquisition. Such investigation or report shall be forwarded to the Office of Archives and History, North Carolina Department of Cultural Resources.
- (3) The Department of Cultural Resources, acting through the State Historic Preservation Officer shall either upon request of the department or at the initiative of the preservation commission be given an opportunity to review and comment upon the substance and effect of the designation of any landmark pursuant to this Part. Any comments shall be provided in writing. If the Department does not submit its comments or recommendation in connection with any designation within 30 days following receipt by the Department of the investigation and report of the commission, the commission and any city or county governing board shall be relieved of any responsibility to consider such comments.
- (4) The preservation commission and the governing board shall hold a joint public hearing or separate public hearings on the proposed ordinance. Reasonable notice of the time and place thereof shall be given. All meetings of the commission shall be open to the public, in accordance with the North Carolina Open Meetings Law, Chapter 143, Article 33C.
- (5) Following the joint public hearing or separate public hearings, the governing board may adopt the ordinance as proposed, adopt the ordinance with any amendments it deems necessary, or reject the proposed ordinance.
- (6) Upon adoption of the ordinance, the owners and occupants of each designated landmark shall be given written notification of such designation insofar as reasonable diligence permits. One copy of the ordinance and all amendments thereto shall be filed by the preservation commission in the office of the register of deeds of the county in which the landmark or landmarks are located. Each designated landmark shall be indexed according to the name of the owner of the property in the grantee and grantor indexes in the register of deeds office, and the preservation commission shall pay a

reasonable fee for filing and indexing. In the case of any landmark property lying within the zoning jurisdiction of a city, a second copy of the ordinance and all amendments thereto shall be kept on file in the office of the city or town clerk and be made available for public inspection at any reasonable time. A third copy of the ordinance and all amendments thereto shall be given to the city or county building inspector. The fact that a building, structure, site, area or object has been designated a landmark shall be clearly indicated on all tax maps maintained by the county or city for such period as the designation remains in effect. (7) Upon the adoption of the landmarks ordinance or any amendment thereto, it shall be the duty of the preservation commission to give notice thereof to the tax supervisor of the county in which the property is located. The designation and any recorded restrictions upon the property limiting its use for preservation purposes shall be considered by the tax supervisor in appraising it for tax purposes. (1989, c. 706, s. 2.)

160A-400.7. Historic Preservation Commission.

Before it may designate one or more landmarks or historic districts, a municipality shall establish or designate a historic preservation commission. The municipal governing board shall determine the number of the members of the commission, which shall be at least three, and the length of their terms, which shall be no greater than four years. A majority of the members of such a commission shall have demonstrated special interest, experience, or education in history, architecture, archaeology, or related fields. All the members shall reside within the territorial jurisdiction of the municipality as established pursuant to G.S. 160A-360. The commission may appoint advisory bodies and committees as appropriate.

In lieu of establishing a historic preservation commission, a municipality may designate as its historic preservation commission, (i) a separate historic districts commission or a separate historic landmarks commission established pursuant to this Part to deal only with historic districts or landmarks respectively, (ii) a planning agency established pursuant to this Article, or (iii) a community appearance commission established pursuant to Part 7 of this Article. In order for a commission or board other than the preservation commission to be designated, at least three of its members shall have demonstrated special interest, experience, or education in history, architecture, or related fields. At the discretion of the municipality the ordinance may also provide that the preservation commission may exercise within a historic district any or all of the powers of a planning agency or a community appearance commission.

A county and one or more cities in the county may establish or designate a joint preservation commission. If a joint commission is established or designated, the county and cities involved shall determine the residence requirements of members of the joint preservation commission. (1989, c. 706, s. 2.)

160A-400.8. Powers of the Historic Preservation Commission.

A preservation commission established pursuant to this Part may, within the zoning jurisdiction of the municipality:

- (1) Undertake an inventory of properties of historical, prehistorical, architectural, and/or cultural significance;
- (2) Recommend to the municipal governing board areas to be designated by ordinance as "Historic districts"; and individual structures, buildings, sites, areas, or objects to be designated by ordinance as "Landmarks";
- (3) Acquire by any lawful means the fee or any lesser included interest, including options to purchase, to properties within established districts or to any such properties designated as land-marks, to hold, manage, preserve, restore and improve the same, and to exchange or dispose of the property by public or private sale, lease or otherwise, subject to covenants or other legally binding restrictions which will secure appropriate rights of public access and promote the preservation of the property;
- (4) Restore, preserve and operate historic properties;
- (5) Recommend to the governing board that designation of any area as a historic district or part thereof, or designation of any building, structure, site, area, or object as a land-mark, be revoked or removed for cause;
- (6) Conduct an educational program with respect to historic properties and districts within its jurisdiction;
- (7) Cooperate with the State, federal, and local governments in pursuance of the purposes of this Part. The governing board or the commission when authorized by the governing board may contract with the State, or the United States of America, or any agency of either, or with any other organization provided the terms are not inconsistent with State or federal law;
- (8) Enter, solely in performance of its official duties and only at reasonable times, upon private lands for examination or survey thereof. However, no member, employee or agent of the commission may enter any private building or structure without the express consent of the owner or occupant thereof;
- (9) Prepare and recommend the official adoption of a preservation element as part of the municipality's comprehensive plan;
- (10) Review and act upon proposals for alterations, demolitions, or new construction within historic districts, or for the alteration or demolition of designated landmarks, pursuant to this Part; and
- (11) Negotiate at any time with the owner of a building, structure, site, area, or object for its acquisition or its preservation, when such action is reasonably necessary or appropriate. (1989, c. 706, s. 2.)

160A-400.9. Certificate of appropriateness required.

- (a) From and after the designation of a landmark or a historic district, no exterior portion of any building or other structure (including masonry walls, fences, light fixtures, steps and pavement, or other appurtenant features), nor above-ground utility structure nor any type of outdoor advertising sign shall be erected, altered, restored, moved, or demolished on such landmark or within such district until after an application for a certificate of appropriateness as to exterior features has been submitted to and approved by the preservation commission. The municipality shall require such a certificate to be issued by the commission prior to the issuance of a building permit or other permit granted for the purposes of constructing, altering, moving, or demolishing structures, which certificate may be issued subject to reasonable conditions necessary

to carry out the purposes of this Part. A certificate of appropriateness shall be required whether or not a building or other permit is required.

For purposes of this Part, "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 fixtures. In the case of outdoor advertising signs, "exterior features" shall be construed to mean the style, material, size, and location of all such signs. Such "exterior features" may, in the discretion of the local governing board, include historic signs, color, and significant landscape, archaeological, and natural features of the area. Except as provided in (b) below, the commission shall have no jurisdiction over interior arrangement and shall take no action under this section except 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 which would be incongruous with the special character of the landmark or district.

(b) Notwithstanding subsection (a) of this section, jurisdiction of the commission over interior spaces shall be limited to specific interior features of architectural, artistic or historical significance in publicly owned landmarks; and of privately owned historic landmarks for which consent for interior review has been given by the owner. Said consent of an owner for interior review shall bind future owners and/or successors in title, provided such consent has been filed in the office of the register of deeds of the county in which the property is located and indexed according to the name of the owner of the property in the grantee and grantor indexes. The landmark designation shall specify the interior features to be reviewed and the specific nature of the commission's jurisdiction over the interior.

(c) Prior to any action to enforce a landmark or historic district ordinance, the commission shall (i) prepare and adopt rules of procedure, and (ii) prepare and adopt principles and guidelines not inconsistent with this Part for new construction, alterations, additions, moving and demolition. The ordinance may provide, subject to prior adoption by the preservation commission of detailed standards, for the review and approval by an administrative official of applications for a certificate of appropriateness or of minor works as defined by ordinance; provided, however, that no application for a certificate of appropriateness may be denied without formal action by the preservation commission. Prior to issuance or denial of a certificate of appropriateness the commission shall take such steps as may be reasonably required in the ordinance and/or rules of procedure to inform the owners of any property likely to be materially affected by the application, and shall give the applicant and such owners an opportunity to be heard. In cases where the commission deems it necessary, it may hold a public hearing concerning the application. All meetings of the commission shall be open to the public, in accordance with the North Carolina Open Meetings Law, Chapter 143, Article 33C.

(d) All applications for certificates of appropriateness shall be reviewed and acted upon within a reasonable time, not to exceed 180 days from the date the application for a certificate of appropriateness is filed, as defined by the ordinance or the commission's rules of procedure. As part of its review procedure, the commission may view the premises and seek the advice of the Division of Archives and History or such other expert advice as it may deem necessary under the circumstances.

(e) An appeal may be taken to the Board of Adjustment from the commission's action in granting or denying any certificate, which appeals (i) may be taken by any aggrieved party, (ii) shall be taken within times prescribed by the preservation commission by general rule, and (iii) shall be in the nature of certiorari. Any appeal from the Board of Adjustment's decision in any such case shall be heard by the superior court of the county in which the municipality is located.

(f) All of the provisions of this Part are hereby made applicable to construction, alteration, moving and demolition by the State of North Carolina, its political subdivisions, agencies and instrumentalities, provided however they shall not apply to interiors of buildings or structures owned by the State of North Carolina. The State and its agencies shall have a right of appeal to the North Carolina Historical Commission or any successor agency assuming its responsibilities under G.S. 121-12(a) from any decision of a local preservation commission. The commission shall render its decision within 30 days from the date that the notice of appeal by the State is received by it. The current edition of the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings shall be the sole principles and guidelines used in reviewing applications of the State for certificates of appropriateness. The decision of the commission shall be final and binding upon both the State and the preservation commission. (1989, c. 706, s. 2.)

160A-400.10. Conflict with other laws.

Whenever any ordinance adopted pursuant to this Part requires a longer waiting period or imposes other higher standards with respect to a designated historic landmark or district than are established under any other statute, charter provision, or regulation, this Part shall govern. Whenever the provisions of any other statute, charter provision, ordinance or regulation require a longer waiting period or impose other higher standards than are established under this Part, such other statute, charter provision, ordinance or regulation shall govern. (1989, c. 706, s. 2.)

160A-400.11. Remedies.

In case any building, structure, site, area or object designated as a historic landmark or located within a historic district designated pursuant to this Part is about to be demolished whether as the result of deliberate neglect or otherwise, materially altered, remodeled, removed or destroyed, except in compliance with the ordinance or other provisions of this Part, the city or county, the historic preservation commission, or other party aggrieved by such action may institute any appropriate action or proceedings to prevent such unlawful demolition, destruction, material alteration, remodeling or removal, to restrain, correct or abate such violation, or to prevent any illegal act or

conduct with respect to such building, structure, site, area or object. Such remedies shall be in addition to any others authorized by this Chapter for violation of a municipal ordinance. (1989, c. 706, s. 2.)

160A-400.12. Appropriations.

A city or county governing board is authorized to make appropriations to a historic preservation commission established pursuant to this Part in any amount that it may determine necessary for the expenses of the operation of the commission, and may make available any additional amounts necessary for the acquisition, restoration, preservation, operation, and management of historic buildings, structures, sites, areas or objects designated as historic landmarks or within designated historic districts, or of land on which such buildings or structures are located, or to which they may be removed. (1989, c. 706, s. 2.)

160A-400.13. Certain changes not prohibited. Nothing in this Part shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in a historic district or of a landmark which does not involve a change in design, material or appearance thereof, nor to prevent the construction, reconstruction, alteration, restoration, moving or demolition of any such feature which the building inspector or similar official shall certify is required by the public safety because of an unsafe or dangerous condition. Nothing in this Part shall be construed to prevent a property owner from making any use of his property that is not prohibited by other law. Nothing in this Part shall be construed to prevent a) the maintenance, or b) in the event of an emergency the immediate restoration, of any existing above-ground utility structure without approval by the preservation commission. (1989, c. 706, s. 2.)

160A-400.14. Delay in demolition of landmarks and buildings within historic district.

(a) An application for a certificate of appropriateness authorizing the relocation, demolition or destruction of a designated landmark or a building, structure or site within the district may not be denied except as provided in subsection (c). However, the effective date of such a certificate may be delayed for a period of up to 365 days from the date of approval. The maximum period of delay authorized by this section shall be reduced by the commission where it finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use of or return from such property by virtue of the delay. During such period the preservation commission shall negotiate with the owner and with any other parties in an effort to find a means of preserving the building or site. If the preservation commission finds that a building or site within a district has no special significance or value toward maintaining the character of the district, it shall waive all or part of such period and authorize earlier demolition, or removal. If the commission or planning agency has voted to recommend designation of a property as a landmark or designation of an area as a district, and final designation has not been made by the local governing board, the demolition or destruction of any building, site, or structure located on the property of the proposed landmark or in the proposed district may be delayed by the commission or planning agency for a period of up to 180 days or

until the local governing board takes final action on the designation, whichever occurs first.

(b) The governing board of any municipality may enact an ordinance to prevent the demolition by neglect of any designated landmark or any building or structure within an established historic district. Such ordinance shall provide appropriate safeguards to protect property owners from undue economic hardship.

(c) An application for a certificate of appropriateness authorizing the demolition or destruction of a building, site, or structure determined by the State Historic Preservation Officer as having statewide significance as defined in the criteria of the National Register of Historic Places may be denied except where the commission finds that the owner would suffer extreme hardship or be permanently deprived of all beneficial use or return by virtue of the denial. (1989, c. 706, s. 2; 1991, c. 514.)

160A-400.15. Demolition by Neglect to Contributing Structures Outside Historic Districts

Notwithstanding G.S. 160A-400.14 or any other provision of law, the governing board of any municipality may apply its demolition by neglect ordinances to contributing structures located outside the local historic district within an adjacent central business district. The governing board may modify and revise its demolition by neglect ordinances as necessary to implement this section and to further its intent. This section is applicable to any municipality with a population in excess of 100,000, provided such municipality (i) has designated portions of the central business district and its adjacent historic district as an Urban Progress Zone as defined in G.S. 143B-437.09 and (ii) is recognized by the State Historic Preservation Office and the U.S. Department of the Interior as a Certified Local Government in accordance with the National Historic Preservation Act of 1966, as amended (16 U.S.C. 470, et seq.), and the applicable federal regulations (36 C.F.R. Part 61), but is located in a county that has not received the same certification. (2011-367, s. 1.)

Appendix B: Federal Historic Preservation Information

National Park Service

<http://www.cr.nps.gov>

National Register of Historic Places (National Park Service)

<http://www.cr.nps.gov/places.htm>

Certified Local Government Program (National Program)

<http://www.cr.nps.gov/hps/tps/tax/rehabstandards.htm>

Advisory Council for Historic Preservation (Federal Liaison for Programs)

<http://www.achp.gov/>

Federal Preservation Tax Incentives Program

<http://www.cr.nps.gov/hps/tps/tax/index.htm>

The Secretary of Interior's Standards for Rehabilitation

<http://www.cr.nps.gov/hps/tps/tax/rehabstandards.htm>

Illustrated Guidelines for Rehabilitating Historic Buildings

<http://www.cr.nps.gov/hps/tps/tax/rhblindex.htm>

Preservation Briefs-A Series of Informative Pamphlets (Listed Below)

<http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>

Preservation Brief 01: Assessing Cleaning and Water Repellent Treatments for Historic Masonry Buildings

<http://www.cr.nps.gov/hps/tps/briefs/brief01.htm>

Preservation Brief 02: Repointing Mortar Joints in Historic Masonry Buildings

<http://www.cr.nps.gov/hps/tps/briefs/brief02.htm>

Preservation Brief 03: Conserving Energy in Historic Buildings

<http://www.cr.nps.gov/hps/tps/briefs/brief03.htm>

Preservation Brief 04: Roofing for Historic Buildings

<http://cr.nps.gov/hps/tps/briefs/brief04.htm>

Preservation Brief 05: The Preservation of Historic Adobe Buildings

<http://www.nps.gov/hps/tps/briefs/brief05.htm>

Preservation Brief 06: Dangers of Abrasive Cleaning to Historic Buildings

<http://www.cr.nps.gov/hps/tps/briefs/brief06.htm>

Preservation Brief 07: The Preservation of Historic Glazed Terra Cotta

<http://www.cr.nps.gov/hps/tps/briefs/brief07.htm>

Preservation Brief 08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings

<http://www.cr.nps.gov/hps/tps/briefs/brief08.htm>

Preservation Brief 09: The Repair of Historic Wooden Windows

<http://www.cr.nps.gov/hps/tps/briefs/brief09.htm>

Preservation Brief 10: Exterior Paint Problems on Historic Woodwork

<http://www.cr.nps.gov/hps/tps/briefs/brief10.htm>

Preservation Brief 11: Rehabilitating Historic Storefronts

<http://www.cr.nps.gov/hps/tps/briefs/brief11.htm>

Preservation Brief 12: The Preservation of Historic Pigmented Structural Glass
(Vitrolite and Carrara Glass)

<http://www.cr.nps.gov/hps/tps/briefs/brief12.htm>

Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel
Windows

<http://www.cr.nps.gov/hps/tps/briefs/brief13.htm>

Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation
Concerns

<http://www.cr.nps.gov/hps/tps/briefs/brief14.htm>

Preservation Brief 15: Preservation of Historic Concrete: Problems and General
Approaches

<http://www.cr.nps.gov/hps/tps/briefs/brief15.htm>

Preservation Brief 16: The Use of Substitute Materials on Historic Building
Exteriors

<http://www.cr.nps.gov/hps/tps/briefs/brief16.htm>

Preservation Brief 17: Architectural Character—Identifying the Visual Aspects of
Historic Buildings as an Aid to Preserving Their Character

<http://www.cr.nps.gov/hps/tps/briefs/brief17.htm>

Preservation Brief 18: Rehabilitating Interiors in Historic Buildings—Identifying
Character-Defining Elements

<http://www.cr.nps.gov/hps/tps/briefs/brief18.htm>

Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle
Roofs

<http://www.cr.nps.gov/hps/tps/briefs/brief19.htm>

Preservation Brief 20: The Preservation of Historic Barns

<http://www.cr.nps.gov/hps/tps/briefs/brief20.htm>

Preservation Brief 21: Repairing Historic Flat Plaster—Walls and Ceilings

<http://www.cr.nps.gov/hps/tps/briefs/brief21.htm>

Preservation Brief 22: The Preservation and Repair of Historic Stucco

<http://www.cr.nps.gov/hps/tps/briefs/brief22.htm>

Preservation Brief 23: Preserving Historic Ornamental Plaster

<http://www.cr.nps.gov/hps/tps/briefs/brief23.htm>

Preservation Brief 24: Heating, Ventilating, and Cooling Historic Buildings:
Problems and Recommended Approaches

<http://www.cr.nps.gov/hps/tps/briefs/brief24.htm>

Preservation Brief 25: The Preservation of Historic Signs

<http://www.cr.nps.gov/hps/tps/briefs/brief25.htm>

Preservation Brief 26: The Preservation and Repair of Historic Log Buildings

<http://www.cr.nps.gov/hps/tps/briefs/brief26.htm>

Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron

<http://www.cr.nps.gov/hps/tps/briefs/brief27.htm>

Preservation Brief 28: Painting Historic Interiors

<http://www.cr.nps.gov/hps/tps/briefs/brief28.htm>

Preservation Brief 29: The Repair, Replacement, and Maintenance of Historic
Slate Roofs

<http://www.cr.nps.gov/hps/tps/briefs/brief29.htm>

Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs

<http://www.cr.nps.gov/hps/tps/briefs/brief30.htm>

Preservation Brief 31: Mothballing Historic Buildings

<http://www.cr.nps.gov/hps/tps/briefs/brief31.htm>

Preservation Brief 32: Making Historic Properties Accessible

<http://www.cr.nps.gov/hps/tps/briefs/brief32.htm>

Preservation Brief 33: The Preservation and Repair of Historic Stained and
Leaded Glass

<http://www.cr.nps.gov/hps/tps/briefs/brief33.htm>

Preservation Brief 34: Applied Decoration for Historic Interiors: Preserving
Historic Composition Ornament

<http://www.cr.nps.gov/hps/tps/briefs/brief34.htm>

Preservation Brief 35: Understanding Old Buildings: The Process of Architectural
Investigation

<http://www.cr.nps.gov/hps/tps/briefs/brief35.htm>

Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes

<http://www.cr.nps.gov/hps/tps/briefs/brief36.htm>

Preservation Brief 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing

<http://www.cr.nps.gov/hps/tps/briefs/brief37.htm>

Preservation Brief 38: Removing Graffiti from Historic Masonry

<http://www.cr.nps.gov/hps/tps/briefs/brief38.htm>

Preservation Brief 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings

<http://www.cr.nps.gov/hps/tps/briefs/brief39.htm>

Preservation Brief 40: Preserving Historic Ceramic Tile Floors

<http://www.cr.nps.gov/hps/tps/briefs/brief40.htm>

Preservation Brief 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront

<http://www.cr.nps.gov/hps/tps/briefs/brief41.htm>

Preservation Brief 42: The Maintenance, Repair, and Replacement of Historic Cast Stone

<http://www.cr.nps.gov/hps/tps/briefs/brief42.htm>

Preservation Brief 43: The Preparation and Use of Historic Structure Reports

<http://www.cr.nps.gov/hps/tps/briefs/brief43.htm>

Preservation Brief 44: Replacement, and New Design of Awnings

<http://www.cr.nps.gov/hps/tps/briefs/brief44.htm>

Preservation Brief 45: Preserving Historic Wood Porches

<http://www.nps.gov/history/hps/tps/briefs/brief45.htm>

Preservation Brief 46: The Preservation and Reuse of Historic Gas Stations

<http://www.nps.gov/history/hps/tps/briefs/brief46.htm>

Preservation Brief 47: Maintaining the Exterior of Small and Medium Sized Historic Buildings

<http://www.nps.gov/history/hps/tps/briefs/brief47.htm>

Appendix C: The Secretary of the Interior's Standards for the Treatment of Historic Properties

Buildings which are 30 years old or older should be renovated according to the Secretary of the Interior's Standards for Rehabilitation which are as follows:

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- 1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- 2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- 3) Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development such as adding conjectural features or architectural elements from other buildings shall not be undertaken.
- 4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- 5) Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- 6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
- 7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- 8) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- 9) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Appendix D: DBDA Guidelines for Construction Methods and Materials for Properties within the Municipal Service District

- A. All work must conform to existing building codes and ordinances of the Town of Boone.
- B. Height: Additions or new construction should fall within the range of 10% of mean building height found in the block. Buildings at the ends of blocks should be similar in height to buildings on adjoining corners.
- C. Width: Additions or new construction should respect the primacy of established width by designing rhythmic division of the façade to maintain existing progression.
- D. Setback: Additions or new construction should maintain the uniform setback of buildings and align with façades.
- E. Proportion of Openings: New construction, additions, and remodeling of existing buildings should maintain established proportion and spacing of window openings.
- F. Materials: The quality of building materials varies widely, and it is the quality of the finish materials and its application that determines compatibility. Use the highest quality facing materials possible. Materials that are compatible in quality, color, texture, finish and dimension to those existing in the project area are encouraged.
- G. Roof Forms: Gabled and/or residential roofs are not appropriate; historically downtown buildings have flat roofs. The roof plane should be hidden from view on the front façade. Decoration of the roofline by use of special materials, forms, or decorative details, using examples from surrounding buildings as a guide is encouraged.
- H. Color: Colors should coordinate with neighboring buildings. The more intense hues of a color are discouraged. The use of more than one vivid color per building is discouraged. The use of colors that are disharmonious with other colors used on the buildings or found on the adjacent buildings is discouraged. Contrasting colors which accent architectural details and entrances are encouraged.
- I. Cornices: (1) The retention and repair of existing cornices is strongly encouraged wherever possible. (2) The re-creation of missing cornices should be done with care, using surrounding existing cornices as a guide.
- J. Side Elevations and Rear Façades: (1) Side elevations and rear façades should be treated as a main façade. (2) The development of rear or side entrances with appropriate design is encouraged.
- K. Signs: Sign guidelines for the central business district have been developed to prevent visual clutter in the downtown areas and to improve the general visual quality of downtown. Individuality and creativity are encouraged within the

framework of quality. Signs should relate to each other through quality, not necessarily through uniform materials, lettering, or size. All signs are controlled by the Sign Ordinance of the Town of Boone. Qualities of good signs are as listed below: (1) Good signs have the following characteristics: legibility, clarity, attractiveness, durability, and good placement.

(2) Most buildings are designed with a defined sign space. The location of signs of appropriate size in these spaces is strongly encouraged. (3) Plastic, illuminated signs are strongly discouraged. Consider attached, flat, or hanging signs lit with outside indirect lighting. (4) All signs must meet zoning and building code requirements. (5) Hanging or projecting signs or hand-painted window signs of good quality are encouraged.

- L. Awnings: (1) Awnings should relate to the shape and color of the building. (2) Metal canopies are strongly discouraged, except when historically appropriate, and their removal and replacement with fabric awnings is strongly encouraged. If installed or retained, they should be designed or treated in a manner that adds to the visual quality of the building. (3) All awnings must meet zoning and building code requirements.

Appendix E: Sample Façade Incentive Grant Application
(FOR MORE INFORMATION AND TO DOWNLOAD THE OFFICIAL
APPLICATION VISIT: <http://downtownboonenc.com/default/assets/File/2014-2015%20DBDA%20Facade%20Grant.pdf>

Downtown Boone Development Association
Façade Improvement Grant Program
Fiscal Year 2014-2015

Parcel Pin ID # for proposed improvement _____
 Building Address _____
 City _____ State _____ Zip code _____

Applicant Information

Applicant's Name _____
 Best contact phone # _____ Email _____
 Mailing Address _____
 City _____ State _____ Zip code _____
 Business Name _____
 Business Address _____
 City _____ State _____ Zip code _____
 Business phone # _____ Email _____
 Length of time at this location _____
 Length of time remaining on lease (if applicable) _____
 Date of next lease renewal (if applicable) _____

Owner(s) Information (if different from applicant)

Name(s) _____
 Best contact # _____ Email _____
 Mailing Address _____
 City: _____ State: _____ Zip code: _____

Description of Project (attach additional documents and pages if needed)

Total Estimated Cost of Improvement(s) \$ _____

Signature of Applicant _____ Date _____

Please Check:

- ☐ I have attached project plans and design information.
- ☐ I have attached sample paint colors or other materials (if applicable).
- ☐ I have attached photograph(s) of the existing condition of the area on the property where the proposed work is to be completed.
- ☐ I have attached copies of cost estimates for the project.
- ☐ I have attached the signed **Owner Disclosure** form.
- ☐ I have attached a signed copy of the Secretary of the Interior's Standards for Rehabilitation indicating that I have read and understand the program's requirements and intend to follow the guidelines.
- ☐ I understand that work completed prior to the processing and subsequent approval of this application will not be considered eligible for funding.
- ☐ I acknowledge that the DBDA is not liable to the applicant, owner, or any third party for any obligation or claims of any nature growing out of, arising from, or otherwise related to the project or application undertaken by the applicant and/or owner including liens of any kind. I hereby waive and hold harmless the DBDA, the Town of Boone, their officials, employees, agents, and volunteers for any such claims.

Signature of Applicant _____

Date _____

Owner/Agent Disclosure Form

I, _____ (*property owner*) hereby grant _____
 (*business owner*) permission to apply for the Façade Improvement Grant (FIG). I understand that
 if _____ (*business owner*) should be awarded monies through the
 FIG program that the building that I, _____ (*property owner*) own
 will undergo a façade renovation as outlined in the attached FIG application, which I have
 reviewed and approve.

_____ (*property owner initials*) I acknowledge that the DBDA is not liable to the applicant,
 owner, or any third party for any obligation or claims of any nature growing out of, arising from, or
 otherwise related to the project or application undertaken by the applicant and/or owner including
 liens of any kind. I hereby waive and hold harmless the DBDA, the Town of Boone, their officials,
 employees, agents, and volunteers for any such claims.

Business Owner: _____
 Best contact phone #: _____
 Signature: _____
 Date: _____

Property Owner: _____
 Best contact phone #: _____
 Signature: _____
 Date: _____

Owners/Agent Disclosure Form

We, _____ (property owners) hereby grant _____ (business owner) permission to apply for the Façade Improvement Grant (FIG). We understand that if _____ (business owner) should be awarded monies through the FIG program that the building we, _____ (property owners) own will undergo a façade renovation as outlined in the attached FIG application, which we have reviewed and approve.

_____ (property owner initials) I acknowledge that the DBDA is not liable to the applicant, owner, or any third party for any obligation or claims of any nature growing out of, arising from, or otherwise related to the project or application undertaken by the applicant and/or owner including liens of any kind. I hereby waive and hold harmless the DBDA, the Town of Boone, their officials, employees, agents, and volunteers for any such claims.

Business Owner: _____
 Best contact #: _____
 Signature: _____
 Date: _____

Property Owners: _____
 If applicable, Member Manger of LLC : _____
 If applicable, President of the Corporation: _____
 Best contact # for above person: _____
 Signature(s): _____

 Date: _____

**TOWN OF BOONE
HISTORIC PRESERVATION COMMISSION
MEETING MINUTES
JANUARY 14, 2020
3:00 PM**

Historic Preservation Commission Members in Attendance: Chairperson Eric Plaag, Vice-Chairperson Phoebe Pollitt, Teresa Pearman, Bettie Bond, Chuck Watkins, Rennie Brantz and Loretta Clawson

Town Staff in Attendance: Christy Turner-Senior Planner and Marlene Crosby-Board Secretary

Others Present: John Ward-Boone Town Manager

Call to Order

Chairperson Eric Plaag called the meeting of the Boone Historic Preservation Commission, held in the Planning & Inspections upstairs conference room located at 680 West King Street, to order at 3:01 p.m.

Adoption of Agenda

Member Bond suggested moving the Turner House agenda item to before the Election of Officers.

Member Brantz made a motion, seconded by Member Clawson to adopt the agenda as amended by moving the Turner House agenda item to before the Election of Officers.

Vote:

Aye – All

Nay – None

The motion passed.

Approval of Minutes

Chairperson Plaag suggested tabling the approval of the January 7, 2020 meeting minutes until the next Historic Preservation Commission meeting.

Member Brantz made a motion, seconded by Vice-Chairperson Pollitt to table the approval of the January 7, 2020 meeting minutes until the next Historic Preservation Commission meeting.

Vote:

Aye - All

Nay - None

The motion passed.

Turner House

Chairperson Plaag explained that he attended the Watauga County Commissioners meeting on Tuesday, December 17, 2019 as a local citizen. He noted one of their agenda items was the surplus of the Turner House which is one of the multiple names that the County calls this property. He said that he read the Watauga County Commissioners meeting minutes for the last two years trying to track down information on the Turner House. He read aloud the comments that he read during the public comment session of the Watauga County Commissioners meeting.

Chairperson Plaag also read aloud the email that he had sent to the Council and Town Manager on December 18, 2019 which was after the Watauga County Commissioners meeting regarding his concerns as a local citizen for the Turner House. He explained what occurred at the County meeting. He noted that he relayed the same comments to the Council at their December 2019 meeting.

Discussion ensued on the possible options for the Turner House. Mr. John Ward, Boone Town Manager noted the options for the County to give the Town the Turner House and the moving of it were not disclosed in the meetings that the Town Staff had with the County. Mr. Ward said the County had offered for the Town to purchase the Turner House for \$750,000.00 as well as the Town looking into building a parking deck. Member Brantz noted that there was discussion with the County of a joint parking deck on Depot Street but the owner did not want to sell the property.

Discussion ensued on possible parking decks. Mr. Ward talked about the potential concerns that have been discussed about possible locations for parking decks in the Downtown area. Member Watkins asked if a parking expert had been contacted and Mr. Ward noted that he believes that parking studies have been done for the Downtown area. Mr. Ward said he would research the parking studies information the Town may have to see what has already been done on parking decks. Member Brantz suggested possibly contacting a parking expert again to get new information. Mr. Ward suggested including another parking study for the Downtown area in the upcoming budget discussions.

Discussion ensued about a possible parking deck behind the Watauga County Library. Mr. Ward said that some possible issues with this proposed location might be the narrow shape of the lot and the water drainage at the back of the lot.

Chairperson Plaag noted that he does not want to see the County move forward and tear down the Turner House and then the county does their feasibility studies on a parking garage and realize the parking garage cannot be built at that location.

Mr. Ward left the meeting at approximately 3:37 p.m.

Chairperson Plaag noted that he would report back to the HPC regarding the Turner House after he attends tonight's Council meeting.

Election of Officers

Chairperson Plaag opened the floor for nominations for Chairperson and Vice-Chairperson of the Historic Preservation Commission for 2020.

Member Brantz and Vice-Chairperson Pollitt nominated Chairperson Plaag for the position of Chairperson of the Historic Preservation Commission for 2020. Chairperson Plaag accepted this nomination. There were no other nominations for the position of Chairperson.

Member Bond made a motion by acclamation, seconded by Member Brantz to approve Chairperson Plaag to continue to serve as the Chairperson of the Historic Preservation Commission for 2020.

Vote:

Aye – All

Nay – None

The motion passed.

Member Watkins nominated Vice-Chairperson Pollitt for the position of Vice-Chairperson of the Historic Preservation Commission for 2020. Vice-Chairperson Pollitt accepted this nomination. There were no other nominations for the position of Vice-Chairperson.

Member Brantz made a motion by acclamation, seconded by Member Watkins to approve Vice-Chairperson Pollitt to continue to serve as the Vice-Chairperson of the Historic Preservation Commission for 2020.

Vote:

Aye – All

Nay – None

The motion passed.

District Designation Report

Chairperson Plaag explained that he has been working on the draft District Designation Report and that he has six-pages of the draft report ready for review at this meeting (permanently on file). Chairperson Plaag read aloud the proposed text in the draft report and the proposed revised changes were included in the attached draft document outlined in red.

Chairperson Plaag suggested getting input and possibly including the input into the draft Guidelines and the draft District Designation Report before sending to the State of North Carolina for the 30-day review period. He explained that after the State gives their input the Council is permitted to proceed with designating the district. He said that part of the discussion at the Planning Retreat on this topic will be the timeline for completing the process. He explained that the draft District Designation Report will be completed by the February 2020 HPC meeting; and draft Guidelines are completed. He said that it could be possible that the Council might be able to vote on the district by April or May of 2020.

Burrell Monument

Chairperson Plaag referred to page 179 of the meeting packet that talked about the August 15, 2019 Council Minutes regarding the proposed location of the monument. He stated that Ms. Mary Moretz had requested that the Burrell monument be placed by Daniel Boone's statute on the Appalachian State University campus or near the Rivers Street house in Burrell's honor.

Discussion ensued on identifying the character of Burrell. Chairperson Plaag said the first step is to identify Burrell. He suggested asking Ms. Moretz for any records she may have on Burrell, then research could also be done on the families where Burrell lived, he said that the University of North Carolina may be a place to search on this topic as well as the US Census listing of slaves by 1840 or 1850. It was the consensus of the HPC to identify the character of Burrell. He noted that the Council has directed the HPC to do the research on Burrell.

Discussion ensued on the research of Burrell. Chairperson Plaag explained that based on his workload, he would not be able to work on the research on Burrell for at least the next six months. Vice-Chairperson Pollitt suggested asking the Junaluska Historical Association members what they know about Burrell.

Chairperson Plaag talked about the Town naming a street after Burrell without having historical documentation to back it up. He said that he feels like we should recognize the importance of Burrell as a part of the early history of Boone with the proper research. Member Bond noted that she is personally against the Burrell statute. She noted that there are other ways to honor Burrell other than the statute and she suggested a historical marker. Chairperson Plaag noted concern of creating a statute, when we may not know what Burrell looked like, if Burrell was his name.

Discussion ensued on a plan to research information on Burrell. Chairperson Plaag read the motion from the Council meeting minutes that directed the Boone Town Manager to work with Ms. Moretz to formulate a plan for a historical marker on one of the appropriate places in the Town listed earlier in this meeting. Chairperson Plaag talked about some of the things that have been done in the past on research. He suggested possibility hiring a graduate student that will need to go to the State archives, Chapel Hill and Duke University. He suggested hiring a graduate student and the Town pay for the student's lodging and meals to do the out of town research. Member Clawson asked if Ms. Moretz could add more information. Member Bond thinks Ms. Moretz has presented all of the information that she has on Burrell. Chairperson Plaag noted that there is money already approved to have this research done. Chairperson Plaag talked about possibly doing an exploratory stage using local resources.

Chairperson Plaag talked about beginning the research by taking the approach of asking Ms. Moretz and Ms. Brenda Council what they know about documentation such as wills and land records and other information from the Howard families, Isabel families and Daniel Boone regarding Burrell. He suggested taking the said approach and then figure out what the next steps should be regarding the research on Burrell. Chairperson Plaag said he would report back to the HPC once he has tangible information on Burrell.

Motion and Vote:

Member Brantz made a motion, seconded by Member Clawson for the Historic Preservation Commission to allow Chairperson Plaag to write to Ms. Mary Moretz and Ms. Brenda Council and any other people that might have information on wills, land records and other documentation that might be available on Burrell.

Vote:

Aye – All

Nay – None

The motion passed.

Bryan-Hayes Cemetery

Chairperson Plaag explained that he is continuing to work on tracing the deed record back into the 1960's for the adjoining properties that make reference to the cemetery as a separate parcel. He said once we learn who owns the cemetery property, the HPC can formulate a plan to move forward on it. He suggested adding the Bryan-Hayes Cemetery as an agenda item to the February HPC meeting agenda.

Discussion ensued on the Town of Boone taking over the cemetery. Chairperson Plaag noted that a quick claim deed could be done with Council approval. Ms. Turner noted that she would locate the Council meeting minutes that talked about the Council's direction regarding the cemetery.

Other Matters by Board Members of Staff

Chairperson Plaag suggested adding the following items to the next meeting agenda: District Designation Report, Junaluska Application Marker, Burrell Monument, Bryan-Hayes Cemetery and the Turner House.

Adjournment

With no other topics to discuss, Vice-Chairperson Pollitt made a motion, seconded by Member Clawson to adjourn the meeting at 4:50 p.m.

Vote:

Aye – All

Nay – None

The motion passed.

Eric Plaag, Chairperson

Marlene Crosby, Board Secretary

**REPORT AND RECOMMENDATION
FOR THE
DESIGNATION OF THE
DOWNTOWN BOONE LOCAL HISTORIC DISTRICT
BOONE, NORTH CAROLINA**

DRAFT VERSION, JANUARY 14, 2020

Prepared by Dr. Eric W. Plaag

Adopted by the Boone Historic Preservation Commission

[Date]

BOONE HISTORIC PRESERVATION COMMISSION

Eric Plaag, Chairperson

Phoebe Pollitt, Vice Chairperson

Elizabeth B. Bond

Teresa Pearman

Charles Watkins

Rennie Brantz, Town Council Liaison

Loretta Clawson, Town Council Liaison

TOWN OF BOONE PLANNING AND INSPECTIONS DEPARTMENT

Jane Shook, Director

Christy Turner, Senior Planner

Marlene Crosby, Administrative Support Specialist

BACKGROUND

Article 2, Section 2.04.06(A)(2) of the Town of Boone ~~Uniform~~ Unified Development Ordinance establishes the Boone Historic Preservation Commission (HPC) and authorizes the HPC to “recommend to the Town Council areas to be designated by Ordinance as ‘Historic Districts.’” Article 8, Sections 8.01.01(A) and (B) of the Town of Boone ~~Uniform~~ Unified Development Ordinance authorize Town Council, “upon recommendation by the Historic Preservation Commission or on its own initiative” to “designate Historic Districts as overlay districts in the Town’s planning jurisdiction,” provided that “an investigation and report describing the significance of the buildings, structures, features, sites, or surroundings included in any such proposed district, and a description of the boundaries of such district, has been prepared,” and that “the North Carolina Department of Cultural Resources, acting through the State Historic Preservation Officer or his or her designee, shall have made an analysis of and recommendations concerning such report and description of proposed boundaries...within thirty calendar days after a written request for such analysis has been received by the Department of Cultural Resources.” These local procedures are enabled by the North Carolina General Statutes, Chapter 160A-400.1 through 160A-400.14.

In its 2006 Comprehensive Plan Update (Section 2.3.2 Community Character), the Boone Town Council prioritized the protection of historic and architecturally significant properties within the Town of Boone, highlighting that “the identification, restoration, and active use of structures, buildings, monuments, and neighborhoods of historic or architectural significance shall be encouraged as a means of enhancing their economic and cultural value to the planning area,” with a goal of “seek[ing] out locations of historical merit in the community, and prepar[ing] an action plan for their enhancement, rehabilitation, or relocation as may be necessary.” This plan update also noted that “the destruction of significant architectural, historic, scenic, natural, and archeological resources in the planning area shall be discouraged,” and that “new development, redevelopment, and rehabilitation of structures and sites shall occur in a manner which is consistent with the neighborhood and architectural context in the immediate area, and supportive, whenever possible, of Boone’s original community character as a High Country small town.” The Town Council also particularly noted the importance of “the preservation and improvement of downtown’s prevailing character, building setbacks, street yard environs, and landscape standards” (Section 2.1.5 Downtown), noting that “the town should create and reinforce an architectural style consistent with the original high country, small town flavor of Boone...as it existed before the growth boom of the 1970s and 1980s,” as well as underscoring that “building architecture should be consistent with Boone’s regional context in using indigenous materials whenever possible...includ[ing]...stone, brick, and wood, as opposed to glass, plastic, or other highly reflective finishes.”

Toward these ends, the Boone Town Council tasked the HPC in 2015 with undertaking a comprehensive survey of the downtown Boone area, which roughly

aligns with the present boundaries of the Boone Municipal Service District (sometimes referred to as the “MSD” or “B-1”). The Boone Historic Preservation Commission (HPC) in turn solicited the assistance of Dr. Eric Plaag of Carolina Historical Consulting, LLC, who also serves as the HPC’s chairperson, to direct the survey and supervise a team of interns who would complete the survey fieldwork. Dr. Plaag agreed to undertake this work gratis, as a courtesy to the Town of Boone. In Fall 2015, the HPC held a public information session about the forthcoming survey work, shortly after which the survey fieldwork began. In the three years that followed, comprehensive research on each of the survey-eligible properties in the MSD resulted in updated survey files for 32 properties and new survey files on another 95 resources. In addition, survey files for four other properties lying just outside the MSD were updated for the survey report, bringing the total to 131 resources evaluated by the survey team. These resources represent a diverse group of building styles and forms from the nineteenth and twentieth centuries that illustrate the many factors that have influenced the development of Boone’s historic downtown area between 1890 and 1970.

The final survey report, which was completed in December 2019 and submitted to the North Carolina State Historic Preservation Office (NC SHPO), provides a detailed analysis of these resources and those factors that shaped the development of downtown Boone. Organized around historic contexts, the report divides the period from colonial settlement to 1964 into a series of developmental stages that tell the story of how Boone’s downtown core changed over time. In addition, the final survey report made a number of long-term planning and preservation recommendations for the Town of Boone regarding the downtown area. Among them was the designation of a Local Historic District for the area roughly bounded by Queen Street to the north, Appalachian Street to the east, Rivers Street to the south, and Water/Burrell Street to the west, with an expanded area along the King Street corridor to the west as far as the former Smithey’s Department Store Building. The period of significance for the recommended district ranges from 1918 to 1964. This designation report accepts and incorporates the district-related recommendations found in the survey report.

RECOMMENDATION

The HPC reviewed this Downtown Boone Local Historic District Designation Report at its meeting on **DATE**, following public meetings held by the Boone Town Council on **DATES**. The HPC makes the following recommendations to the Boone Town Council:

1. That the Downtown Boone Local Historic District area, as outlined in the map below, be designated as a historic overlay district according to the boundary indicated in the map and described elsewhere in this report; and
2. That the Downtown Boone Local Historic District Design Guidelines, which are outlined in a separate document and are to be applied by the Boone

Historic Preservation Commission in consideration of applications for Certificates of Appropriateness, be approved as described in this report.



Map showing the boundaries of the proposed Downtown Boone Local Historic District shaded in yellow. Map by Chris Miller, 2019.

SIGNIFICANCE OF THE 2006 COMPREHENSIVE PLAN UPDATE

As noted above, several sections of the 2006 Comprehensive Plan Update for the Town of Boone provide guidance to preserve and promote the historical significance and architecture of Boone through actions and policies of the Town. These policies are outlined in particular in the following sections, which provide justification for the creation of this historic overlay district in an effort to achieve the goals contemplated by the 2006 Comprehensive Plan Update:

2.1.5-A: A compatible design character for the downtown area, drawing upon the locality's original High Country small town features, shall be identified, reinforced, and supported to put forth a quality image and sense of place.

2.1.5-A.4: Establish specific architectural and design standards for downtown consistent with its location, setting, and various functions.

2.3.2-A: The identification, restoration, and active use of structures, buildings, monuments, and neighborhoods of historic or architectural significance shall be encouraged as a means of enhancing their economic and cultural value to the planning area.

2.3.2-A.2: Seek out locations of historical merit in the community, and prepare and action plan for their enhancement, rehabilitation, and relocation as may be necessary.

2.3.2-B: Multiple and appropriate adaptive reuse of historic resources shall be encouraged.

2.3.2-B.1 Amend development regulations to offer flexibility for restoration and active use of historic structures and other resources.

2.3.2-C: Wise development of the tourism potential of the area's architectural, historic, scenic, and natural resources shall be encouraged.

2.3.2-D: The destruction of significant architectural, historic, scenic, natural, and archaeological resources in the planning area shall be discouraged.

2.3.2-E: New development, redevelopment, and rehabilitation of structures and sites shall occur in a manner which is consistent with the neighborhood and architectural context of the immediate area, and supportive, whenever possible, of Boone's original community character as a High Country small town.

HISTORICAL SIGNIFICANCE

**TOWN OF BOONE
HISTORIC PRESERVATION COMMISSION
MEETING MINUTES
FEBRUARY 11, 2020
3:00 PM**

Historic Preservation Commission Members in Attendance:

Vice-Chairperson Phoebe Pollitt, Teresa Pearman, Bettie Bond, Chuck Watkins, Rennie Brantz and Loretta Clawson

Town Staff in Attendance: Christy Turner-Senior Planner and Marlene Crosby-Board Secretary

Others Present: Junaluska Heritage Association Members: Robert Jackson and Dr. Kristen Baldwin Deathridge

Call to Order

Vice-Chairperson Phoebe Pollitt called the meeting of the Boone Historic Preservation Commission, held in the Planning & Inspections upstairs conference room located at 680 West King Street, to order at 3:03 p.m.

Adoption of Agenda

Member Brantz made a motion, seconded by Member Clawson to adopt the agenda as written.

Vote:

Aye – All

Nay – None

The motion passed.

Approval of Minutes

Vice-Chairperson Pollitt suggested tabling the approval of the January 7, 2020 and January 14, 2020 meeting minutes until the next Historic Preservation Commission meeting. She explained that Chairperson Plaag had noted at the last meeting that he had not been able to review the minutes. It was the consensus of the HPC to table said minutes to the next HPC meeting.

Member Bond made a motion, seconded by Member Brantz to table the approval of the January 7, 2020 and January 14, 2020 meeting minutes until the next Historic Preservation Commission meeting.

Vote:

Aye - All

Nay - None

The motion passed.

Junaluska Marker Application

Vice-Chairperson Pollitt welcomed Junaluska Heritage Association Member, Ms. Roberta Jackson and Dr. Kristen Baldwin Deathridge, Associate Professor of Public History and Historic Preservation from Appalachian State University to the meeting. Dr. Deathridge noted that she has been working with Chairperson Plaag and Ms. Jackson for some time on the draft application. Vice-Chairperson Pollitt explained that Chairperson Plaag was out of town but he had emailed the Historic Preservation Commission and Planning Staff information regarding the agenda items for this meeting. Dr. Deathridge noted that Chairperson Plaag had copied her on the same emails, therefore, she was familiar with Chairperson Plaag's comments. JHA Member Jackson noted she had not received the said emails because her computer was not functioning properly.

Discussion ensued on the best way to review and comment on the draft Junaluska Marker Application. Vice-Chairperson Pollitt suggested reading the 17-page draft application and making proposed changes as they occur. Member Bond read aloud the draft application starting with E. Historical Sketch found on page two of the draft application, taking into consideration Chairperson Plaag's concerns noted in his email. The proposed changes are documented in the attached proposed revised draft application (permanently attached).

Discussion ensued on 1860 Census Records and Polly Grimes. Member Bond read Chairperson Plaag's suggestion to drop the domestic reference to Polly Grimes. Dr. Deathridge said that her interpretation of the 1860 census records based on conversations with people in the community is that it is listing Polly Grimes profession and not that she is a domestic in that household but that she is a domestic somewhere else. She further stated that the census records did not say which is the case. She agreed with Chairperson Plaag to remove the domestic reference to Polly Grimes from the draft application since it is not essential to the marker. Ms. Jackson agreed with this proposed change to the draft application.

Discussion ensued on proposing a change to the wording regarding Troy Council on page four of the draft application. Dr. Deathridge agreed with Chairperson Plaag that the rewording should be: "that he kept with four black housemates, presumably his wife and children."

Discussion ensued on the transfer of land on page four of the draft application. Dr. Deathridge noted that Dr. Sue Keefe said that she assumed there was a problem with the deed. Chairperson Plaag's email explains a possible misunderstanding of the quit claim deed. He recommended leaving the draft text as is and suggested adding J. Lenoir's name along with R. Horton and W.P. Jones names in footnote eight and to the body of draft application.

Discussion ensued on the term "Junaluska". Member Clawson suggested removing the word "early" from the draft application. The HPC and Ms. Jackson agreed with this proposed change.

Discussion ensued on removing the proposed text regarding headstones on page seven of the draft application. Member Watkins suggested that the section talking about discernible

evidence found on page seven of the draft application be reworded. The HPC and Ms. Jackson agreed with this proposed change.

Discussion ensued on adding a footnote and rewording the proposed text regarding the significance of Brannock's sale of land. Dr. Deathridge said that Chairperson Plaag will work on the formatting and the adding of the footnote.

Member Brantz left the meeting at approximately 3:55 p.m.

Discussion ensued on Section F. Proposed Marker Text: The Junaluska Community. Chairperson Plaag noted in his email that he agrees that the marker name should be: "The Junaluska Community."

Discussion ensued on rewording the section regarding Church Street. The HPC and Ms. Jackson agreed that the wording should be changed to: By 1918, following construction of a black primary school, numerous black-owned residences, and the Boone Mennonite Brethren Church, this area was the geographic heart of the Junaluska Community and remains so today.

The HPC and Ms. Jackson agreed with the proposed changes made to the draft application at this meeting.

Vice-Chairperson Pollitt said in his email that Chairperson Plaag would incorporate the proposed changes made in today's meeting into the final draft application and to share with the JHA members. She further explained that the March HPC meeting the HPC can consider recommending the draft marker application to Council.

Motion and Vote:

Member Clawson made a motion, seconded by Member Pearman to authorize Chairperson Plaag to make the proposed revisions to the final draft Junaluska Marker Application and to present it to Ms. Jackson, Junaluska Heritage Association member and Dr. Kristen Deathridge for their review and to bring the proposed revised draft application to the Historic Preservation Commission at their next meeting for their review and recommendation to send the final draft Junaluska Marker Application to Council.

Vote:

Aye – All

Nay – None

The motion passed.

Ms. Jackson and Dr. Deathridge left the meeting at approximately 4:20 p.m.

Turner House

Vice-Chairperson Pollitt explained that Chairperson Plaag had given her an update on this agenda item. She said that Chairperson Plaag explained that the Council and County

Commissioners have agreed to meet on February 24, 2020 at 6:30 p.m. at the Watauga Agricultural Extension building for a joint public session. They will discuss possible solutions to the impasse. Chairperson Plaag said that he hopes to be at this meeting. He also said while there may not be an opportunity for public comment, he wants to encourage other members of the Historic Preservation Commission to attend this meeting, if they can.

District Designation Report

Vice-Chairperson Pollitt explained that Chairperson Plaag had given her an update on this agenda item. She said that Chairperson Plaag said that he had spoken to Ms. Christy Turner, Senior Planner on this topic and as a result he asked that this agenda item be tabled to the next meeting.

Burrell Monument

Vice-Chairperson Pollitt explained that Chairperson Plaag had given her an update on this agenda item. She said that Chairperson Plaag said he had written to Ms. Mary Moretz requesting a list of source materials and he is awaiting her reply back to him.

Discussion ensued on the Burrell Monument. Member Bond explained that she doesn't think that Burrell based on the current information does not deserve a statute or historical marker. Ms. Turner said that the Council and Ms. Mary Moretz wanted more research and discussion by the HPC on Burrell.

Bryan-Hayes Cemetery

Vice-Chairperson Pollitt explained that Chairperson Plaag had given her an update on this agenda item. She said that Chairperson Plaag said that was able to trace the deeds. He explained that the cemetery appears to be a remnant of the old Judge Greene lands. He said there should be plat at the Watauga County Courthouse that covers the division of these lands probably in the late 1930's. He also said there is no plat index online and he has not been able to find the plat.

Discussion ensued on needing policies and procedures for cemeteries in the town's jurisdiction. Ms. Turner explained that the Council directed the HPC to discuss policies and procedures for cemeteries in the town's jurisdiction. Chairperson Pollitt talked about the upkeep of the cemeteries. Chairperson Plaag had explained to Vice-Chairperson Pollitt that securing a quitclaim deed from the Greene descendants would be necessary, if the Town wants responsibility for the Bryan-Hayes Cemetery.

Other Matters by Board Members of Staff

Member Watkins talked about the Queen Street parking lot and noted that the current parking lot could be a six-floor parking deck. Member Bond said that there have been previous discussions on a possible parking deck behind the Watauga County Library located on Queen Street.

Discussion ensued on the Turner House and parking. Vice-Chairperson Pollitt talked about swapping property for parking. Member Clawson said she hopes after the meeting regarding the Turner House that there will other meetings regarding parking in the Town. Member Clawson said that at the Turner House meeting the discussion will only be regarding the Turner House and not for parking in other areas of the Town.

Adjournment

With no other topics to discuss, Member Pearman made a motion, seconded by Member Clawson to adjourn the meeting at 4:34 p.m.

Vote:

Aye – All

Nay – None

The motion passed.

Phoebe Pollitt, Vice- Chairperson

Marlene Crosby, Board Secretary

Application for Town of Boone Historical Marker for Junaluska Community

A. SUBJECT OF PROPOSED MARKER:

History and significance of the Junaluska Community in Boone, NC
Proposed Title: The Junaluska Community

B. SITE TO BE MARKED:

The geographic core of the Junaluska Community along Church Street

C. PROPOSED LOCATION OF MARKER

EITHER the northeast corner of the intersection of Queen Street and North Depot Street, OR the bulb-out at the east end of the Queen Street parking strip near its intersection with North Depot Street.

D. DISTANCE AND DIRECTION FROM THE PROPOSED LOCATION TO THE SITE TO BE MARKED:

Approximately 1,000 feet north of location of marker.

E. HISTORICAL SKETCH:

As historian John C. Inscoe has previously documented in his book *Mountain Masters: Slavery and the Sectional Crisis in Western North Carolina*, Appalachia has long struggled against perceptions that slavery was either non-existent or largely insignificant in its antebellum communities, and that people of color accounted for few if any of its residents.¹ In actuality, several communities of color existed in the mountains of North Carolina during the nineteenth century. One such community that still survives intact is the Junaluska community of Boone, North Carolina. While often perceived as existing at the margins of a white-dominated, economically homogenous, rural county seat, the Junaluska community nevertheless has a long history of demonstrating cultural resilience, autonomy, and community pride, while also quietly having a profound influence on Boone's agricultural, commercial, and cultural history. Today, the community remains one of the oldest, intact communities of color in western North Carolina.²

Pinpointing the earliest black settler—whether slave or free—to Watauga County (and particularly the Boone vicinity) is nearly impossible, but US Census records offer some clues about the black and mixed race population of Boone shortly after the founding of Watauga County in 1849. The 1850 Census, for example, documents 129 individuals enslaved by 39 households and another 29 free people of color across 7 households who were characterized as “colored” or “mulatto.” These populations were scattered across Watauga County as a whole, as there were no separate enumeration districts in 1850.³ By 1860, the number of enslaved in the county as a whole declined slightly to 115. We also get our first glance at Boone-specific population figures in the 1860 Census, which shows 29 free people of color spread across 7 households; all of these individuals are once again characterized as “mulatto.”⁴

¹ John C. Inscoe, *Mountain Masters: Slavery and the Sectional Crisis in Western North Carolina*, (Knoxville, University of Tennessee Press, 1996).

² The Boone Historic Preservation Commission is grateful to Dr. Susan Keefe of the Junaluska Heritage Association for submitting an initial draft application for a Junaluska marker. Dr. Keefe's original narrative has been helpful and informative to the organization and writing of this manuscript.

³ Ancestry.com, *1850 U.S. Federal Census - Slave Schedules* [database on-line], (Provo, UT, USA: Ancestry.com Operations Inc, 2004); and Ancestry.com, *1850 United States Federal Census* [database on-line], (Provo, UT, USA: Ancestry.com Operations, Inc., 2009). Images reproduced by FamilySearch. The slave schedules list the 129 individuals by name. Curiously, a notation at the end of the regular 1850 Census totals enslaved individuals at just 84, but no individual documentation is provided for that count.

⁴ Ancestry.com, *1860 U.S. Federal Census - Slave Schedules* [database on-line], (Provo, UT, USA: Ancestry.com Operations Inc, 2010); and Ancestry.com, *1860 United States Federal Census* [database on-line], (Provo, UT, USA: Ancestry.com Operations, Inc., 2009). Images reproduced by FamilySearch.

One common misperception about the antebellum South is that people of color, especially in the rural, mountainous areas of Appalachia, whether slave or free, had little interaction with one another and, for the enslaved, almost certainly no autonomy, thus suggesting that there was little opportunity for creating a sense of community with one another. Digging deeper, however, reveals a much more complex story—one where economic and social interactions, including opportunities for a modicum of autonomy for the enslaved, were increasingly more common.

Some clues are evident in those 1860 Census figures for Boone. It's important to remember, for example, that the 29 "free" individuals in 1860 are not all the same 29 individuals (or households) enumerated in 1850 for the entire county; their 1860 numbers are just for Boone, ignoring another eight separately enumerated communities in the 1860 Census for Watauga County. Instead, these numbers in Boone suggest the growth of black and mixed race families within the town. While it's true that three of these households belonged to the free Cuzzens brothers, who were early Boone pioneers, the other four free black households reflected either new families to the vicinity (the Scotts and Andersons) or the presence of domestic workers within households (one of which included Polly Grimes living as a domestic worker with her infant daughter in the mixed-race Jonathan Anderson household). As for the enslaved, some certainly worked within white households as domestic workers or laborers, but others are well-documented as working a patch of land along the slopes of Howard's Knob above Boone, typically with a small hut or cabin nearby as their residence and often at some distance from the home of the individual who kept them in bondage.

With freedom following the Civil War, there was an even greater concentration of black and mixed race families at Boone: 117 individuals (40 "mulatto" and 77 "black") across 30 households.⁵ In many cases, the last names of the black and mixed-race households reflected the families to which former enslaved people had been attached before the war: Councill, Hardin, Horton, Mast, and Whittington. Census data also reveals the economic opportunities available to the black and mixed race population in the predominantly agrarian community of Boone following the Civil War. Of the 55 black or mixed race individuals in the 1870 Census with enumerated jobs, 24 were farm laborers on farms run by others, 17 were "keeping house" (maintaining the household in which they resided), 6 were farmers typically working their own land or a sharecropped parcel belonging to someone else, 6 were housekeepers (presumably in other households), 1 was a "servant," and 1 was a shoemaker. Local tradition within the Junaluska community holds that the vast majority of those farmers and farm laborers were formerly enslaved individuals who were still working land on the slopes of Howard's Knob that still belonged to those who had once enslaved them.

⁵ Ancestry.com, *1870 United States Federal Census* [database on-line], (Provo, UT, USA: Ancestry.com Operations, Inc., 2009). Images reproduced by FamilySearch.

One of these individuals offers us particular insight into the changing settlement patterns of Boone after the Civil War, as well as the evolution of what would become the Junaluska community. Troy Council (1826?-1901) was a mixed-race man who had been enslaved by Jordan Council, Jr., prior to 1865. We know this with certainty because he told us so in 1873, when he served as a witness on a Southern Claims Commission claim by Sallie Council (Jordan's widow) for damages suffered during Stoneman's Raid in 1865.⁶ Troy Council shows up in the 1870 Census as having his own household that he kept with four black housemates, all younger than he was, three of whom were possibly his children. This home likely was located on land still owned by Sallie Council in 1873, since he said that he lived on her land at the time of his witness statement. In 1907, the land that Troy Council had once worked and lived on was sold by W. B. and Elizabeth Council to J. M. Moretz as a roughly 20-acre parcel. This property was described at that time as "the Troy Place," presumably a reference to Troy Council.⁷

Deed research from a separate project on the land along the historic Junaluska Turnpike strongly suggests that "the Troy Place" may have been located just to the north and west of the land above the intersection of Wyn Way (the old Junaluska Turnpike roadbed) and present-day Junaluska Road. What's particularly intriguing about Troy Council's home place in 1870 is that four other black families were located nearby, based on their order of presentation in the Census records—George Horton, Greene Horton, Collins Horton, and George Council. This strongly suggests that a collection of black families were beginning to settle along the hill above Boone to the north as early as the 1870s. It thus makes sense that just a few years later, in June 1894, Dr. J. B. Council transferred just under a quarter acre of nearby land to W. P. Jones and W. R. Horton, Trustees of the Methodist Episcopal Church (Colored) of Boone for the erection of a church building.⁸ This parcel was located adjacent to land owned by Greene Horton and W. B. Council, just east of where the lower water tower is located today on the old roadbed of the Junaluska Turnpike.

Four years later, congregation members built the first church building in Watauga County dedicated to a black congregation, often referred to as the Boone Chapel. It stood for nearly 100 years before being demolished in 1996 after decades of decline in membership following the 1932 Horton Incident, outmigration of members from the community, and competition from other black churches. ~~finally succumbing to decades of neglect and demolition in 1996.~~ It was the only church to serve Boone's black community until 1918 and thus initially represented the geographic heart of the growing Junaluska

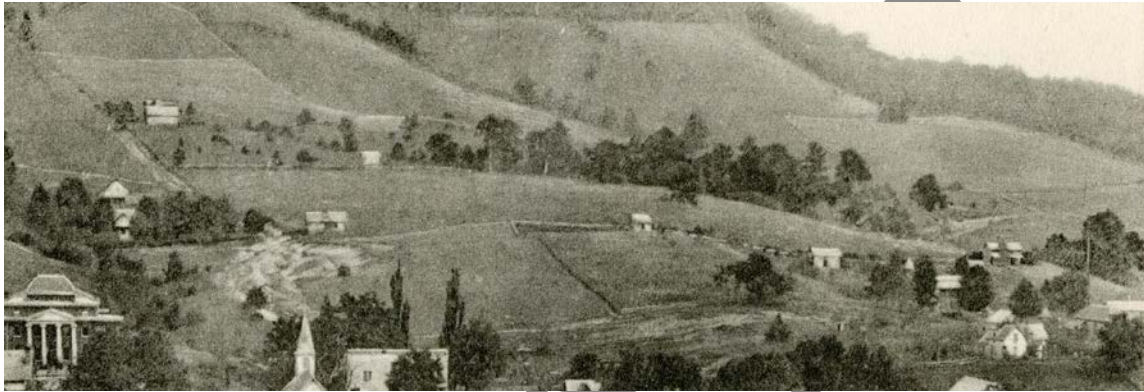
⁶ Deposition of Troy Council, Petition of Sally Council, Ancestry.com, *U.S. Southern Claims Commission, Disallowed and Barred Claims, 1871-1880* [database on-line], (Provo, UT, USA: Ancestry.com Operations Inc, 2007.)

⁷ W. B. Council to J. M. Moretz, November 5, 1907, Deed Book 8, Page 348, Watauga County Register of Deeds. The land is described as bounded on the west by "the land of Brannock" and on the north and east "by the old road," the entirety of it enclosed by a fence. All subsequent deed references

below originate with the Watauga County Register of Deeds.

⁸ J. B. Councill to W. P. Jones and W. R. Horton, Trustees of the M. E. Church (Col.) of Boone, June 27, 1894, Deed Book R, Page 474.

community.⁹ By this point, Boone residents were clearly beginning to perceive of the hillside above Boone as a generalized area of settlement for the town's black residents. In 1907, for example, Benjamin J. Council transferred a half-acre parcel known as "the Sylva place"—likely a lot once worked by someone named Sylva that was close to "the Troy place" and adjacent to the W. B. Council line and the Junaluska Turnpike—to the Watauga County Board of Education explicitly for the use of "the colored school district." It's not clear that a school was ever built there, however, as the Board of Education sold the property just seven years later to B. T. Brannock, who was already engaged in buying up much of the land on the Junaluska hillside.¹⁰ Brannock also served as the county's tax assessor at the time.¹¹



This detail crop from a circa 1905 postcard by J. J. Coffey shows the Junaluska hillside between the original Junaluska Turnpike at far left and what would become North Depot Street at extreme right. North Street is the lane running left to right at the center of the image. In 1905, the Junaluska hillside was very thinly settled. At upper left is the Boone Chapel on the east side of the Junaluska Turnpike. Image is from the Bobby Brendell Postcard Collection, courtesy of the Digital Watauga Project.

By 1917, however, Brannock was eager to leave Boone and relocate to Catawba County. While his mother's accident at his Boone home slightly delayed his relocation plans, Brannock nevertheless moved quickly to sell many of his parcels on the hill above Boone.¹² Many of these parcels were located along what was by then known as African Street (later Church Street)—another indication that locals

⁹ "Local News," *Watauga Democrat*, May 13, 1897: 3. For more on the history of the Boone Chapel, see Susan E. Keefe and Jodie D. Manross, "Race, Religion, and Community: The Demolition of a Black Church," *Appalachian Journal*, 26:3, (Spring 1999): 252-63.

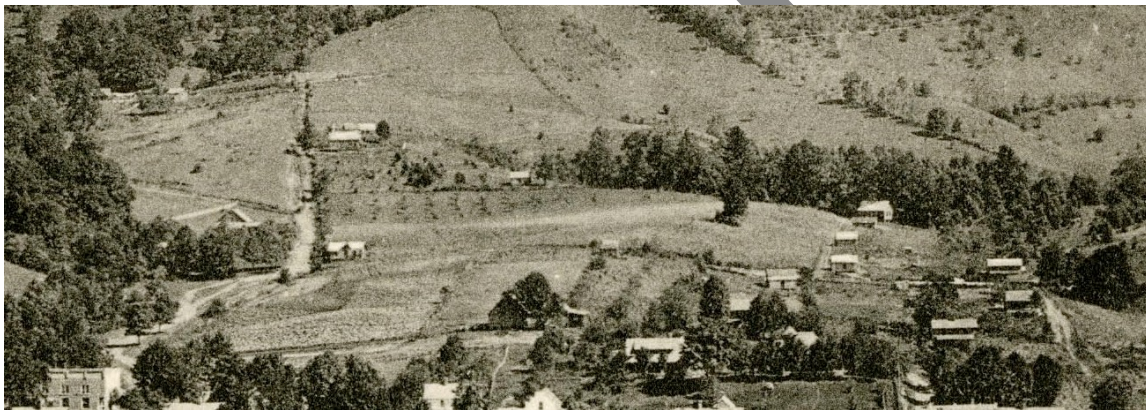
¹⁰ Benjamin J. Council and wife to Board of Education and their successors, July 29, 1907, Deed Book 16, Page 240; and T. P. Adams, et al, members of the Board of Education to B. T. Brannock and wife, Josephine L. Brannock, October 5, 1914, Deed Book 18, Page 201. Brannock quickly flipped the property to John Grimes in 1915, and it went through a number of transfers in the years thereafter. See B. T. Brannock and J. L. Brannock to John Grimes, October 16, 1915, Deed Book 18, Page 306.

¹¹ The *Watauga Democrat* makes several references to Brannock as the county's "tax lister." See, for example, *Watauga Democrat*, June 22, 1916, 3. Benjamin Thomas Brannock (1864-1943) was first married to Josephine Loretta South (1876-1923), the daughter of Enoch South (1854-1904) and brother of Austin Enoch South (1892-1965), Robert Blaine South (1894-1970), and Nora South Eggers (1889-1985), whose husband was Stacy Clyde Eggers, Sr. (1890-1976). These interfamilial relations are relevant to the eventual disposition of much of the land along the Junaluska hillside, primarily west of the African Street area described below.

¹² *Watauga Democrat*, March 15, 1917, 3.

regarded portions of the Junaluska hillside as the geographic heart of Boone's black community.¹³ Brannock also sold 100 acres of land to his brother-in-law, Robert Blaine South, who in turn sold this land to Austin E. South.¹⁴

Part of the land originally once owned by Brannock and later conveyed to Nora South Eggers and Stacy Clyde Eggers, Sr., would later become the Buena Vista subdivision that was clustered around Carolina Avenue, Summit Street, North Street, and Junaluska Road. The lots in this subdivision were owned almost exclusively by whites, even as the lots directly abutted black-owned land to the east and north.¹⁵ While the black residents of the Junaluska community owned or lived on land stretching from Queen Street all the way north to the top of Howard's Knob, black development of the Junaluska hillside tended to occur in clusters, often with white-owned land or white residents nearby. Key clusters of the black Junaluska community included the area around the Boone Chapel and above (near the intersection of present-day Wyn Way and Junaluska Road) as well as the area around African Street, but other black settlement was also scattered across the hillside. Despite living interspersed with each other, the term "Junaluska" has been used to refer to the African American community of residents of the area, not a physical neighborhood, since at least the early 1960s.



This detail crop from a circa 1915 postcard by J. J. Coffey shows the old Junaluska Turnpike heading straight up the hill at left, with the new route angling to the left about halfway up the turnpike. The Boone Chapel is visible just above this junction on the east side of the turnpike. North Street runs

¹³ For a handful of examples along African Street, see B. T. Brannock and J. L. Brannock to John Grimes, March 20, 1917, Deed Book 20, Page 6; B. T. Brannock and J. L. Brannock to R. D. Horton, May 5, 1919, Deed Book 22, Page 591; B. T. Brannock to Edward Folk and Gertrude Folk, September 10, 1921, Deed Book 28, Page 249; and B. T. Brannock and J. L. Brannock to Austin E. South, February 13, 1923, Deed Book 29, Page 280.

¹⁴ See B. T. Brannock and J. L. Brannock to Robert B. South, January 10, 1917, Deed Book 20, Page 69; and Robert B. South to Austin E. South, August 6, 1917, Deed Book 20, Page 166.

¹⁵ As further evidence of this racial divide, every single resident (26) of Carolina Avenue (then known as Carolina Street) and every single resident (44) of Summit Street as listed in the 1940 Census was white. Ancestry.com, "Boone Township, Watauga County, North Carolina, Enumeration District 95-7," *1940 United States Federal Census* [database on-line], (Provo, UT, USA: Ancestry.com Operations, Inc., 2012). Curiously, most black residents of Boone Township located within Boone's corporate limits—with the exception of two domestic workers living in white homes—were presented uniformly in the 1940 Census as living in the "Negro settlement."

from the house on the east side of the turnpike just below the junction near the center of the image, and runs to the right (east) to the cluster of houses on the extreme right side of the image, where it intersects with a cart path that will become North Depot Street. Note that African Street is also evident just to the west of this with four structures on the east side of African Street. The northernmost building is likely the Hagler (Haigler) residence, with the old school (likely before the 1915 storm that destroyed it) just below (south) of the Hagler residence. Note also that there is no discernible evidence of headstones on the west side of African Street where the graveyard would have been located. Image is from the Bobby Brendell Postcard Collection, courtesy of the Digital Watauga Project.

Perhaps the most significant of Brannock's sales, however, was that of a quarter acre of land on African Street to the Krimmers Mennonite Brethren Church on August 1, 1919.¹⁶ Church tradition holds that the church building on this lot—presently known as the Boone Mennonite Brethren Church—was built in 1918, but primary source evidence awaits discovery, though there is no reason to doubt the community's knowledge. It is possible the deed registration was delayed while awaiting final payment for the land from the Krimmer Mennonite Conference in Kansas. Similarly, no deed records for the graveyard parcel have been located, although it clearly preceded the 1919 church deed and is now considered part of the church parcel, with no headstones evident on its thickly vined portion of the lot. This suggests that the land may have been owned and used by the local black population as a burial ground for several years prior to the erection of the church building, then abandoned.¹⁷

A similarly cloudy situation existed for the local black school, whose existence is documented at least as early as 1921, when the Brannocks sold a half-acre parcel on African Street to John Grimes. This parcel was described as lying just south of the "school lot" on the east side of African Street. A 1916 news item offers some insight as to why clear deed records for the early school do not seem to exist: "Rev. J. A. Cherry, the colored minister here, opened school in the public school building, which is owned by the negro population yesterday morning." Local black residents appear to have either pooled their money or relied on the generosity of one landowner who donated land for the school. This may have been the same building badly damaged in a 1915 storm and rebuilt by Hodges and Farthing.¹⁸

¹⁶ B. T. Brannock and J. L. Brannock to Krimmers Mennonite Brethren Church, August 1, 1919.

¹⁷ It seems noteworthy that Jerry Lenoir, Gus Horton, and June Horton—all serving as trustees, understood by current community members to be on behalf of the Boone Methodist Episcopal Chapel, acquired Lot 45 of the E. S. Coffey partition to Boone, "adjoining the burying ground of the colored people in the town of Boone...for the purpose of enlarging said bur[y]ing grounds for the colored," in April 1919. This transaction occurred just months prior to the Mennonite Brethren Church's purchase of the parcel adjacent to the African Street graveyard and may have indicated an intention to move burials at African Street to the east part of the Boone Cemetery, which was still technically owned by Council heirs at that time, even though it had long served as the town's public cemetery for black burials. Local tradition holds that the Councils originally used this section for the burial of enslaved persons. See A. D. Blair and Josie Blair to Jerry Lenoir, Gus Horton, and June Horton, Trustees, April 30, 1919, Deed Book 28, Page 240.

¹⁸ *Watauga Democrat*, December 9, 1915: 2.

In 1935, John Grimes sold a differently sized parcel to the Watauga County Board of Education near this same location, perhaps as a combination of his own 1921 parcel and the existing school lot, in preparation for the county to build a consolidated school in nearly the same location. Press coverage from 1938 addressed the difference between the old and new school: “Then we have the colored school in Boone. Where these children had only a shack to go to three years ago, they now have a building to be proud of. It has all the modern conveniences found in any of the best planned structures.”¹⁹ Funded in part with Works Progress Administration (WPA) support, the school was completed in 1937.²⁰

In short, by 1935, the cluster of buildings along the upper part of North Depot Street, the east half of North Street, African (later Church) Street, and Tremont Drive functioned largely as the geographic heart of the Junaluska community. As Susan E. Keefe and Jodie D. Manross have noted, during the early twentieth century, members of the Junaluska community continued to see the Mennonite Brethren Church and the Boone Chapel as “twin centers of community religious and social life in Junaluska. Religious activities alternated between the two churches, and community members often participated in events sponsored by both churches.”²¹ By the 1940s, however, membership at the Boone Chapel was in rapid decline in large part due to the exodus of many church members (more than 30 Horton family members) following the Horton Incident in 1932. A small Missionary Baptist Church (Little Rock Zion Church) established in 1940 at the corner of Church and Tremont Streets also drew some members away. Further, the Hagler brothers, Rossalee and Allan, left to begin holding Pentecostal Holiness services in a tent in what is now Junaluska Park, before moving to other ministries out of town. The absence of Sunday School classes for the children in the now-smaller-membership Methodist Chapel led others to opt to attend the Mennonite Brethren Church.²³ By the end of the decade, services at the Boone Chapel declined in frequency to monthly sessions served by a circuit preacher.²⁴ As a result, black residents increasingly viewed the Boone Mennonite Church as the social and religious heart of the Junaluska community.

As with many communities in the rural south, racism and segregation were part of black life in Boone and directly impacted the members of the Junaluska community. While many local whites have consistently described race relations during the early

¹⁹ “Reports Progress of WPA in County,” *Watauga Democrat*, March 31, 1938: 2.

²⁰ “More Than Quarter Million Spent on WPA Program in Watauga,” *Watauga Democrat*, May 6, 1937: 1. The Watauga Consolidated School was formally dedicated on October 3, 1937, with Frazier Horton as its first principal. See “Dedication of School for Colored Sunday,” *Watauga Democrat*, September 30, 1927: 4.

²¹ Susan E. Keefe and Jodie D. Manross, “Race, Religion, and Community: The Demolition of a Black Church,” *Appalachian Journal*, 26:3 (Spring 1999), 254.

²² “To Build Church,” *Watauga Democrat*, April 24, 1941: 1; and Johnnie Jackson and Granville Jackson to Missionary Baptist Church of Boone (Colored), April 1, 1941, Deed Book 54, Page 196. Curiously, this land remains under the ownership of this church, which is presumed defunct. The church building no longer stands on the lot.

²³ “News of the Colored Community,” *Watauga Democrat*, November 25, 1943: 7. The location where services of the United Holiness Church were held has not been identified but is presumed to have been in the African Street vicinity. See also: Susan E. Keefe and The Junaluska Heritage Association (editors), Junaluska: Oral Histories of a Black Appalachian Community, Jefferson, NC: McFarland & Co., forthcoming.

²⁴ For more on the decline of the Boone Chapel, see Keefe and Manross, “Race,” 255.

and mid-twentieth century as better than in other locations in the South, and race conflict as nonexistent at Boone, news coverage from the 1920s and 1930s tells a different tale.²⁵ In 1923, for example, a local, white dentist, L. R. Bingham, shot Junaluska resident John Grimes in the knee while Grimes was tending to livestock as part of his job in the Councill barn. Bingham appears to have suffered no legal consequences for his actions.²⁶ Stories of cross burnings and parades, as well as Klan advertisements, appeared frequently in the *Watauga Democrat* during the 1920s, too, culminating in 1926 in the meeting hall of the old 1875 Watauga County Courthouse being renamed “Ku Klux Klan Hall.”²⁷ These tensions culminated in a horrific, September 1932 event known as “the Horton incident,” when local police conducted a brutal, warrantless, door-to-door manhunt through the Junaluska community, ultimately resulting in the deaths of two Junaluska residents—one of which has been identified by the Equal Justice Initiative as a racial terror lynching.²⁸ This persistent threat of racial violence further isolated the Junaluska community and caused many Junaluska residents to pursue survival strategies based on accommodation rather than confrontation.

Just as insidious for the Junaluska community was the looming specter of racial segregation and its often contradictory standards. De jure segregation was most evident in education, with black students required to attend a school that was inferior to white schools in construction, services, and educational materials until desegregation occurred in the 1960s. De jure segregation was occasionally evident in the architecture of Boone’s buildings, such as the Boone train depot, which was built with segregated waiting rooms to comply with state law.²⁹ Commercial interactions and their attendant de facto segregation were more flexible—a common trait of some rural, southern communities. According to interviews with

²⁵ In 1948, when local blacks were “register[ing] for participation in election for the first time in [a] generation,” R. C. Rivers, Jr., editor of the *Watauga Democrat*, noted, “It is likely that their voting will be accomplished without incident in this locality, where there has been no race problem.” Rivers added, however, that if there were problems, “those who promoted the registration will have rendered the race a distinct disservice.” See “King Street,” *Watauga Democrat*, October 28, 1948: 1. Writing in 1956, Rivers again insisted, “In Watauga...race tensions are negligible.” See “Pearsall Plan Pleases,” *Watauga Democrat*, September 13, 1956: 4. In numerous oral history interviews conducted for the Appalachian Theatre of the High Country between 2013 and 2018, older white residents of Boone continued to insist that “there were never any problems.”

²⁶ “Local Dentist Accused of Shooting Negro,” *Watauga Democrat*, June 21, 1923: 1.

²⁷ “Notice,” *Watauga Democrat*, April 8, 1926: 1. On one occasion, the Klan burned an enormous, 30-foot-tall cross on the Lovill ridge overlooking the west side of Boone. See “Ku Klux Klan Burns Fiery Cross,” *Watauga Democrat*, June 5, 1924: 1.

²⁸ The Horton Incident arose from a dispute between black members of the Horton family and white men in Deep Gap who owed them money. Sheriff’s deputies went into the Junaluska community to arrest two of the Hortons after the Hortons had attempted to collect what was owed, and matters devolved quickly from there. The posse killed Ralph Horton near Mabel during the manhunt. Norwood Horton, who was also shot, died from complications related to his injuries in November 1932. For the community’s account of events, see Susan E. Keefe and the Junaluska Heritage Association, *Junaluska: Oral Histories of a Black Appalachian Community* (Jefferson, NC: McFarland & Co., Forthcoming 2020). See also Rev. Ronda Horton interviews by Winston Kinsey in 1973, Tapes 82 A, B, C, Black Oral History Project, W.L. Eury Appalachian Collection, Appalachian State University,

Boone, NC.. For local press coverage, see “Deputy Albert Farthing Shot; Negro Killed and One Injured in Gunplay,” *Watauga Democrat*, September 22, 1932: 1; and “Blood Poison Is Fatal to Negro Assailant of Law,” *Watauga Democrat*, November 17, 1932: 1.

²⁹ “Local Affairs,” *Watauga Democrat*, May 22, 1919: 3. The Equal Justice Initiative, founded by Bryan Stevenson, attorney and author of *Just Mercy*, has been working to recognize and memorialize victims of lynching, as defined by that organization, for several years. They have founded both The Legacy Museum: From Enslavement to Mass Incarceration and The National Memorial for Peace and Justice in Montgomery, Alabama. Ralph Horton is listed for Watauga County, NC, at the memorial. For more information see: www.elj.org

numerous residents, the Pastime Theatre (opened on King Street in 1924) reportedly had partitioned seating for blacks in its balcony and essentially became the default “black theater” after the grander Appalachian Theatre opened in 1938.³⁰ The Appalachian, meanwhile, was a whites-only theater until 1948, when Robert Agle took over as the regional manager for the Statesville Theater Company, which managed both the Appalachian and the Pastime. From 1948 to 1960, balcony seating was available to blacks at the Appalachian.³¹ The Terminal Roller Rink, located above the bus depot, also dabbled with segregation, reserving Friday nights in 1949 “for colored only.”³² As Frazier Horton noted in 1942, waiting rooms in doctors’ offices typically were not segregated, nor were drinking fountains, although photographic evidence from Palmer Blair’s photos of the interior of the Watauga County Courthouse courtroom demonstrate that de facto segregation was clearly evident there, with black attendees all seated in the balcony of the courtroom during farm meetings.³³ White-owned restaurants in Boone, meanwhile, almost always barred table service to blacks during the first half of the twentieth century, instead requiring black patrons to come to the rear of the building for takeaway service.³⁴

Many Junaluska community members found this last practice particularly frustrating and nonsensical, since many of the wait staff in Boone’s restaurants were black, and thus worthy in the eyes of their employers of working there but not of being served.³⁵ Indeed, throughout the early twentieth century, black residents of Boone—nearly all of them from the Junaluska community—saw their employment opportunities increase in downtown Boone businesses, even if access to services for those black residents was not always on an equal footing. The widely circulated 1936 H. Lee Waters film of Boone, for example, shows two black men—Rob Williams and Frank Landers—working at downtown businesses. David “Strawberry” Horton, in a 2015 interview, recalled working for an Esso station at the age of 12, in 1937, and he also recalled a black projectionist at the Pastime Theatre during the 1940s.³⁶

The 1940 Census provides even greater clarity on employment opportunities for Boone’s black residents before World War II. Grouping residents of the lower part of the Junaluska hillside located within the town limits under the generic label of

³⁰ David “Strawberry” Horton, film interview with Philip Arnold and Roberta Jackson, September 26, 2015, Appalachian Theatre of the High Country Archives.

³¹ Bobby Agle, film interview with Philip Arnold and Eric Plaag, August 30, 2014, Appalachian Theatre of the High Country Archives. Agle reportedly eliminated all segregated seating in 1960, shortly after the Greensboro sit-ins.

³² Advertisement, *Watauga Democrat*, May 5, 1949: 4.

³³ Frazier Robert Horton, “Negro Life in Watauga County,” unpublished thesis typescript, Agricultural and Technical College of North Carolina, 1942, Appalachian Collection, Appalachian State University, 29-30. For images demonstrating segregated seating at the courthouse in 1954, see Pal-Bla-2-128 and Pal-Bla-2-126 in the Palmer Blair Collection, Digital Watauga Project, available online at DigitalWatauga.org.

³⁴ Horton, film interview, September 26, 2015.

³⁵ Horton, film interview, September 26, 2015.

³⁶ Horton, film interview, September 26, 2015.

“Negro settlement,” the census takers counted 142 black residents. Of these, 57 were employed. Eight were engaged in work as commercial cooks in cafes, restaurants, and hotels, with another three working as wait staff in restaurants. Another four were cooks for private, white households yet retained their own residences. One notable exception—one of only two black residents within town limits who were not grouped with those in the “Negro settlement”—was Willie Mae Clemmons, who worked as a live-in cook in the Linney household on King Street. Cleaning staff accounted for another large group of employees, including seven performing private housework (typically in white homes), two working as janitors, and two working as maids in hotels. Two others worked as bellboys at hotels. The WPA was also a continuing source of work for some black residents, with three men working on the WPA Cottage (the weaving room) and two others performing road work for the WPA. Other construction work (four), truck driving (three), auto repair and service stations (four), and delivery work (two) accounted for another thirteen individuals. Four others continued to be engaged in farm work, typically as day laborers or on rented land. But there were also signs that work opportunities were slowly beginning to change. One black resident operated his own barbershop, while another owned his own grocery store. Two men operated their own shoeshine stands. Three women took in laundry at their own homes. One other man found work as a hospital orderly, and yet another was a local preacher.³⁷

Other anecdotal evidence of black employment at white-owned Boone businesses following World War II has turned up in the recently discovered “Workers of Boone” photographs shot by Palmer Blair in 1951 and 1952. Two black workers have been identified—Neal Grimes, working at Swofford’s Tire Service (he was listed as a servant in a white home in the 1940 Census) and Lee Whittington, working behind the pharmacy counter at Boone Drug Store. Several other black employees photographed by Blair have yet to be identified, but their images suggest a continuing growth of opportunity in more lucrative and less service-oriented positions during the 1950s.³⁸

³⁷ The 1940 Census data for Boone Township individuals is split between those located within town limits in Boone Township and those located either north or south of US 421 outside of town limits but still within Boone Township. As a result, several families traditionally associated with the Junaluska community are not grouped in the “Negro settlement” part of the town limits. This includes several Whittington families, the Frazier Horton family, the Joe Odom family, the McQueen family, the John Grimes family, the Andrew Jackson family, the Charlie Ervin family, and the Mitchell family, all of which are known to have been located above the Boone Chapel along the Junaluska hillside. Most of these individuals who were working were engaged in farm labor, reflecting the continued agricultural use of the more thinly settled, upper portion of the Junaluska hillside. Some others found work in domestic or restaurant opportunities in town, like many of their black neighbors just down the hill. Frazier Horton was a noteworthy exception, having served as the teacher at the black school during this time. These known black residents of the upper part of the Junaluska hillside accounted for another 64 members of the community, making the combined total of black residents on the Junaluska hillside in 1940 an estimated 206 people. For individual detail, see Ancestry.com, “Boone Township, Watauga County, North Carolina, Enumeration District 95-8,” *1940 United States Federal Census* [database on-line], (Provo, UT, USA: Ancestry.com Operations, Inc., 2012).

³⁸ The “Workers of Boone” series from the Palmer Blair Collection is currently being digitized and is not yet online at the Digital Watauga Project.

In response to these limited employment options, the Junaluska community often compensated for de facto segregation in the best way they knew how—by creating their own, black-owned businesses. One such operation was the Chocolate Bar, a café and social club located in a concrete block building just north of the intersection of Queen Street and North Depot Street.³⁹ Keefe and Manross have also described “a small black business district” in the area surrounding African Street, “including two homefront grocery stores, a barber shop, a basement teenage hangout, a night club,” and the Chocolate Bar.⁴⁰

Junaluska community members also have a long history of military service, including World War I veterans Ronda Horton, Rockford Hatton, Sr., Edward Folk, Granville Jackson, Ebb McQueen, Harve Whittington, and Frank Grimes. During World War II, 23 men from the Junaluska community served in the US Armed Forces, while seven men saw service in Korea and another seventeen in Vietnam.⁴¹ As seen in several photographs contained in the Junaluska Heritage Association Collection in the Digital Watauga Project, military service often provided Junaluska’s men with a freedom of commerce, increased leadership opportunities, and complex, integrated social activities that typically were not available at home in the decades prior to racial integration in the United States. These paradoxes no doubt motivated those veterans to push for greater equality when they returned to Boone.

While integration did change both the de jure and de facto “rules” for black access to businesses and public spaces in Boone, the Junaluska community remains close-knit,

³⁹ Curiously, the land on which the Chocolate Bar sat appears to have been owned by Kenneth Linney, whom Junaluska community members remember as having been particularly gracious to members of the black community. It’s likely that Linney leased the building to the Chocolate Bar’s proprietors. See Horton, film interview, September 26, 2015. See also Kenneth B. Linney to Margaret Linney Coffey and Mrs. Kenneth B. Linney, January 8, 1949, Deed Book 65, Page 630. The originating deed for this parcel has not been found, but this appears to have been part of a large holding of Frank A. Linney dating back to the very early twentieth century. It was likely conveyed to Kenneth B. Linney via probate. The building still stands on a unified parcel belonging to the Reins-Sturdivant Funeral Home.

⁴⁰ Keefe and Manross, “Race,” 256. Independent references to the Chocolate Bar are scant. One example, however, is a March 8, 1951, news item in the *Watauga Democrat* noting that clothing donations to the Explorer Scouts would be sorted and packed at “the Chocolate Bar building on Depot Street across from the Mountain Burley Warehouse No. 1.” This location coincides with the building identified above as the Chocolate Bar. The same location was sometimes called the “Chocolate Bar Café.” See “Young Men’s Club Entertains Wives and Girl Friends,” *Watauga Democrat*, February 23, 1950: 7. Residents of the Junaluska community were the officers of the Young Men’s Club.

⁴¹ A list provided by Sandra Hagler includes the following veterans, in addition to those already listed for World War I: *World War II*: Winston Greer, James McQueen, Avery Goins, Dallas Grimes, Charles Paul Grimes, Lee Whittington, Coy Hagler, William Whittington, Linnie Whittington, George W. Horton, Jay William Grimes, Grady Jackson, George W. Grimes, Henry Horton, Green Horton, Henry Clay Folk, Roddy Turner, Howard Folk, Cecil Webb, Christmas Pettiford, James D. Wilson, Willie Ferguson, James Whittington; *Korea*: Jackie McQueen, Parvin Whittington, James West, Jr., Ralph Hagler, Bobby Whittington, Robert Mathes, Leroy Kirkpatrick, Jr.; *Vietnam*: Dana Folk, Rex McQueen, Lee Gary Whittington, Sam Kirkpatrick, Philip McQueen, Adam Jackson, Jimmy Jackson, James R. McQueen, Tommy Kirkpatrick, James A. Hagler, Anthony Hagler, Joseph Grimes, Harvey Coles, James A. Goins, Gary Kirkpatrick, Virgil Greer, Alex McQueen.

with many black residents continuing more than a century of practice at “accommodation rather than confrontation.” As noted by Keefe and Manross, this remained evident well into the late twentieth century in “cautious and reserved behavior by black Appalachians in town political affairs.” In recent decades, this pattern has begun to shift as several residents, including Virgil Greer, Roberta Jackson, Dana Folk, and Lynn Patterson, have taken on high-profile roles on Town of Boone committees and in other Boone community organizations over the last couple of decades.⁴² This approach to managing issues that affect the Junaluska community is perhaps most evident in the use of the Boone Mennonite Brethren Church as a locus for community meetings and discussions, with the church pastors, including the current pastor Reverend Mike Mathes, often playing the role of community leader, facilitator, and organizer for discussions among the community’s residents.

While the community’s insularity during the twentieth century probably helped to preserve Junaluska’s sense of community over time, increasing land development pressures have resulted in a new, physical threat to the Junaluska community. In recent years, some homes and vacant land in the traditional clusters of black Junaluska settlement have either been rented out to students from the nearby Appalachian State University or sold to new owners with no connections to the community. This pattern has been further amplified by the departure of many descendants of the older Junaluska community residents, who have often sought employment or other opportunities outside of Watauga County. These external pressures were perhaps most recently evident in 2016, when the Watauga Community Housing Trust and the Boone Town Council proposed an affordable housing project on long-vacant land within yards of the old Boone Chapel site. In response, Junaluska community members were quite vocal at a community meeting at the Mennonite Brethren Church regarding their misgivings about the project, as well as ongoing concerns reflecting a perception that local government has routinely and historically denied Junaluska the new infrastructure and other local services afforded to majority-white neighborhoods elsewhere in town.⁴³

The Junaluska community continues to play an important part in Watauga County’s broader history, with the cluster of homes, churches, and other resources centered around present-day Church Street serving as the geographic heart of that black community for more than 100 years. In light of ongoing pressures from population outflow, gentrification, new construction efforts, and the wider population’s generally poor understanding of the Junaluska community’s history as a whole, an historical marker devoted to the community’s history would seem to be a critical asset to aid its long-term preservation. While it is a small footnote in the rich history of the Junaluska community, this marker nevertheless is an acknowledgment of this thriving black community that has endured in Boone and Watauga County for well over a century.

⁴² Keefe and Manross, “Race,” 257.

⁴³ Anna Oakes, “Junaluska Housing Project Tabled,” *Watauga Democrat*, online, December 30, 2016.

F. Proposed Marker Text: The Junaluska Community

The Junaluska community is one of the oldest, intact communities of color in western North Carolina. Beginning with a small, mixed-race population of free and enslaved individuals who settled and farmed the hillside between Boone and Howard's Knob prior to the American Civil War, the Junaluska community began to coalesce by 1898, when local black residents built the Boone Methodist Episcopal Chapel (demolished 1996) about halfway up the hillside. In the 1910s, local blacks acquired numerous parcels near African Street, now Church Street, located approximately 1,000 feet north of this marker. By 1918, following construction of a black primary school, numerous black-owned residences, and the Boone Mennonite Brethren Church, African Street was the geographic heart of the Junaluska community, which Church Street remains today. Despite the injustices of segregation and racial inequality, the Junaluska community remains a cohesive and vibrant part of Boone's historical, economic, and social development.

36" X 24" Georgia, Sewah Studios

5/8" letters

(Limited to 27 lines, 38 sp/ltr per line, 1,026 total characters, 174 words)

Current count: 1,014 characters with spaces, 150 words)