



Historic Preservation Commission

Special Meeting

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

~ Agenda ~

Jane Shook
828-268-6960

Wednesday, September 20, 2023

3:30 PM Planning and Inspections Conference Room

- I. Call to Order
- II. Adoption of Agenda
- III. Public Comment
- IV. Appendix D Revision Discussion

Memo - Meeting Minutes Summary, Previously Shared Communication with SHPO, and Previously Shared Historic District Standards

Draft Appendix D Revisions

- V. Other Discussion
- VI. Adjournment



Town of Boone

Planning and Inspections Department

Memorandum

To: Historic Preservation Commission

From: Jessica Mitchell

Date: 9/19/2023

Subject: Meeting Minute Excerpts Related to Appendix D Discussions, and Previously Shared Attachments

Meeting Minute Excerpts

Below is a summary of the discussions related to Appendix D from 2022 and 2023. The draft version of Appendix D presented in this packet is representative of these discussions and topics, as well as a compilation of the research Staff has conducted comparing other jurisdictions' historic district standards.

August 2, 2022 – New Construction Standards in Section 14: HPC discussed that the language should be clear that it refers to historically appropriate features on nearby or neighboring buildings. The HPC expressed that inappropriate treatments or inappropriate historic treatments on neighboring buildings should not be a justification for improper treatment on new construction. **Paint Colors in Section 9** were also discussed in which the language “complementary to neighboring buildings” references colors congruous with the historic district. Regarding a color chart or palette, the UDO references a color palette, and any proposed colors are compared to the chart, and the LRV value must be below 60.

December 6, 2022 – Staff Updates Provided on Appendix D: Staff informed the HPC of minor revisions to Appendix D, including those from the Certified Local Government application review letter. HPC discussed that the language referenced in one of the comments was from a previous State Historic Preservation Office (SHPO) page. HPC suggested the comment using the terms “Statement of Conformity” or “Certificate of Appropriateness” to reference them both as “Certificates of Appropriateness” with “minor work” or “major work” in parenthesis.

February 7, 2023 – Staff Updates Provided on Appendix D: Staff discussed research strategies, and the HPC suggested looking at historic districts that are similar in size and architectural makeup, such as Hendersonville, North Carolina.

March 7, 2023 – Staff Update Provided on Appendix D: Staff explained the workflow process of updating Appendix D, including proposed changes based on what they have learned since the beginning of the COA process and incorporating flow charts to make the process more descriptive.

April 4, 2023 – Staff Update Provided on Appendix D: Staff clarified using the term “standards” versus “guidelines” within Appendix D. Staff updated the HPC that due to the Town’s CLG status when there is a text amendment on the standards, it has to be reviewed by SHPO that takes approximately 30 days to review.

June 6, 2023 – Substitute Material in the Historic District/Appendix D Discussion: The HPC discussed communication from SHPO regarding substitute material, specifically on a thin-set brick veneer cavity wall system. The SHPO suggested using the NC Pres ListServ as a resource that includes other commissions with similar experiences. The HPC wanted to discuss the appropriate and inappropriate materials in the district for the period of significance, considering the technological changes. The HPC discussed from the email communication with SHPO that the National Park Service (NPS) previously approved the use of substitute materials; however, they no longer specifically approve a particular material or product. Staff discussed ensuring clarity to applicants on which of the three elevations (primary, secondary, or tertiary) the proposed project involved. Staff also discussed the applicability of the addition standards in Section 13 versus the new construction standards in Section 14 of Appendix D for commercial properties; it was also discussed that within a revision, the language within Appendix D needed to be clear regarding adjacent public streets. The HPC discussed that the text regarding additions was written regarding things connected to existing buildings. Staff mentioned that future discussions should incorporate “temporary structure” versus “permanent structure.” Staff also discussed that “accessory structures” within the UDO are treated differently than “principal structures,” and with regards to Appendix D, there are standards related to “accessory structures.”

During the discussion of the **R.L. Clay (Rivers) House local landmark designation**, the HPC and Staff discussed incorporating standards for the property within the UDO.

July 10, 2023 – Substitute Material in the Historic District/Appendix D Discussion: Staff discussed specific substitute materials such as brick, composite, and stucco versus Exterior Insulation Finishing System (EIFS) and asked the HPC what feedback they had regarding new materials in construction. Staff referenced the Charlotte Historic District standards that were shared with the HPC. This discussion would be further discussed at a special meeting.

Staff Research – Historic District Standards from other Jurisdictions

Staff includes links to historic district standards used as comparisons throughout this process as a reference for Commission members. These are in alphabetical order, not ranked in any order of importance.

- Cary, NC, Cary Historic Design Guidelines,
carync.gov/home/showpublisheddocument/20838/636695327400530000
- Chapel Hill, NC, Chapel Hill Historic District Design Principles & Standards
https://townhall.townofchapelhill.org/large_docs/historic_district/CH%20HD%20Design%20Principles%20and%20Standards.pdf
- Davidson, NC, Davidson Historic District Guidelines,
https://www.townofdavidson.org/DocumentCenter/View/9751/Davidson-Historic-District-Design-Guidelines_20150409
- Greensboro, NC, City of Greensboro Historic District Program Manual and Design Standards, <https://www.greensboro-nc.gov/home/showpublisheddocument/5380/637684265813400000>
- Hendersonville, NC, Hendersonville Historic Preservation Commission, Main Street Design Standards, <https://www.hendersonvillehpc.org/coa-process/main-street-guidelines>
- Hillsborough, NC, Hillsborough Historic District Design Standards,
<https://assets.hillsboroughnc.gov/media/documents/public/historic-district-design-standards.pdf>
- Raleigh, NC, Raleigh Historic Development Commission Design Guidelines for Raleigh Historic Districts and Landmarks,
<https://cityofraleigh0drupal.blob.core.usgovcloudapi.net/drupal-prod/COR10/RHDCGuidelines.pdf>
- Wilmington, NC, Wilmington Design Standards for Historic District and Landmarks,
<https://www.wilmingtonnc.gov/home/showdocument?id=15633&t=638011040226276622>
- Winston-Salem/Forsyth County, NC, Design Review Standards,
<https://www.cityofws.org/1308/Local-Historic-Districts>

Previously Shared Attachments

Staff would also like to add the email communication originally shared for the June Advisory meeting, the communication from the State Historic Preservation Office (SHPO), and the excerpt of standards from the Charlotte, NC, Historic District Standards (<https://www.charlottenc.gov/Growth-and-Development/Planning-and-Development/Historic-District>) regarding substitute materials. These are included after the meeting minute excerpts.



Town of Boone Planning and Inspections Department

Memorandum

To: Historic Preservation Commission

From: Jessica Mitchell

Date: 5/30/2023

Subject: Thin-Set Brick Material Use in the Historic District, State Historic Preservation Office Email Response – Further Discussion of Substitute Materials in the Historic District

This memo includes email correspondence regarding the use of thin-set brick material in the historic district, specifically using thin-set brick with pre-cast concrete panels.

Jennifer Cathey, SHPO Restoration Specialist, was contacted after the conclusion of a case regarding this specific material asking for advice.

This email correspondence can also be used to discuss further the use of substitute materials in the historic district and any possible changes to Appendix D.

Staff would like to remind the HPC that Town Council must also be made aware of possible text changes to Appendix D regarding this topic.

PREVIOUSLY SHARED

Jessica Mitchell - EXTERNAL EMAIL - Re: Thin-Set Brick Wall System with Pre-Cast Concrete Panels, aka "Sticky Brick"

From: "Cathey, Jennifer" <jennifer.cathey@ncdcr.gov>
To: Eric Plaag <ericplaag@gmail.com>
Date: 5/15/2023 6:36 PM
Subject: EXTERNAL EMAIL - Re: Thin-Set Brick Wall System with Pre-Cast Concrete Panels, aka "Sticky Brick"
Cc: "Allison Meade, Meade Law PLLC" <ameade@meade-law.com>, Jessica Mitchell...

Hi Eric: Sorry to take a bit to respond. I participated in a UNCG preservation field school day last week, and also had some elder care responsibilities that took me away from the office.

Evaluation of non-traditional, substitute construction materials is a tricky issue. NPS, in their published guidance for SOI Standards and for the historic rehab tax credit program, is usually pretty careful to *not* ID or approve specific substitute materials, such as thinset brick veneer. That's deliberate, as specific products and product lines come and go, and quality varies. Rather, in all their guidance for substitute materials on historic buildings or in historic settings, NPS will cite the relevant SOI Standards and encourage an evaluation approach that promotes durable construction, and look and feel that is visually compatible and behaves well with surrounding traditional materials. So while we probably can't get a seal of approval for a specific material and product from NPS, we can cast a net to learn about instances where a product or material was evaluated as being SOI compliant, or compliant with an HPC's design standards, in order to learn from similar scenarios.

You have already ID'd instances in which commissions have prohibited brick veneer materials within their design standards documents—you might reach out to them to learn about their experience with the material, and allow them to articulate how the material is or is not considered compatible/compliant. I think your fellow commissions are more likely to have had the issue come up, as they are probably more frequently dealing with new construction in historic districts than my HPO and NPS counterparts doing Section 106 and Historic Rehab Tax credit review. (So much of the NPS guidance is more about use of substitute materials on *existing* historic buildings, rather than in new construction/infill.) I recommend that you or a Boone staffer make query to the NCPres Listserve. Some communities that participate in that Listserve have commissions that have been operating for a couple decades, and staff that are really seasoned, tried by fire (so to speak). Kristy Brantley can tell you how to get connected to that Listserve, if needed. Be specific in any query—building type and location, nature of the historic district setting, proposed use of veneer (full building, foundation level, etc.) Likewise, National Alliance of Preservation Commissions publications and conference sessions will sometimes tackle the substitute material issue -- their website, newsletters, and conferences are very good and specific to HPC work. And it would be a great topic of discussion at future state or regional commission trainings.

I will pose the question to my restoration branch colleagues, and will share if they have experience with the material.

I've encountered the issue of evaluating thin-set brick veneer just once in my HPO tenure. SOI Standards were applicable because some federal funding was being put towards proposed movie theater construction inside a National Register Historic District. (No HPC design standards were at play.) The site sat between a traditional DT commercial corridor and a textile mill complex characterized by large

manufacturing and warehouse-type buildings. So, the bulk of a modern movie theater sitting behind a traditional DT corridor could be considered compatible with the mill buildings and warehouses. A combination of thin-set brick veneer and synthetic stucco was proposed. I asked for product samples in order to evaluate if color, texture, nature of mortar lines, etc. was convincing and comparable to existing masonry in the area. I also advocated for detailed plans indicating the extent and the detailing of all stucco and veneer, in order to evaluate if all the claddings would have the look and feel of traditional building materials, and thus be congruent with the downtown. And with that, the development foundered, without full and intensive review of the plans. Other infill plans I've reviewed have been traditional brick masonry.

This issue really touches upon the broader issue of newer, non-traditional construction methods and materials inside historic districts. Can new construction be "of its time" (aka non-traditional materials or structural systems) and otherwise still be compatible (size, massing, scale, setback, roofline) with the historic district? I think that with time and experience with COA review, your commission might gel as one that is tolerant of newer construction methods and materials as being "of their time," or may instead develop a harder line requiring more traditional claddings as compatible and congruent with their surroundings.

Hope this helps—J.

Jennifer Cathey

Restoration Specialist

North Carolina State Historic Preservation Office

Office: [828.250.3113](tel:828.250.3113)

jennifer.cathey@ncdcr.gov

NCDNCR Western Office, 176 Riceville Road, Asheville, NC 28805

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From: Eric Plaag <ericplaag@gmail.com>

Sent: Tuesday, May 9, 2023 6:38 PM

To: Cathey, Jennifer <jennifer.cathey@ncdcr.gov>

Cc: Allison Meade, Meade Law PLLC <ameade@meade-law.com>; Jessica Mitchell <Jessica.Mitchell@townofboone.net>; Christy Turner <Christy.Turner@townofboone.net>; Jane Shook <jane.shook@townofboone.net>

Subject: [External] Thin-Set Brick Wall System with Pre-Cast Concrete Panels, aka "Sticky Brick"

CAUTION: External email. Do not click links or open attachments unless verified. Report suspicious emails with the Report Message button located on your Outlook menu bar on the Home tab.

Hi Jennifer,

The Boone HPC heard and decided a quasi-judicial case today involving a request to substitute a thin-set brick wall system using pre-cast concrete panels in place of a true brick veneer cavity wall system that had previously been approved for the project, which is new construction in the Downtown Boone HD. In deciding the case, the HPC voted 3-2 for a finding of fact that "sticky

brick" in the proposed project IS "a contemporary substitute material used in place of traditional materials" (the use of which our standard 14.2 says is "NOT appropriate" in new construction), but on the actual motion to approve the use of "sticky brick," the HPC voted 4-1 in favor.

Prior to the case, I tried to find information about whether NPS has taken a position on thin-set brick wall systems mounted on pre-cast concrete panels as a substitute material for more traditional true brick veneer cavity wall systems in new construction in HDs, but the interwebs did not yield anything. I do see that Charlottesville, VA, and Georgetown, TX, have both explicitly prohibited "sticky brick" in new construction in their HDs.

Can you offer any insights on NPS's position on this? I am prepared to suggest a revision to standard 14.2 that directly addresses this material depending on what guidance there might be at this point from NPS/SHPO.

Thanks,

Eric

Eric Plaag, PhD

Pronouns: He/Him/His

703 Junaluska Rd.

Boone, NC 28607

[\(828\) 773-6525](tel:(828)773-6525)

ericplaag@gmail.com

[https://link.edgepilot.com/s/79946f5f/I4JSgvu_okS1AQ4ITVgQjw?](https://link.edgepilot.com/s/79946f5f/I4JSgvu_okS1AQ4ITVgQjw?u=http://www.carolinahistorical.com/)

[u=http://www.carolinahistorical.com/](http://www.carolinahistorical.com/)

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**North Carolina Department of Natural and Cultural Resources
State Historic Preservation Office**

Ramona M. Bartos, Administrator

Governor Roy Cooper
Secretary D. Reid Wilson

Office of Archives and History
Deputy Secretary Darin J. Waters, Ph.D.

October 17, 2022

Jessica Mitchell
Long-Range/Special Projects Planner
680 West King St.
Suite C
Boone, NC 28607

Via Email: Jessica.Mitchell@townofboone.net

RE: Certified Local Government Status for the Town of Boone

Dear Ms. Mitchell:

Thank you very much for the submission of a Certified Local Government (CLG) application for the Town of Boone. We commend the Town's efforts to seek this status and are encouraged by the items that you submitted to us for review.

As part of the criteria to be a CLG, the National Park Service requires the CLG maintain a system for the survey and inventory of historic properties that can be readily integrated into our State Historic Preservation Office's inventory system. Thank you for your October 11, 2022, email outlining how the commission plans to complete the Town of Boone's survey project. We are looking forward to receiving the information and adding it to our database. We appreciate the conscientious work the Boone Historic Preservation Commission has put into this endeavor.

In reviewing your CLG application, we noticed some potentially confusing language in the Design Standards and would like to share the following comments and encourage you to introduce clarifications along these lines:

1. On page 11, in footnote #2, it states, "...publicly owned landmarks (except North Carolina state property) are also subject to interior review." It is also referenced on page 26, under the "**Design Review Process.**" Please note that this is limited to specific interior features. Per NC GS §160D-947(b), "*The landmark designation shall specify the interior features to be reviewed and the specific nature of the commission's jurisdiction over the interior.*"
2. On page 12, under The Certified Local Government program, the fourth bullet point states, "...historic landmarks must be nominated to the National Register of Historic Places [NRHP]." CLGs are not required to nominate locally designated landmarks to the NRHP;

conversely, local designation does not in and of itself need to be tied to National Register eligibility, much less listing.

3. It appears that the Town of Boone requires a Statement of Conformity for minor works instead of a Certificate of Appropriateness (page 26 and page 28). Please verify with the Town attorney that a Statement of Conformity is legally acceptable under governing state law. NC GS §160D-947(c) refers to applications to perform minor works as applications for certificates of appropriateness.

Overall, we found the Town of Boone's CLG application thorough and well-done. It illustrates the Town meets the standards for the North Carolina Certified Local Government program and we plan to forward your application to the National Park Service for federal review.

Please find attached copy of the Local Government Certification Agreement between the North Carolina Department of Cultural Resources and the Town of Boone. Please have Mayor Tim Futrelle sign this agreement and return to me. Upon receipt, our State Historic Preservation Officer Dr. Darin Waters will sign the agreement. We will forward the signed Certification Agreement, along with the CLG application to the National Park Service in Washington, DC for their review.

Please feel free to contact me with any questions or concerns.

Sincerely,



Kristi Brantley
Certified Local Government Coordinator

CC: Ramona M. Bartos
Michele McCabe

PREVIOUSLY SHARED



CHARLOTTE

HISTORIC DISTRICT DESIGN STANDARDS



Communication: Memo - Meeting Minutes Summary, Previously Shared Communication with SHPO, and

MATERIALS

There is a rich variety of materials used to construct the historic buildings in the historic districts including wood for trim, windows, doors, siding and wall shingles, brick for foundations and walls, stone for foundations and porch piers, and stucco for walls. The variety of these materials helps give the districts rich character. See the Building Materials Chapter for more information on materials found in Charlotte's Local Historic Districts.

In recent years, the building industry has developed various substitute materials that have a similar appearance to several of these traditional, historic materials. For various reasons including cost, maintenance, and quality of available original materials, substitute materials are being used as alternatives to traditional materials in historic districts, particularly for compatible new construction.

STANDARDS

For Materials:

1. Use compatible traditional materials such as unpainted brick, stucco, stone, and wood for the same features as found in the context of the new development such as siding, windows, doors, trim, and foundations. Avoid split-faced block and any material, color, size, scale, or texture that is in stark contrast to the historic context.
2. While wood is the most appropriate material for new houses, non-grained cementitious siding may be permitted for new construction. Smooth cementitious siding that matches the traditional dimension (thickness, reveal, etc.) of wood siding is permitted for new accessory buildings and additions to historic structures.
3. With the exception of mid-century structures that may have been constructed with aluminum frame windows, vinyl, PVC, and aluminum frame windows and doors, unpainted aluminum panels or display framing, reflective or tinted glass display windows, particle board/engineered wood, T1-11, vinyl or aluminum siding, EFIS (artificial stucco), plastic shutters, inoperable shutters, or shutters on windows where they never previously existed, are not allowed on either existing buildings or new construction in the historic districts.
4. While wood is the first choice for elements such as trim, porch elements, and other decorative features, substitute materials may be considered for trim details on new construction.
5. Metal is used in mid-century style houses for decorative features such as porch columns and railings.
6. New brick should be a traditional brick/mortar color and should not be painted.



Materials for new construction can be derived from the existing historic buildings within the proximity of the new building. These examples range from brick and stucco, to wood siding, wood shingles, brick, and stone.

MATERIALS

There is a rich variety of materials used to construct the historic buildings in the historic districts including wood for trim, siding, and wall shingles, brick for foundations and walls, stone for foundations and porch piers, and stucco for walls. The variety of these materials helps to give the districts rich character. See Chapter 5 Building Materials for more information on materials found in Charlotte's Local Historic Districts.

In recent years, the building industry has developed various substitute materials that have a similar appearance to several of these traditional, historic materials. For various reasons including cost, maintenance, and quality of available original materials, substitute materials are being used as alternatives to traditional materials in historic districts, particularly for compatible new construction.



Painted or unpainted brick is the most common material used in existing historic commercial buildings.

STANDARDS

For Materials:

1. Use compatible traditional materials such as brick, stucco, stone, and wood. Avoid split-faced block, and any material, color, size, scale or texture that is in stark contrast to the historic context.
2. If a wood appearance is appropriate within the design of a new non-residential building, non-grained cementitious siding that matches the traditional dimension of wood siding may be permitted. Also, smooth cementitious or composite siding that matches the traditional dimension of wood siding is permitted for new accessory buildings. Additions to historic structures using non-traditional materials will be evaluated on a case-by-case basis.
3. Vinyl and PVC windows and doors, unpainted aluminum panels or display framing, reflective or tinted glass display windows, particle board/engineered wood, T1-11, vinyl or aluminum siding, EFIS (artificial stucco), plastic shutters, inoperable shutters, or shutters on windows where they never previously existed are not allowed on either existing buildings or new construction in the historic districts.
4. While wood and metal are the first choice for elements such as trim, storefront elements, and other decorative features, substitute materials may be considered for trim details on new construction.



Brick (above) and terra cotta (below) are the primary wall materials on these historic commercial buildings. Wood is generally found as trim.

Appendix D

Design Standards for Historic Districts and Landmarks

Overview • Downtown Boone Local Historic District •

Staff will refine subtitles in a future revision.

DRAFT

Appendix D Town of Boone Details and Specifications Manual Table of Contents

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	<i>D2.03.04</i>	Watauga County Jail
	<i>D2.03.05</i>	R.L. Clay (Rivers) House
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	<i>D2.06</i>	Error! Bookmark not defined.
	<i>D2.07</i>	<i>New Construction</i>

Staff will refine Table of Contents in a future revision.

D1 Introduction

D1.01 Historic Preservation Commission Creation

D1.01.01 Boone Town Council established the Historic Preservation Commission (hereafter referred to as HPC or Commission) on March 15, 2007, pursuant to North Carolina General Statute authority. The HPC is responsible for the inventory of historical, architectural, and culturally significant properties within the Town of Boone corporate limits. The HPC also makes recommendations to Council to promote, enhance, and preserve the character of the Town including but not limited to historic landmarks and districts. The HPC operates pursuant to UDO Article 2 Administrative Mechanisms and the standards located herein Appendix D.

D1.02 Certified Local Government

D1.02.01 In 2022, the Town of Boone became a Certified Local Government (CLG). In addition, to their design review responsibilities, the HPC will also be responsible for reviewing nominations to the National Register of Historic Places.

Additionally, through this certification, the Town is now eligible to compete for a portion of the federal Historic Preservation Fund allocated to North Carolina to be used as a matching grant for eligible survey, planning, pre-development, or development activities.

D1.03 Purpose

D1.03.01 The HPC is responsible for the review of all proposed changes to the exterior of structures, demolition of structures, moving of structures, new construction, and signage in the district as

D1.04 Designation of Historic Districts and Historic Landmarks

D1.03.01 **Historic Districts:** Council, upon recommendation by the HPC or on its own initiative Council may designate Historic Districts as overlay districts in the Town's planning jurisdiction following the procedures outlined in UDO Article 9 Amendments. However, no historic district shall be designated or modified until:

- A.** 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
- B.** The North Carolina Department of Cultural Resources, acting through the State Historic Preservation Officer or their 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 Town within thirty calendar days after a written request for such analysis has been received by the Department of Cultural Resources shall relieve the Town of any responsibility for awaiting such analysis, and the Council may at any time thereafter take

any necessary action to amend the zoning map in accordance with UDO Article 9 to designate or modify an historic district.

D1.03.02 Historic Landmarks: The Council may adopt, amend or repeal Ordinances 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 Historic 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.

1. Each property designated as a landmark shall be identified in the Ordinance, along with 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 Council 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 Article be observed prior to its demolition. For each designated landmark, the Council may also provide for a suitable sign on the property indicating that the property has been so designated, and if the owner consents, the sign shall be placed upon the property. Otherwise, the sign shall be placed on a nearby public right-of-way.

D1.03.03

D1.05 Purpose

D1.03.01 The HPC reviews all proposed changes to the exterior of structures, demolition

D1.06 Except as provided in 8.03.05, the Historic Preservation 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.

D1.07 Notwithstanding Subsection 8.03.01, jurisdiction of the Historic Preservation 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 Watauga County Register of Deeds 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 Historic Preservation Commission's jurisdiction over the interior.

D1.08

D1.09

D1.01.02 Designation of landmarks.

A. The Council may adopt, amend or repeal Ordinances 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 Historic 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.

B. Each property designated as a landmark shall be identified in the Ordinance, along with 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 Council 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 Article be observed prior to its demolition. For each designated landmark, the Council may also provide for a suitable sign on the property indicating that the property has been so designated, and if the owner consents, the sign shall be placed upon the property. Otherwise, the sign shall be placed on a nearby public right-of-way.

D1.10 Application Required

D1.11 D1.02.01 From and after the designation of a landmark or a historic district, no exterior portion or feature 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 Statement of Conformity (SOC) for minor work or a Certificate of Appropriateness (COA) for major work has been approved as detailed herein.

Staff intends to review UDO Articles 2, 4, 6, and 8 as they pertain to Appendix D. Additionally, there is currently overlapping text between these Articles and Appendix D that can be reduced with references within Appendix D to such UDO Articles. There is additional work Staff wants to complete in terms of reviewing these articles and proposing a “Purpose” section and other introductory elements to identify elements of Appendix D.

Generally, Staff would propose that in this initial section, the introductory portions of Appendix D are merged with UDO Articles, as applicable, or when necessary, Appendix D references back to UDO Articles.

In the following pages, Staff is providing a proposed reformatted Appendix D - this draft version includes:

- Purpose – this will be merged with the ongoing work in the above Introduction section.
- Downtown District Summary – current text from Appendix D, reformatted
- Landmarks within the District – including landmark properties within Appendix D as the standards are for the historic district and landmark properties. Any work on landmark properties will be subject to Appendix D standards. If a specific landmark property should have different standards or portions of Appendix D are not applicable, those items can be referenced within each landmark properties section.
- General Standards portion merges the current Residential and Commercial Standards. Staff compared the two current sections topic by topic to compare.
- Residential standards include current Appendix D standards that were not an existing topic within the Commercial standards section.
- Commercial standards include current Appendix D standards that were not an existing topic within the Residential standards section.
- New Construction is the merger of new construction and addition standards from the Commercial and Residential standards section.

Please note that this is a working draft that includes areas Staff would like to review and revise in future iterations after an overall discussion with HPC.

D2 Downtown Boone Local Historic Districts and Landmarks Standards

Staff Note: Text is in various colors to distinguish which text is **new** or **existing** text. This document is not edited in Track Changes, as usually done. Please note the following:

- light blue is new material Staff has added.
- black is copied from Appendix D (no changes, as text current is).
- highlighted in orange is text for Staff to address at a later time (such as inserting images).
- with ~~striketrough~~ is to be deleted.
- *There is an additional Staff Note in the General Standards section to describe another text color use.*

D2.01 Purpose

D2.01.01 Applicability of the Standards: The Downtown Boone Local Historic Districts and Landmarks Standards (hereafter, the “Standards”) have been prepared to assist property owners, developers, architects, and designers conducting building projects within locally designated historic districts, specifically the Downtown Boone Local Historic District (hereafter, the “District”). The Standards outline guidance for the rehabilitation of historic buildings and the construction of compatible new designs to maintain the historic character of the community.

- A. The Standards identify specific requirements for the rehabilitation of historic buildings and the construction of compatible new designs to maintain the historic character of the community. The Standards for the District are to provide the Commission members with written expertise to assist in making logical decisions for projects within the District.
- B. The Standards are written to delineate the charge of the Commission when ruling on a project in its Quasi-Judicial role, as the Commission determines if work is congruous or incongruous to the District. The intention of this document is to preserve the character of the Downtown Boone Local Historic District.

Work on designated local landmarks located within the District not only must comply with the Standards (included here) but also must comply with the individual standards established for the landmark in order to ensure that any changes will serve to enhance the historic qualities of the Town. Questions about landmark properties 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.

- C. Pursuant to NC General Statute 160D-947(d), the Historic Preservation Commission reserves the right to consult with the National Park Service and the NC State Historic Preservation Office as needed on items that are not directly addressed through the standards set forth herein.
- D. The Standards 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

This “Purpose” section would be merged with the first “Introduction” section and there are areas Staff plans to address and condense.

Standards for the Rehabilitation of Historic Properties Landmarks (see separate section below).

D2.01.02 The Secretary of the Interior's Standards for Rehabilitation:

- A. The basis of the Standards may be found in the Secretary of the Interior's Standards for the Rehabilitation of Historic Properties landmarks (see separate section below). The Secretary of the Interior's Standards for Rehabilitation are used secondary to the written Standards for the District. Basic key ideas in utilizing these Standards are to:
 1. Retain the historic use of the property or find a new use that will allow as many historic features as possible to be retained .
 2. Preserve the historic character of the property by being sensitive to its appearance and designated use over time .
 3. Stabilize, consolidate, and conserve existing historic materials whenever possible, rather than adding modern or reproduction materials .
 4. 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 .
 5. Repair and retain significant features instead of removal and replacement .
- B. The US Department of the Interior developed national standards for the preservation of historic buildings in 1976. These standards, fully known as "The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings," and are 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 ten standards were also used](#) in developing the Standards for the historic district contained within this document, [and used when the Commission considers proposed changes to historic properties and properties within identified historic districts](#). These standards were adopted by the Commission and are used as a framework for the appropriateness of the Standards. The current edition of the Secretary's Standards (2017) reads as follows:
 1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
 2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

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

D2.01.02 Design Review Process: Work within any locally designated historic districts or landmark properties is subject to these Standards. Work classified as major work is subject to a Certificate of Appropriateness (COA) that is granted upon a hearing by the Town of Boone Historic Preservation Commission (HPC) in its quasi-judicial manner. The HPC is responsible for the design review of all proposed changes within the District, including but not limited to, the exterior, demolition, or moving of structures, new construction, and signage in the district. The design review process is designed to ensure proposed work is compatible and congruous with the nature of the property and the character of the surrounding properties in the historic district.

A. [Insert flowchart]

B. **Role of Planning Staff for the HPC:** The HPC is assisted by Town of Boone Planning and Inspections Staff, who prepare HPC agendas and minutes and perform other

administrative and design review duties as required. For the HPC's quasi-judicial role, Planning Staff operate as a project manager liaison for the applicant and monitor administrative functions of the quasi-judicial meeting.

- C. Applicant must follow all procedures of obtaining either a Statement of Conformity for minor work or a Certificate of Appropriateness for major work as explained herein Subsection D1.XX
- D. Expectations of the applicant for a complete application, project information, and the Commission quasi-judicial hearing can be found in the Standards herein Subsection D1.XX, UDO Article 6, and the Commission's Rules of Procedures.

Staff Note: Application material, Table of Minor and Major Works, COA Process, and other current introductory topics would be included in the first "Introduction" section, as necessary. Some introductory topics might be references to other UDO Articles, such as the definition of the historic district or an overlay district.

D2.02 Downtown District Summary

- D2.02.01 Preservation and Boone's Architecture and the Importance of Continued Preservation: 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. 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

Staff will format appropriately to account for the current footnote references.

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).

- D2.02.02 Historical Influences on Boone's **Architecture**²: 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.

[INSERT IMAGE] 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.

- A. 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.⁶⁵ 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.

[INSERT IMAGE] 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.⁷⁶ 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.⁸⁷

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

Completed in December 1921, the new building on King Street, located just east of the Critcher Hotel, was home to the Boone Drug Company 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 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-feet-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. 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.

[INSERT IMAGE] 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.

[INSERT IMAGE] 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.

[INSERT IMAGE] 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 Council, Jr., in 1850—that was demolished for the new A&P Grocery Store (1960) at the southeast corner of Burrell and King Streets.

[INSERT IMAGE] 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.

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.

- B. 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.

D2.03 Landmarks within the District

D2.03.01 Purpose: Landmark properties are subject to principles and standards specific to the property in regards to altering, restoring, moving, or demolishing properties as stated in NC General Statute Subsection 160D-946 (1). Landmark properties are subject to site specific standards based on the architectural and/or historical significance of the property, whether they are locally designated or National Register of Historic Places landmarks. Landmark properties are subject to the regulations within this Appendix herein and standards as referenced within this Section for those landmark properties within the Downtown Boone Local Historic District and other applicable procedures as referenced in D01.XX.

- A. Organization of Standards: Landmark properties are referenced in this Section, and will be assigned a color block for use throughout this Appendix herein. Within this Section, the historic significance of each property is included as provided in the Comprehensive Architectural Survey for the Downtown Boone Local Historic District and the property's landmark designation report.

D2.03.02 Downtown Boone Post Office

- A. Landmark designation: This property has been designated as a local historic landmark on January 21, 2016 and is included on the National Register of Historic Places.
- B. Landmark Designation Report Summary Statement of Significance: The United States Post Office on 680 West King Street in Boone, North Carolina is an excellent example of Colonial Revival public architecture during the New Deal era of construction, 1933---1939. It is one of a handful of surviving Colonial Revival---style public buildings in Boone and easily retains the highest degree of integrity among those few. The lot is also connected to Jordan Council, who was the original postmaster for the community in the early nineteenth century. The mural in the lobby of the post office is also a significant feature that makes this a unique example of the way various federal departments can have a different impact on the same building. The building retains a very high degree of integrity, preserving many of the interior and exterior features of its original construction, and is one of the few New Deal---era post offices still in service as a post office. The property was previously listed in the National Register of Historic

Places in 1995.¹ The Project Manual for the Alterations, Renovations & Rehabilitations For The Historic Boone Post Office – Downtown Branch & Town Offices For The Town of Boone shows that during the extensive 2012 renovations of the building, the property nevertheless retained significant integrity relative to design, workmanship, and materials.² Furthermore, given its continued use as a post office, the virtually unchanged nature of its role in the midst of a bustling downtown district, and the retention of its key exterior and interior features, the building also retains outstanding integrity with regard to setting, feeling, and association.

- C. Comprehensive Architectural Survey of Downtown Boone, North Carolina Entry: WT0049 Boone Post Office (1939), 680 West King Street, Built between 1938 and 1939, the United States Post Office in Boone, NC, is an outstanding example of the one-story with basement, Colonial Revival-style, New Deal-era post office facilities constructed by the federal government in hundreds of small and medium-sized towns between 1933 and 1940. Completed in late July 1939 (Watauga Democrat, July 20, 1939), the building was designed by Louis A. Simon (1867-1958), the Supervising Architect of the US Treasury, and was funded through the Works Progress Administration. After purchasing the land from Emma Council (a descendant of noted Boone pioneer Jordan Council, Sr.) and reducing the elevation of the hill on which the property sat by removing several thousand cubic yards of dirt (Watauga Democrat, March 10, 1938), the federal government employed local stonemasons Leslie (1900-1957), Clarence (1903-1981), and Earl Lyons (1912-1984) to complete the exterior stonework (Watauga Democrat, March 9, 1939, and July 20, 1939). Dedication of the building occurred on April 10, 1940 (Watauga Democrat, April 11, 1940). The building was listed in the National Register of Historic Places in 1996 and remains an operational post office, although the Town of Boone—which bought the property in 2008 (Book of Record 1400, Page 633)—also maintains offices in the building. The Town of Boone completed a meticulous restoration in 2012 and officially declared the Boone Post Office a Local Historic Landmark in 2016. This property was previously surveyed in 1995 and 2002; this entry serves as a detailed update to the previous surveys. Located on a rectangular lot that spans the full block between West King Street and Queen Street to the north, the Boone Post Office is situated on a low bluff above West King Street and is reached via a three-flight series of steps that rise from West King Street to the main south elevation. The main block of the side-gabled building is five bays wide and two bays deep and composed of dressed, ashlar stone that rests on a concrete foundation within which is a finished basement presently used for Town offices. The first two flights of steps are of concrete flanked by simple metal handrails, while the third flight of steps at the building façade is composed of cut granite flanked by Adams-inspired, wrought iron balustrades with terminating sweeps that encircle the large metal lamps on each end. The main entry, which occupies the central bay, has been meticulously restored to resemble its original appearance. Single Doric pilasters with a square base flank each side of the entry and support a three-tier entablature consisting of a frieze with the letters spelling out “Boone, North Carolina,” a dentiled corona, and a simple cornice. The double door entry features nine-light wooden doors that mimic the originals, with a gorgeous, rectangular fanlight with spider web tracery over the doors. Symmetrically

spaced, slightly recessed pairs of twelve-over-twelve, double hung sash, wooden windows with wooden sills and architraves sit on either side of the main south entry, each window opening in turn supported by a deep limestone sill. The entablature of the main entry is repeated at the south elevation roofline, with the words "United States Post Office" visible on the frieze just below the roofline. The standing seam copper roof and gutters have been restored as well. At the center of the roof beam is a dominant, octagonal lantern with paired Tuscan columns supporting a repetition of the entablature above and weatherboarding cladding the surface below the lantern openings, which are filled with louvered vents. Above the entablature of the lantern is a cap clad in chevroned weatherboard and an octagonal dome adorned by an arrow-shaped weathervane. A cornerstone from 1938 is visible at the southwest corner of the south elevation, with flanking pairs of windows similar to but slightly smaller than those on the first floor visible in the window wells that flank either side of the main entry staircase. Iron balustrades surround these window wells. The west elevation of the main block continues the entablature of the south elevation around the entirety of the tympanum of the west gable. This tympanum also includes a centered lunette with fanlight tracery and is clad in weatherboard. As part of renovations in 2012, one of the paired window openings on the west elevation was converted to a single door entry, thus allowing ADA egress from Linney Street via a concrete patio to the west. A concrete path also descends north toward the parking lot at the rear of the property. Iron balustrades run along the east side of the concrete path to the north and the concrete patio at the west elevation, with a stone retaining wall visible on the west side of the path to the north. This west entry contains a wooden door with multiple glass lights and six-paneled transom, with a portion of the original architrave still visible. To the north of this door entry is the original window opening identical to those found on the first floor, south elevation. Two slightly smaller versions of the first floor windows are located at the basement level within the window well created by the concrete path to the north. The west elevation of the building continues to the north of the main block with a large, rectangular service block that spans nearly the full width of the main block with only a slight setback at each end. This service block is three bays deep and five bays wide. The west elevation's first floor contains three symmetrically spaced windows identical to those found elsewhere on the building, with three slightly smaller versions of these windows found at the basement level within the window well. The entablature found on the gable end of the main block continues along the service block portion of the west elevation, creating a collar appearance against the low parapet that rises above the entablature. Coping along this parapet appears to be of concrete slabs. The north elevation of the service block, meanwhile, is five bays wide and contains a covered, projecting loading dock extension at the middle bay. A large, rectangular, stone boiler stack rises from the west edge of this center bay, terminating in a raised chimney cap supported by stone piers at each corner. Spacing of windows along the south elevation is slightly tighter, with two large windows identical to those elsewhere found at the west edge and two symmetrically positioned, identical windows on the east end. Just to the east of the east grouping of large windows on the north elevation is a small, four-over-four, double-hung sash, wooden window whose upper sash has

been replaced by a vent panel. At the center of the north elevation, meanwhile, is a three-light, rectangular transom that sits just above the roofline of the loading dock roof. This loading dock roof is supported at its northeast corner by a stone column and its west side by a large, stone wall with a narrow window visible at the southeast junction of the loading dock with the service block. This narrow window provides natural light to a boxed-out entry vestibule on the loading dock, which is accessed via double wooden and glass doors on the north face and a single, nine-light, wooden and glass door on the east face of the loading dock. This latter loading dock doorway is reached by a simple concrete stoop with a metal railing. To the east of the loading dock is a staircase descending along the north elevation of the service block to another entry to the service block near the center of the north elevation basement level. The north elevation of the main block, meanwhile, is nearly entirely obscured, aside from a wide dormer with an impressive run of six symmetrically spaced, nine-light, hopper windows controlled by an elaborate, interior, chain-operated mechanism within the service block area (now a conference room). The east elevation, meanwhile, contains the usual symmetrical pair of window openings on the main block. The southerly one of these retains its twelve-over-twelve, double-hung sash, wooden window, but the northerly one has been partially filled in with stone (retaining the architrave) and reduced to a much smaller, narrower, one-over-one window with ventilation duct. Below these two openings are two small, fixed-light, wooden windows at the basement level. Immediately to the south of the two basement level windows is a single door entry with a four-light transom above; this entry leads to the Town offices. The east elevation of the service block breaks the pattern found elsewhere by featuring a single, twelve-over-twelve, double-hung sash, wooden window like those found elsewhere on the first floor, flanked by smaller, symmetrically spaced, eight-over-eight, double-hung sash, wooden windows. On the basement level, below the central, large window of the first floor, is a small, fixed, three-light, wooden window. The tympanum area of the east elevation under the gable, meanwhile, repeats the details of the west elevation. One of the most impressive aspects of this building is that many of the interior features of the first floor's postal service design remain intact. The interior of the lobby is highlighted by the presence of a large wood and glass airlock around the main entrance and the presence of a massive, oil-on-canvas mural that measures eleven feet wide by four feet tall. Painted by Alan Tompkins in 1940 as a replacement for the original (and unpopular) mural design Tompkins originally created for the building, the mural features a young Daniel Boone, without his customary coon skin cap, leading two hunting companions on a hunting trip through western North Carolina. One of dozens of such New Deal post office murals painted in North Carolina, this mural is the only surviving one found in the northwestern part of the state. The mural was fully restored in 2015. Other original and intact details of the interior include the postmaster's office (accessed through a door beneath the mural); the original service counters, accoutrements, and signage; wood-framed bulletin boards near the postmaster's office; the post office safe; a bank of post office boxes at the west end of the lobby; the postal patron service tables; the brass ceiling fixtures; the wainscoting of Tennessee Tavernelle Clair marble; and the terrazzo floor designed to match the wainscoting.

- A. Landmark designation: This property has been designated as a local historic landmark on October 19, 2017.
- B. Landmark Designation Report Brief Statement of Significance: The Frank A. Linney House and the former Linney Law Office are significant under Criterion B for their association with Frank A. Linney (June 29, 1874-June 29, 1928), a prominent Boone attorney and politician who served as a prosecuting attorney for both the State of North Carolina and the United States government, and was selected as the state chairman of the Republican Party in North Carolina. He was the son of Colonel Romulus Z. Linney, a powerful North Carolina US Congressman during the late nineteenth century. The Frank A. Linney House and the former Linney Law Office are also significant under Criterion C as remarkably intact examples of early Downtown Boone residential and commercial architecture. R. L. Council built the original 1894 portion of the house as a six-room dwelling, but after purchasing the house in 1902, Linney greatly expanded the house in 1915-16 and again circa 1926, adding numerous Craftsman and Queen Anne elements that reflected his improving financial circumstances. The former Linney Law Office, meanwhile, is an exceedingly rare example of an earlier twentieth-century, stacked fieldstone, commercial building located at the heart of the Downtown Boone business district. Both buildings, which are located on adjoining parcels, retain an impressive degree of integrity. The early twentieth-century washhouse located adjacent to the Frank A. Linney House, meanwhile, is believed to be the only surviving domestic outbuilding in Boone's Downtown Business District, reflecting a period when domestic and commercial architecture were closely intermingled in the developing town, prior to the rapid modernization of the town between 1930 and 1970. The washhouse also retains an unusually high degree of integrity for a domestic outbuilding in the historic core of Boone. The property to be designated includes the Frank A. Linney House, the former Linney Law Office, the washhouse, and all land included in the two parcels containing these properties, all of which are historically associated with Frank A. Linney.
- C. Comprehensive Architectural Survey of Downtown Boone, North Carolina Entry: WT0582 Frank A. Linney House (1894, Substantially Altered 1915) 219 Queen Street, This is an update to a previous survey of this property completed in 1988 and a survey update completed in 2002, both of which contain significant errors in fact. While no significant structural changes appear to have occurred since the 2002 survey update, a full description of the exterior has not been recorded. The Town of Boone designated this building as a Local Historic Landmark in 2017.² The land on which the Frank A. Linney House and the former Linney Law Office sit was originally part of the 50 acres donated by Ransom Hayes and Jordan Council, Jr., for the establishment of the first Watauga County Courthouse. This courthouse burned on March 29, 1873, prompting the construction of a second courthouse on the northeast corner of West King and Water Streets, about one block to the west of the former Linney Law Office (WT0587). The well currently located on the Frank A. Linney House property is believed to be the original courthouse well, dating to the property's use by the county. Following the courthouse fire, the county commissioners sold the former courthouse property as two

distinct parcels to Thomas J. Coffey and W. C. Coffey in 1877 (Deed Book F, Page 534). By February 1891, the Coffeys had reached an agreement with R. L. Council for the sale of the vast majority of the parcel on which the house sits (Deed Book F, Page 534). The Frank A. Linney House is a two-story, side-gabled, L-shaped, wood frame residence with a fieldstone foundation, with additions to the front and in the corner of the L that make the house initially difficult to “read.” The original portion of the house, completed in 1894 by its owner, Richard Lenoir (R. L.) Council (April 17, 1864-October 2, 1895), consisted of a one and a half-story, four-bay, front-gabled section facing Queen Street (see the circa 1907 image, His-Boo-1-19-001), with a one and a half-story L, perhaps with a complex roofline that may have included a south-facing dormer of some type, expanding to the east (Watauga Democrat, September 13, 1894). The original front door for this 1894 version was tucked in the corner of the L, facing north toward Queen Street, and still survives in the interior of the present house. Linney purchased the house in 1902 (Deed Book Y, Page 192, and Deed Book 4, Page 259), and in 1915, Linney hired contractors Ed G. Farthing and Joe C. Hodges to substantially expand the house and thus create the main block of the present house, including the two front rooms and the center hall with its side-set staircase on the first floor, the four rooms on the second floor, as well as the wraparound porch facing West King St. and wrapping onto the east elevation (Watauga Democrat, October 14, 1915). Linney appears to have added the west bay configuration and its upper dormer that are currently extant at that time as well. This work was completed in early 1916 (Watauga Democrat, April 20, 1916). It was likely during the 1915-16 expansion that Linney incorporated the building’s dominant Craftsman and Queen Anne elements in the end gables and prominent front dormer on the south elevation. In 1920, Linney added the landscape elements, including the long set of steps with cheek walls coming up from West King Street and the perimeter fence with its stout, stacked stone posts (see circa 1920 image of the Linney Homestead, ASU Digital Collections). It’s likely that the east retaining wall and steps near the washhouse were added at that time as well (Watauga Democrat, July 29, 1920). The house remains in the ownership of Linney descendants in the Coffey family. Frank Coffey, who used the house as a second home in recent years, died in 2017. Today, the imposing south elevation reads as the front of the house. A large wraparound porch with columns dominates the south and east elevations of the house. Two brick chimneys rise from the ridge of the roof on the main (1915) block of the house, while a third brick chimney rises from the ridge of the original 1894 kitchen section of the home. Nearly the entire roof of the house is clad in green, asphalt shingles, save for the roof of the circa 1926 addition on the south elevation, which is clad in rubber. The south or front elevation, added 1915, presents a grand appearance to those approaching up the steps from West King Street, and the large wraparound porch supported by columns dominates the first floor of the house. This porch features a wide, hip-roofed covering that wraps around to the east elevation. This porch is reached from the front concrete path by a concrete stoop with stone cheek walls capped with concrete, and this pathway extends all the way down the south lawn to the public sidewalk on the north side of West King Street. The porch offers five Doric order columns along its southern perimeter, while the wall under the porch is covered

with tongue-and-groove weatherboard. The porch ceiling is also clad in tongue-and-groove weatherboard and surrounded by a pronounced curtain also composed of tongue-and-groove weatherboard, which rests on the aforementioned columns. The porch roof overhang features exposed rafters under the eaves, although an exposed fascia board encloses the otherwise open porch rafter tails. The porch floor is composed of simple wooden planks painted green, some of which have been replaced over the years due to deterioration. The area under the porch is enclosed with a board and batten pattern of tongue-and-groove weatherboard resting on a concrete foundation. The main entrance on the south elevation is a single, one light, three-paneled door with a transom and a simple wooden surround. The entrance and its transom are covered by an aluminum storm door and aluminum storm window, respectively. The entrance is flanked by single, one-over-one, double-hung sash windows with simple wooden surrounds evenly spaced between the entrance and the building's east and west ends. The second floor of the south elevation, meanwhile, offers a stunning Craftsman-style dormer consisting of two bays of double, thirteen-over-one, single-hung sashes with simple wooden surrounds, in which the smaller, fixed, upper sash displays a Queen Anne glazing pattern. The dormer is clad on all three sides in Queen Anne-style wooden shingles and has three exposed brackets, while under its eaves on the east and west sides are exposed rafters. As previously mentioned, this dormer, the hip-roofed porch, and the main roof of the house are all clad in green asphalt shingles. The east elevation continues the wraparound porch with its above-mentioned features, displaying three Doric order columns. The porch terminates halfway around the 1915 expansion of the house, directly under the midpoint of the second-story gable end. A small set of wooden stairs descends from the north end of the porch to the lawn. The southeast end of the porch has an unusual gable end, differentiating it from the rest of the hip-style roof, with the area under the gable clad in wooden shingles. The first floor of the east elevation has two window bays in the 1915 portion of the house. The southern bay is a single, one-over-one, double-hung sash window with a simple wooden surround, while the northern bay is a double window set of one-over-one, double-hung sash, wooden windows with a simple wooden surround. The second floor offers two single, centrally located, nineteen-over-one, single-hung sash windows in the aforementioned Queen Anne style. Five exposed brackets are under the eaves, and roof decking for the eaves is exposed from underneath. At the rear, or north side, of the 1915 portion of the house is an addition that was reportedly added circa 1926 and is visible in the 1928 Sanborn map of Boone. The east elevation of this addition features a small, boarded-over, one-over-one window that was probably added as in-fill to close up the original open porch between the L of the original house and the 1926 addition, followed by a double set of one-over-one, double-hung sash windows, all with simple wooden surrounds. The double set of windows is covered with storm windows. Both portions are clad in tongue-and-groove weatherboard of differing widths. The north elevation of the 1915 expansion includes a large, shed roof dormer on the second story, with two thirteen-over-one, single-hung sash windows in the aforementioned Queen Anne style. Above this dormer, the two chimney stacks are clearly visible as they rise above the apex of the 1915 roof,

revealing that each chimney is quite different from the other. The east chimney is rectangular and composed of an orange brick with a three-course corbel collar just below its cap. The west chimney is a more stunted rectangle of reddish, multi-colored brick with a three-course corbel collar just below its cap. The north elevation of the eastern, circa 1926, shed-roof addition is clad in tongue-and-groove weatherboard with a single, one-over-one, double-hung sash window covered by a storm window and framed by a simple wooden surround at the center of the addition. Immediately right of the window is a single, wooden door entry with an aluminum storm door. This addition then transitions into another small addition (pantry) of unknown date that runs along the east wall of the original 1894 kitchen. The east wall of this small addition contains two small, two-light sashes that actually lift into the exterior wall. The north elevation of this pantry addition is featureless, other than the tongue-and-groove weatherboard with which the entire pantry addition is clad. The original, one and a half-story, front-gabled kitchen section of the 1894 house dominates the remainder of the north elevation, while a small, shed-roofed sunroom addition of unknown date projects to the north from the original kitchen area, occupying what was originally a small porch area added at an unknown date to the 1894 house (and not visible in the 1907 Historic Boone image taken from the northwest). The east elevation of this sunroom addition has a double bay of one-over-one, double-hung sash windows with a simple wooden surround and aluminum storm windows. Its north elevation, meanwhile has a single, six-light, paneled door covered by an aluminum storm door, with three evenly spaced, one-over-one, double-hung sash windows with aluminum storm windows to the right of the door. The roof of this sunroom addition is clad in green, asphalt shingles like those found elsewhere on most of the house. Above the sunroom roof, the gable end of the 1894 kitchen is clad in tongue-and-groove weatherboard with a single, four-over-four, double-hung sash, wooden window with a simple wooden surround located under the apex of the gable. The gable features somewhat prominent cornice returns. The west elevation of the house, reading from north to south along the first floor, features a single, boarded-over window on the sunroom extension. Moving onto the kitchen and dining room sections of the 1894 house, there is a single, one-over-one, double-hung sash, wooden window with an aluminum storm window and simple wooden surround located at the center of the original kitchen section of the house, which is otherwise clad in tongue- and-groove weatherboard. The dining room section features a triple projecting bay, with each face of the bay containing a single, one-over-one, double hung sash, wooden window with an aluminum storm window and a simple wooden surround. The rest of the bay is clad in tongue-and-groove weatherboard with a decorative trim band dividing the bay from its projecting side gable above. A single, one-over-one, double-hung sash, wooden window with a simple wooden surround is located in the area beneath the gable, which is also clad with tongue-and-groove weatherboard. This window is unusual in that it extends below the gable base, interrupting the decorative trim band and extending onto the face of the center portion of the bay below. Linney likely added these features—the bay and its dormer above—in 1915. Meanwhile, a chimney rises from the apex of the 1894 section of the house and displays an unusual collared base with another three-course corbel

collar just below the chimney cap. The remainder of the west elevation, consisting of the 1915 expansion of the house, is essentially identical to what is found on the east elevation, minus the porch wraparound. What appears to be a crawlspace access point is located along the west elevation of the 1915 expansion, although the access point could not be entered. Adjacent to the Frank A. Linney House are several structures, at least four of which contribute to the significance of the property. The first is a small, three-sided fire pit composed of natural stone, date unknown, located on the west side of the house. The second structure is what is believed to be the original, first Watauga County Courthouse well (circa 1849), which does not extend above grade but remains uncapped and accessible with the owner's permission. The well is still functioning and is capped by a square, wooden well stand, winch, and bucket mechanism (1978). A long, rectangular, concrete slab has been erected around the well area as a picnic spot, and a side-gabled, wooden pavilion has been erected on top of the slab (1978) using timbers from the old spring house that used to stand on the site around the well. The third contributing structure is the long, native stone, retaining wall of undulating height that runs nearly the full length of the east side of the property alongside Linney Street. A set of native stone steps with native stone cheek walls interrupts this retaining wall and rises from Linney Street to the yard of the property just to the south of a two-story, native stone outbuilding (referred to by the present owner as the washhouse) located near the northeast corner of the property. At its southeast corner, this retaining wall wraps onto West King Street, continuing as a very low, curb-like wall along the West King Street sidewalk. It, too, is interrupted by a set of natural stone and concrete steps with natural stone cheek walls that rise from West King Street to the concrete pathway to the main south entrance to the house. At the top of these steps, the cheek walls connect to a fence of metal rails with stout, stacked stone posts placed approximately every ten feet along the south edge of the property. As a result, this set of landscaping features reads as one continuous structure along the east and south edges of the property. The last significant structure is the stone washhouse building located at the northeast end of the property. Family tradition holds that it was built circa 1902, although verification of this date is nearly impossible. A building that appears to resemble the washhouse is visible in the circa 1907 Historic Boone Collection image taken from the northwest, offset behind the spring house, but the structure was not shown on the 1928 Sanborn Fire Insurance Co. map. In any case, the washhouse for many years was a gathering site for the significant male citizens of Boone and their male guests (as well as a handful of women), many of whom wrote their names on the plaster ceiling of the upper floor of the washhouse. Signatures date back at least to 1947. While a roof leak did damage a portion of this ceiling a number of years ago, necessitating partial replacement of the plaster ceiling with drywall, the vast majority of the signatures nevertheless survive on the remaining portions of the ceiling located under the west roof slope. The lower level of the washhouse, meanwhile, was used for many years as a root cellar, then later as a makeshift residence for workers Conrad Cox and George Horton during the mid-twentieth century, but it is not currently in use. The washhouse is a small, rectangular, side-gabled structure made of stacked native stone and capped with an asphalt shingle roof. The west elevation provides

access via three concrete block steps to the upper floor through a wooden door that is shielded by a small, shed-roof overhang. An interior chimney penetrates the roof at the north end of the structure, with a single corbel collar band about halfway up the stack. The north, gabled end of the washhouse features a small, wooden awning window that lifts into the root cellar. The rest of this elevation is the bare, stacked, native stone up to the gable section, with tongue-and-groove weatherboard under the gable. The east elevation is entirely of stacked, native stone with a small, two-over-two, double-hung sash, wooden window at the center of the upper floor. Small slats of scrap iron have been attached over the window opening as a security measure. The south end of the washhouse is quite similar to the north end, except that the door to the root cellar occupies the space where the window is on the north end. A slatted shed door that has been badly damaged covers the wooden door to the root cellar.

D2.03.04 Watauga County Jail

- A. Landmark designation: This property has been designated as a local historic landmark on December 14, 2022.
- B. Landmark Designation Report Brief Statement of Significance: The Watauga County Jail is significant at the local level under Criterion A in the areas of Politics/Government, Law, and Social History for its association with the early correctional institution history of Watauga County from 1889 to 1927. The fourth of Watauga County's early jails, it is the only extant, nineteenth-century, governmental building within the county's boundaries. The Watauga County Jail was in use at a key transition point in Boone's history during the early 1920s, when Boone rapidly and radically transformed from a sleepy, backcountry, county seat to a vibrant commercial and tourist hub in northwestern North Carolina. Indeed, it was the success of Boone's booming economy and the area's rapid growth that ushered in the end of the building's use as the local jail. The Watauga County Jail retains an impressive degree of exterior integrity, given its changes in ownership and function since the 1920s. The jail retains its general original form and appearance, and in those few cases where newer exterior materials have been applied, the original materials are known to survive underneath. While there are also important interior elements that are reflective of the Watauga County Jail's period of significance, these elements tend to be mere vestiges of the original interior layout and design, and modern alterations of and damage to some of these elements have had an adverse impact on their integrity. While these interior elements are noted here for their historical importance, the proposed local landmark designation applies only to the exterior elements of the building. The property to be designated includes the entire current parcel containing the Watauga County Jail, including the steps and pathway leading from the Burrell Street sidewalk to the front porch, the driveway access located to the southwest of the building, and the two small parking areas to the southwest and northwest of the building.
- C. Comprehensive Architectural Survey of Downtown Boone, North Carolina Entry: WT0067 Watauga County Jail (1889), 142 Water Street (now Burrell Street), This entry represents an update to previous survey efforts in 1988 and 2002. Completed in December 1889 by William Stephens (1870-1945) of Mayfield, Kentucky (Watauga

Democrat, May 22, 1889, sometimes reported in error as William Stephenson of Mayesville, Kentucky), for \$5,000, the Watauga County Jail was the fourth jail building to serve Watauga County and is Boone's only surviving local government building from the nineteenth century. Like many small-town jails of the period, this building was actually a mixed-use space, with both floors of the rear half of the building being used for jail purposes and the front half set aside for the residence of the jailer and his family. Past surveys have stated, incorrectly, that the building continued in service as a jail until 1925, when a new jail building was opened behind the 1904 Watauga County Courthouse, then located about half a block to the north. In fact, calls for the immediate sale of the old jail surfaced in April 1925 (Watauga Democrat, April 2, 1925), with the intention that the funds from the sale would be applied to the construction of a new jail building. This might be the source of the errant date cited in the 1988 survey. An article later that same month indicated that the "new jail would be built this summer" (Watauga Democrat, April 23, 1925). The contract was not actually awarded, though, until November, with W. H. Gragg securing the contract (Watauga Democrat, November 5, 1925), and plans for work to begin in Spring 1926. Indeed, the county commissioners did not sell the jail property until December 4, 1926 (Deed Book 36, Page 263), when T. S. Watson purchased the property. Poley Wyke became the new deputy sheriff and jailer in December 1926 (Watauga Democrat, December 2, 1926), occupying what was described as "the old jail" the following week, on account of the new jail not yet being complete. Wyke finally moved into the new, functioning jail in March 1927 (Watauga Democrat, March 24, 1927), and by May, the old jail was being used as a boarding house (Watauga Democrat, May 19, 1927) after the "old jail equipment" was shipped to Blowing Rock for use as part of their town jail (Watauga Democrat, March 31, 1927). Thus, the correct date for the end of the old jail's "reign" would appear to be 1927. Watson struggled to hold onto the property, however, and in September 1928, the county commissioners again put the property up for sale (advertisement, Watauga Democrat, September 9, 1928), conveying it to M. C. Cook (Deed Book 37, Page 188). Cook in turn sold the property to Rev. G. W. Sebastian in August 1929 (Deed Book 38, Page 527), who quickly flipped just the jailhouse lot from the larger tract to George N. Cook (sometimes "Niley G. Cook" or "G. Niley Cook") and Maude Cook (Deed Book 39, Page 12). After a short stint as an apartment house, the Cooks sold the former Watauga County Jail to Louise Wyke in 1937 (Deed Book 46, Page 432), when it was converted to a single-family residence. During the late twentieth century, owners again converted the building to apartments and rented it to ASU students, who inflicted a heavy toll on the interior. In more recent years, owners converted the building into a first-floor restaurant with an apartment upstairs, a configuration it maintains today. The former Watauga County Jail is a classic example of a Folk Victorian style home adapted to rural institutional needs. Originally "T" shaped in design, with a hipped roof, two-story main block that resembles an I-house and a hipped roof, two-story, rear (west) extension, the building is constructed of six-course, common bond, red brick that was kilned by Stephenson on site. Sturdy brick pilasters separate the three main bays of the front (east) façade and are present at the corners, with the east elevation terminating in a quadruple-tier, English bond, corbelled cornice

that is interrupted at irregular intervals by brick brackets. Stunted brackets are centered on the pilasters, while a pair of elongated brackets frames each window opening of the second floor. A second, alternating corbel line separates the first and second floors but is mostly obscured by the front porch. The roof is clad in small, metal shingles that may be original to the building. A large, one-story porch runs three-quarters of the width of the first floor of the east elevation. Some past accounts of this house have suggested that the house did not originally have a front porch, but images from circa 1905 (Bob-Bre-02-117) and 1915 (Bob-Bre-02-114) clearly show a porch of this approximate massing was present relatively early in the building's history. A wooden, one-story porch is also visible on this building on the 1928 Sanborn map of Boone. By 1940, this porch was supported by four tapered, wooden posts rising from square, brick piers with cement caps (Dav-Wyk-01-007). At that time, the roof of this porch was a stunted hip of metal shingles with a flat top, capped by a wooden balustrade on three sides. The area underneath the porch appears to have also been a wooden floor resting on a brick foundation with a centered, three-step, concrete stoop with low brick cheek walls. By the early 2000s, the wooden balustrade was removed and the flat portion of the porch roof built up and clad in standing seam metal. The area underneath the porch, meanwhile, was enclosed several years ago using salvaged material from a 1920s Blowing Rock home to create a three-season porch; as part of this change, the brick piers and wooden posts disappeared as supports for the porch roof, although the brick porch foundation, steps, and cheek walls remain. A cut-stone pathway trimmed by a cut-stone, low cheek wall extends to a small set of concrete stairs with concrete cheek walls and iron banisters that descend to the sidewalk on Water Street; this walkway and cheek wall feature dates at least to 1940. The center bay of the first floor of the east elevation contains an entrance with a single, eight-light, wooden door with a transom above; this transom was originally divided into two horizontal lights but now is a single light. The north and south bays each contain a tall, narrow, four-over-four, wooden window with a brick rowlock sill. This general configuration is repeated on the second floor of the south elevation. The north and center bays each contain a tall, narrow, four-over-four, double-hung sash, wooden window identical to the ones found on the first floor, each with a brick, rowlock lintel. The south bay, however, has a four-over-four, double-hung sash, wooden window that is substantially shorter than the other two on the second floor for reasons that are unclear. It possesses a brick header lintel and has been this size since at least 1940, but irregular brickwork in the area above the window suggests that this opening may have been changed at some point between 1889 and 1940. The south elevation of the main block repeats many of the details of the east elevation, including the quadruple-tier, English bond, corbelled cornice and the six-course, common bond brick for the main masonry, and stunted brick brackets are found near each corner below the roofline. Window openings contain long and narrow, four-over-four, double-hung sash, wooden windows with aluminum storms and are arranged symmetrically with two openings on each floor. Here, though, lintels are an intriguing double-tier comprised of angled sailors capped by a band of brick rowlocks, while sills are brick rowlocks. A coal chute is visible at the lower end of the elevation. The corbelled cornice treatment wraps from

the south elevation of the main block onto the south portion portion of the west elevation of the main block, but this wall is otherwise featureless. The south elevation of the west extension, meanwhile, reveals two symmetrically spaced, four-over-four, double-hung sash, wooden windows with aluminum storms and brick rowlock lintels and sills on the second floor. The image from circa 1905, when this part of the building was still being used as a jail, shows no window openings on the second floor of the west extension, suggesting that these were added when the building was converted to a residence in the 1920s. The first floor of the south elevation of the west extension, meanwhile, has been almost entirely obscured by a wooden, enclosed porch addition clad in weatherboard and covered with a hipped, asphalt shingle roof. A large kitchen exhaust vent occupies a portion of the roof. This porch area was a relatively early addition to the building, as it is visible on the 1928 Sanborn map illustration of the property, but the present owner indicates that a restaurant tenant enclosed the once-open south porch several years ago. Two large door openings along the original brick wall of the south elevation of the west extension are still visible from the interior and provide access to this enclosed porch area. Meanwhile, a tall but narrow, brick boiler stack rises from the joint between the west face of the main block roof and the south face of the west extension roof. A third chimney visible in the 1905 photograph along the south face of the west extension roof—probably in service to the former kitchen—is no longer extant. The west elevation of the west extension includes a single, modern, storm door entry to the south elevation wooden porch. The remainder of the west elevation of the west extension, however, is almost entirely featureless, consisting purely of the six-course, common bond brick with the same corbelled cornice treatment and thus preserving the original, completely windowless design of this west extension that served as jail space. The north elevation of the west extension continues the English bond and corbelled cornice treatments found elsewhere. At the north end of the west extension is a large, steel staircase rising to the north entrance to the second floor apartment. This north elevation entrance is intriguing, as it appears to contain an iron, cased opening within which sits a modern doorframe and door. A defect in His-Boo-1-19-001 (1907), which offers the best pre-1927 view of this side of the building, obscures this part of the building, so it cannot be confirmed, but it appears that this opening may have been an early access point to the upper story of the jail area. To the east of this doorway is a tall, narrow, four-over-four, double-hung sash, wooden window with an aluminum storm and header lintel. The east end of the first floor of the west extension, meanwhile, features a tall, narrow, four-over-four, double-hung sash, wooden window with an odd, Adams-style, brick rowlock lintel and brick rowlock sill. The brick above this window has clearly been altered, as the original sailor lintel for the original opening here is still hanging out of place about two feet above the Adams-style lintel over the window. To the west of this is a former opening, even larger than the window but now bricked in, suggesting that it may have been a doorway at one time. The north end of the west elevation of the main block, meanwhile, is featureless aside from the corbelled cornice, English bond, and brick stunted bracket treatments found elsewhere. The north elevation of the main block continues these features and includes one tall, narrow, four-over-four, double-hung

sash, wooden window with brick rowlock sills and angled sailor lintels on both the first and second floor at the west end of the elevation. A rectangular, interior chimney stack with concrete cap rises above the center of this north elevation. While the interior of the former Watauga County Jail has been much altered since its use as a jail ceased in 1927, a number of important design elements remain in the interior. Many of the original interior brick walls associated with the jail space are up to 18 inches thick, purportedly to make escape much more difficult, and these walls survive to this day. In addition, the steel doorjamb and lintel of the doorway leading into one of the jail cells on the first floor is still intact. During renovations in 1986, a new buyer removed stucco from the walls in the first-floor jail cell area and uncovered decades of graffiti from former inmates; while much of this original graffiti survives, uncovering these historic artifacts allowed the various college students who lived in the building over the next fifteen years to add their own graffiti to the mix. The former Watauga County Jail was added to the North Carolina State Historic Preservation Office's Study List in 1984. It is currently under evaluation for nomination to the National Register of Historic Places and possible designation as a Local Historic Landmark. The property is at significant risk from planned, large-scale developments immediately to the south and east.

D2.03.05 RL Clay House Summary

- A. Landmark designation: This property has been designated as a local landmark on XX
- B. Landmark Designation Report Brief Summary of Significance: XX
- C. Comprehensive Architectural Survey of Downtown Boone, North Carolina Entry: WT0530 R. L. Clay House (1933), 150 Clay House Dr., This is an update to the 1988 survey of this property and the 2002 survey update. Please note that the 2002 survey update incorrectly states that the house is no longer standing, and the 1988 survey incorrectly identified it as the Rob Rivers House (Rivers was a later owner). Because the original architectural description is quite brief and lacking in essential details, this resurvey provides a more exhaustive account of the house and its significance. According to past surveys, an African-American contractor, "Mr. Simpson," built the house in the late 1930s for Robert Luther (R. L.) Clay (1889-1945), the former Linville River Railway station agent (early 1930s) and deputy tax collector (mid to late 1930s) at Boone. Clay had moved his prior home—a frame structure demolished in 2015—down the hill toward Moretz Drive to accommodate the new construction. Newspaper accounts actually confirm a construction date of 1933 for the R. L. Clay House, with the June 29, 1933, issue of the Watauga Democrat reporting that Clay "is engaged in the construction of a native stone house." Frequent newspaper updates occurred throughout the year, with the Democrat reporting in December 1933 that the house was complete. Past attributions to Simpson have never been sourced, however, and African-American members of the local Junaluska community insist that John L. ("J. L.") Hickerson (circa 1889-1938), who was listed in the 1930 Census as a brick mason working and living in Boone Township, completed the stonework at the R. L. Clay House. Indeed, Hickerson was credited in the June 14, 1934, issue of the Watauga Democrat with completing the masonry work on a stone dwelling being erected for Ed Luttrell in Shulls Mills, with W. G. Hartzog as the general contractor. Hickerson's

obituary indicated that he “had resided in Boone for the past 17 years, where he had the highest respect of the white population. He and his crew of workmen had erected the walls of almost all the newer brick structures of the town” (“John Hickerson Dies on Sunday,” Watauga Democrat, October 13, 1938, 1). R. L. Clay sold the house in early 1945 to R. C. Rivers, the editor and publisher of the Watauga Democrat and owner of the Rivers Publishing Company. The house remained in the Rivers family until October 1998, when Rachel Rivers-Coffey and her husband Paul Armfield Coffey donated the house and related, adjacent family lands to the Town of Boone. A tenant, Jim Butler, remained in the house under a life estate until his death in November 2011, but the house has been vacant for the past several years. Deed restrictions limit future uses of the property and the house to “recreational purposes, green space, [underground utility line easements], flood mitigation, a wildlife sanctuary, and historical purposes.” The Boone Historic Preservation Commission has already identified the site for potential local historic landmark designation. The R. L. Clay House is a one and a half-story, side-gabled, natural cut stone home that is three bays wide and built to face present-day Rivers Street. Access to the property is via a long, circuitous driveway, known as Clay House Drive, off of Moretz Drive to the southeast. The property retains a one and a half-story, two bay garage, also of natural cut stone, that is located at the end of Clay House Drive and just to the southeast of the house. Walkways, outside stairwells, retaining walls, and curbing throughout the property are also of natural cut stone and apparently part of the original landscaping plan. The roof of the house until recently was composed of asbestos shingles designed to resemble slate, but these were probably not original. They were removed in 2015 and replaced with more traditional asphalt shingles. The house and garage are encircled in all directions by two parcels that are historically associated with the Rivers and Clay families. The smaller parcel located to the southeast (2900-78-3881-000) was donated to the Town of Boone by Paul Armfield Coffey in 2004. This parcel originally contained the small frame house that appears to have been the R. L. Clay house that previously stood on the 1933 R. L. Clay house site, but was moved in 1933 to make way for construction of the newer stone building (Watauga Democrat, June 1, 1933). This house was burned, then demolished by the Town of Boone on May 30, 2015, as part of a firefighting training exercise after attempts to sell or relocate the house failed. The second, larger parcel (2900-69-9070-000) is located to the north, west, and south of the house and contains what was once the horse pasture (now overgrown) for Rachel Rivers-Coffey’s horses. This land appears to have also been in the Clay family’s ownership for a number of years. This parcel contains Baby, a gargantuan sugar maple that is on the North Carolina Register of Big Trees. There is a wrought iron fence surrounding the tree and a large plaque on the southwest fence that states that Baby is a North Carolina Champion Big Tree. Also on this parcel, at the northeast corner, is the Daniel Boone Monument (WT0567), which was reconstructed at this location in the early 2000s. The Town of Boone owns three additional, adjacent parcels to the northwest along Poplar Grove Road, two of which were also donated by Paul Armfield Coffey with similar deed restrictions as those attached to the main house property. The north (front) façade of the R. L. Clay features an irregular, front-gabled porch entrance that is reached by

stone steps with stone cheek walls. The entrance to the porch features a flat arch lintel with a gothic-style light above, and the interior of the porch includes a stone bench on the east side of the porch with two rectangular window openings on either side of the porch and wood weatherboard for the interior porch ceiling. The main entrance features a twelve-light, wooden door, which is covered by an aluminum screen door. Immediately to the east of the porch is a prominent, exterior, stone chimney with alternating steps that narrow the chimney as it rises. The chimney includes a pronounced concrete cap with brick piers at its four corners. Further to the east of the chimney and porch on the first floor is a double set of six-over-six, double-hung sash windows with a wooden surround, aluminum storm windows, and stone sills. Beyond this to the east, the first floor of the north elevation opens to a square, interior porch with stone flooring and walls and a wooden weatherboard ceiling, with all of it anchored to the footprint of the house by a stone column at the northeast corner of the porch. The porch includes one wooden doorway along the interior south wall at the southwest corner of the porch, with another similar door at the same corner along the west wall of the porch. Both are covered with aluminum screen doors. To the north of the second door, still on the west wall of the porch, is a single, six-over-six, double-hung sash, wooden window with a wooden surround, a stone sill, and an aluminum storm window covering it. Another gothic light fixture hangs at the center of this interior porch space. Two basement-level vents are visible under each window grouping of the north elevation. The west side of the north elevation has a triple bay of six-over-six, double-hung sash, wooden windows with a wooden surround and a stone sill. All three are covered with aluminum storm windows. The second floor of the north elevation, meanwhile, features two projecting, symmetrically spaced, gabled dormers, each clad in weatherboard on their sides and what appear to be shingles on the gable fronts; this shingle material may be of asbestos that has since been painted. The dormers themselves, meanwhile, include prominent cornice returns, with double sets of six-over-six, double-hung sash, wooden windows with wooden surrounds and aluminum storm windows over them. Small vents are visible just below the apexes of these dormer gables. The first floor of the west elevation, reading from north to south, is primarily of native stone and includes a single, six-over-six, double-hung sash, wooden window with a wooden surround, a stone sill, and an aluminum storm window covering, followed a short distance to the south by an identical window. Near the center of the elevation, but offset slightly to the south, is a smaller, double window group of six-over-six, double-hung sash, wooden windows with a wooden surround, stone sill, and aluminum storm window coverings. A short distance to the south of this is a single window that is otherwise identical to those found in the double window grouping. Just above this window, the south end of the gable roofline abruptly evens out to accommodate an enclosed porch along the south elevation. The small, west portion of this porch includes another double set of windows identical to those at the center of the west elevation, with a small amount of the same asbestos shingle treatment visible between the tops of the windows and the roofline, while the bulkhead below the windows is parging over an unknown material (possibly concrete block). At ground level are three basement vents with stone lintels and stone window

wells. The second floor of the west elevation, meanwhile, includes a double set of windows at an intermediate size between the small and large examples found elsewhere on the west elevation, but otherwise identical in their design and treatment. This set is centered underneath the west gable. The roofline of the west gable, meanwhile, includes an aluminum, boxed soffit that sports an oddly shaped cornice return only at the northwest corner of the house. The south elevation of the house, meanwhile, is irregularly shaped. Reading from west to east, the first floor of the south elevation is dominated by the three-season porch that runs nearly to the center of the back of the house. This porch continues the parged bulkhead treatment, with a centered, four-light door with an aluminum storm door over it, flanked by double sets of windows like those found on the west elevation of this porch. For reasons that are not clear, the roofline of this porch steps down near its junction with a second floor window, perhaps in an effort to prevent blocking that window. The east return wall of this rear porch, meanwhile, repeats the asbestos shingling for a short distance below the roof slope, with the bulkhead treatment taking up the whole east return wall. At its base is a set of stone steps with a stone stairwell wall leading down to a basement door with an aluminum storm door. Above this, along the main body of the house is a double set of large, six-over-six, double-hung sash, wooden windows with a wooden surround, stone sill, and aluminum storm windows. Above this, the second floor of the main block of the house reads as a wide dormer. At its center is a medium-sized, double window grouping otherwise identical to those found elsewhere, with a single window of similar size just to the west, over the aforementioned, stepped-down porch roof. A much smaller window, also otherwise identical, is visible to the east of this centered, double window group. This wide dormer features wooden weatherboard on the west and east sides of the dormer. A stone, interior chimney rises from a high point of the south-facing roof at a junction with the west side of the south dormer, while another interior chimney rises from the east side of the south-facing roof, separated by a short distance from the south dormer. Back at the first floor level is another projection at the southeast corner of the house, with a small, single, one-over-one, horizontal light, wooden window with a stone sill and aluminum storm window over it on the west elevation of this projection, while a large, single window like most of the others on the house is centered on the south elevation of this southeast projection. Along this south elevation of the house, about ten feet from the back of the house, is a long, stone retaining wall that runs parallel with the house to a set of stone steps with a stone cheek wall and an iron railing just beyond the southwest corner of the house. This retaining wall continues a short distance, parallel with the west elevation of the house. The first floor of the east elevation, moving from south to north, includes a large window like those found elsewhere, followed a short distance to the north by a large, double window group like those found elsewhere. A short distance to the north of this is a set of stone steps with stone cheek walls on each side and an iron railing along the top of the north cheek wall. This set of steps leads to the aforementioned open, interior porch at the northeast corner of the house. The second floor of the east elevation, meanwhile, features a medium-sized, double set of windows identical to those on the west elevation, centered below the gable. A boxed, aluminum soffit

terminates in prominent cornice returns at both ends of the roofline. Leading away from the porch steps, meanwhile, is a cut stone pathway, with the iron railing continuing along its length. This terminates at a step down to the asphalt driveway, which is itself bounded on its west and south sides by a low, stone retaining wall. At the southeast end of this driveway is a detached, front-gabled, one and a half-story, two-car garage of cut stone. Its north elevation includes the two symmetrically spaced, garage bay doors of vertical wood slats, with a large, six-over-six, double-hung sash, wooden window with wooden surround and stone lintel centered beneath the gable. The roofline includes an aluminum, boxed soffitt that terminates in prominent cornice returns. The west and east walls of the garage are essentially featureless stone, while the south elevation, which is built partially into the grade, includes a set of wooden steps rising to the upper level of the garage, which is accessed via a wooden door with a deep wooden surround. The roofline on this gable end also includes an aluminum, boxed soffitt that terminates in prominent cornice returns.

D2.04 General Standards

Staff Note: Text is in various colors to distinguish which text is **new** or **existing** text. This document is *not edited* in Track Changes, as usually done. For this section, please note an additional use of text color:

- **dark blue** is copied from the current “Commercial Standards”; black is existing from current “Residential Standards”
- **highlighted in purple** is referencing substitute materials

D2.04.01 These Standards apply to properties within locally designated historic districts or locally designated landmark properties. These Standards 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 standards are NOT intended to:

- Limit growth or regulate where growth takes place. The Standards address only the visual impact of individual work projects on the character of the District.

- B. Control how space within most buildings is used. In most cases, these Standards deal only with the exterior, publicly visible portions of the buildings and grounds of historic properties or properties within the District.
- C. Guarantee that all new construction in the District will be compatible with the District's architectural history, design, and materials.

D2.04.02 Elevation Definitions: *These definitions apply to any applicant's work within any locally designated historic district or locally designated landmark.*

- A. 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; *otherwise referenced as the front elevation.*
- B. Secondary Elevation: The elevation that is *adjacent to a public street* and that may contain additional pedestrian entrances other than the primary pedestrian entrance; *otherwise referenced as the side elevation.*
- C. 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; *otherwise referenced as the rear elevation.*

?D2.04. **Staff Note:** Consider the topic of "Setting." In Staff's research, other historic district standards included a section title "Setting" to say that the site, including natural and built features, should be protected. Our current standards reflect that throughout, and Staff does not see an immediate need to include a specific section, unless the Commission has concerns otherwise.

D2.04.03 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 standards should be observed:~~

- A. The form, scale, and massing of building facades located along public ways should be preserved.
- B. The width, alignment, and configuration of streets, alleys, sidewalks, and walkways within the District should be retained and preserved.
- C. The intended sightlines and views of historic public monuments and public art should be maintained.
- D. Historic streetscape features, including lighting, fences, benches, and signage, should be preserved.
- E. 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 properties 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.

- F. 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.
- G. Shared and public open spaces visible from public ways created by private yards, natural settings, and building setbacks should be preserved and maintained.
- H. Historic traffic circulation patterns along sidewalks and roadways, including dual or one-way designations, should be preserved and maintained whenever possible.
- I. Existing historic block patterns, setbacks, and other land divisions—both natural and created—should be maintained.
- J. 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.
- K. 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.
- L. 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).
- M. New paving and sidewalk materials, especially new accessibility features, should be designed to be consistent with the character and appearance of historic paving materials.
- N. 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 than along 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.

- O. 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 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.
- P. 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.
- Q. 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.
- R. 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.

(Ord. PL05826-062722, 07-27-2022)

- D2.04.04 Lots and Street Frontage: For details on minimum lot size, minimum lot width and minimum street frontage, please consult the Town of Boone UDO.
- D2.04.05 Landscapes and Ecologically Sensitive Areas: Boone has a number of inconspicuous but nevertheless historic landscape features in the District, ranging from the open land surrounding the Frank A. Linney House on King Street to the ancient sugar maple trees located on the Jones House property. Because the 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 standards 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 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 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 has been compromised by modern development, especially in relationship to the University, pockets in the District still remain. Among these are the warehouse areas positioned directly along the north side of the creek, south of Howard Street from just west of Burrell Street to the vicinity of Appalachian 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 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 standards 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.

<IMAGE> *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 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 standards should be followed in an effort to maintain these vital resources:

- A. 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.

- B. Use plant materials that are indigenous to the District. New plant material should complement those found on the site and in the District.
- C. Retain and maintain landscape elements that contribute to the character of the District such as mature trees and hedge rows, grassy lawns, foundation plantings, paver materials, ground covers, fountains, outbuildings, and gardens.
- D. Keep the location of new landscape features consistent with the location of similar elements in the District.
- E. It is inappropriate to introduce contemporary plant edging materials such as exposed landscape timbers (e.g., rail ties) in primary and secondary elevations.
- F. 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 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.
- G. 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. [Landscaping for new construction projects should follow the standards in Subsection XX for new construction.](#) ~~New construction should not interrupt or obstruct significant views and sight lines within the District, and existing intrusions within the District should either be removed or screened with plantings.~~
- H. 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.
- I. Development of new and existing developed parcels should be regulated to minimize impacts on ecologically sensitive areas.
- J. The Town of Boone and its residents should prioritize the uncovering and restoration of natural stream corridors throughout the District. New development that impedes, obscures, or covers these stream corridors is not appropriate.
- K. Natural landforms and outcroppings, trees, plantings, and other natural features in ecologically sensitive areas should be preserved, protected, and maintained using ecologically approved methods.
- L. Property owners should maintain no-mow zones along stream corridors.

- M. 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.

D2.04.06 Fences and Garden Walls

- A. Required street trees shall be planted outside of the sight triangle area, as regulated by UDO Subsection 31.02.02. For detailed descriptions of screening regulations, see the Town of Boone UDO.
- B. 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.
- C. Retain and preserve all character-defining features of historic fences and walls including gates, decorative pickets, finials, and hardware.
- D. 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.
- E. 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.
- F. 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.
- G. Use walls and hedgerows in the 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.
- H. Avoid the use of utilitarian fences along primary elevations of buildings.

(Ord. PL05826-062722, 07-27-2022)

D2.04.07 Garages and Accessory Buildings

- A. Original structures should be retained and preserved if at all possible.
- B. Construct new garages and accessory buildings that are compatible with historic outbuildings in the District in terms of roof form, materials, size, scale, proportion, and architectural details.
- C. 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.
- D. 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 District.
- E. It is inappropriate to introduce gazebos adjacent to primary (front) or secondary (side) elevations without documentary evidence to support their existence in the District during the period of significance. If constructed adjacent to the tertiary (rear) elevation, gazebos should not be visible from the public right-of-way and must meet the other standards for outbuildings and accessory buildings.
- F. 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.
- G. 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 building.

D2.04.08 Driveways and Off-Street Parking

- A. Retain historic driveway configuration and materials whenever possible.
- B. Construct new driveways to conform to the configuration, width, location, and materials of existing driveways.
- C. Locate new driveways and off-street parking areas in tertiary areas. If this is not possible, driveways should be placed in the least conspicuous area of the lot.
- D. Discourage additional curb-cuts, new driveways, or drive-throughs in the District.
- E. 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 a residential property is severely compromised or lost.

- F. It is inappropriate to demolish historic buildings or outbuildings to create new parking areas.
- G. It is inappropriate to destroy mature plantings to create new parking areas. Incorporate said plantings into the design and provide for their protection.
- H. Incorporate trees, shrubbery, fencing, or other landscape devices around the periphery and within parking areas.
- I. 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.
- J. Discourage parking lots on corners, as this creates large voids in the streetscape.
- K. Follow the standards for exterior lighting in illuminating parking areas.
- L. Design lighting levels for safety. Avoid spilling light onto adjacent properties.

D2.04.09 Exterior Lighting

Staff Note: As Staff continues to work on a separate UDO text amendment regarding light, Staff will evaluate these standards when that language is approved and if anything needs to be addressed in these standards after such approval.

- A. 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.
- B. Avoid placing fixtures in areas that will obscure or damage character-defining architectural or landscape features.
- C. 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.
- D. 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.
- E. Locate lighting sources in strategic locations on the building or landscape to create a subtle and inviting ambience.
- F. Avoid removal of historic light fixtures that would alter the historic character and integrity of a property.
- G. All public streets, sidewalks, and other common areas shall be sufficiently illuminated to ensure the security of property and the safety of persons using streets, sidewalks, and other common areas or facilities.

- H. 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.
- I. 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.
- J. Screen from view ground-mounted accent or spotlights. Such lights should not highlight non-target structures, signs, or premises.
- K. See the Signage standards for information on illumination of signs.

D2.04.10 Signage

- A. 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.
- B. Permanent signs in the historic district are to be historically appropriate for either a contributing or non-contributing building:
 - 1. Permanent signs of a non-contributing building shall be historically appropriate to the period of significance for the district or landmark. The sign shall be of appropriate size, massing, and lighting design relative to the period of significance of the district or landmark.
 - 2. Permanent signs of a contributing building shall be historically appropriate to the period of significance of the building. The sign shall be of appropriate size, massing, and lighting design relative to the period of significance to the building, and shall not harm, damage, or destroy historic materials or features. In the case there is not photographic evidence of materials appropriate to the historic building, then the materials shall be appropriate to the materials in the historic district.
- C. All signs are subject to the general sign regulations contained in the Town of Boone UDO.

~~(Ord. PL05504-021822, 06-08-22)~~

- D2.04.11 Archaeology: 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 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 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 standards 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.

- A. 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.
- B. 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.
- C. Minimize ground-disturbing activity to reduce the possibility of destroying unknown archaeological resources.
- D. 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.

~~{Ord. PL05671-042722, 07-27-2022}~~

- D2.04.12 Parks and Public Spaces: The 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 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 standards in managing these important cultural landscapes:~~

- A. Preserve historic landscape features that are critical to site identity and form, including landforms, topography, roadways, pathways, trails, trees and other plantings (both natural and planned), fences, and other resources.
- B. 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.
- C. 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.

~~(Ord. PL05671-042722, 07-27-2022)~~

D2.04.13 Public Art Standards in the Downtown Boone Local Historic District: In the historic district, public art refers to works of art that are placed or created outside and intended for public appreciation. Such artworks include, but are not limited to, sculptures, monuments, murals, and mosaics. Functional aspects of streetscapes and landscapes, such as bridges, benches, and fencing may provide opportunities for artistic expressions and in certain situations will be evaluated as public art.

- A. Public art installed in the Downtown Boone Local Historic District is to be reviewed by the Historic Preservation Commission for a Certificate of Appropriateness (COA). The HPC does not consider the content, subject matter, or style of any public art. The COA review is concerned with the mass, height, scale, durability, materials, method of installation, and placement of artwork. Artwork is reviewed with respect to these factors to determine if the artwork is congruous with the character of the historic district and the values of historic preservation served by the historic district.
- B. The HPC will be focused on the following factors:
 - 1. The proposed artwork's relationship to character-defining façades or features (such as doors and windows) of a historic building or other structure.
 - 2. The proposed artwork's placement within a historic streetscape or landscape.
 - 3. The proposed artwork's physical impact on historic materials.
 - 4. The proposed artwork's height, scale, and massing as it relates to the historic setting.
- C. The following standards shall generally apply to proposed public artwork:

1. Artwork should be placed only in locations that do not compromise or detract from the architectural integrity or historic character, design, or materials of the building, site, or district.
2. Artwork should be placed only in locations that do not materially obstruct or otherwise interfere with the view of historic structures or vistas.
3. Artwork should not permanently or irreversibly alter the historic character of nearby historically significant buildings or landscapes.
4. Wall-mounted artwork, including murals, mosaics, or metal installations, should be placed only in locations that do not compromise or diminish the overall design, architectural features, or pattern of the building, site, or district. Wall-mounted artwork may be placed on previously unpainted surfaces by methods of attaching the art to the surface without causing harm to the structure.
 - a. Murals may not be placed around or on windows, doors, pilasters, cornices, building trim, roof lines, and other recessed or projecting features. Murals are appropriate for expanses of wall surfaces otherwise without significant architectural detail. The top of the mural shall not be higher than the roofline of any building.
 - b. Murals are permitted only on flat walls where a reasonable amount of open space is available to accommodate an appropriately-sized mural.
 - c. Previously unpainted surfaces should not be painted. Murals may be painted directly onto a wall surface only if the surface was previously painted. Consideration of the type of paint material that may be required will be location- and district-specific and considered on a case-by-case basis.
 - d. It is preferred that wall-mounted artwork be installed on non-historically significant structures. Non-historically significant structures are those that were constructed after the local historic district period of significance from 1918 to 1964.
5. Artwork should be installed so that it does not conceal, result in damage to, or remove historical details or features.
6. Artwork should have an appropriate massing in relation to the building, site, or district, and be scaled appropriately for the intended space.
7. The colors and color palette of artwork is not regulated, except that neon colors are not allowed.
8. Artwork should consist of traditional materials including wood, stone, masonry, or metal that are durable for exterior installation and compatible with the character

of the building, site, or district. It is not appropriate to introduce artwork in contemporary materials including plastic or resin.

9. Installation of artwork should include methods of stabilization or attachment that are fully reversible and do not cause damage to historic buildings, sites, or materials.
 10. Installation of artwork that includes additional features such as signage, mounting hardware, or lighting should be of compatible materials and should, as appropriate, be installed to be unobtrusive and screened from view as much as possible.
 - a. Historic signs, such as ghost ads or those painted on side walls, should be preserved in the historic district.
 11. Artwork should be maintained and repaired as required by the nature of the materials to preserve the appropriate appearance and safety of the artwork. Artwork should be regularly inspected for signs of vandalism and deterioration. When repairs are necessary, use industry best practices and the gentlest available treatments.
 12. Previously-approved and installed artwork may be replaced with another piece of similar artwork (e.g., a statue replacing a statue, or one mural design replacing another) without need for further approval, so long as general features including mass, scale, durability, method of installation, and placement of the art are not significantly altered and the replacement artwork does not include any new feature that is inconsistent with the standards set forth in this section.
 13. Any removal of artwork will be evaluated to determine if such removal will damage any historic features artwork is directly placed on, or historic features in close proximity.
- D. Historical markers, interpretive signage, and public art that is either (i) located on property owned, controlled or maintained for public use by the Town within a historic district or within the boundaries of a publicly-owned landmark or (ii) funded in whole or in part by the Town must be approved by Town Council and shall be exempt from the COA process.
1. However, at least 30 days prior to consideration for approval by the Town Council, the proposed historical marker, interpretive signage, and/or public art shall have been considered by the HPC in its advisory capacity with respect to (i) applicable district or landmark standards regarding size, form, massing, materials, and placement, (ii) historical accuracy and appropriateness of the content, and (iii) any other factors, including but not limited to aesthetic considerations, that the HPC deems relevant. The HPC shall forward the results of its review to Town Council. Town Council may consider approval of such historical marker, interpretive signage,

or public art within 45 days of consideration by the HPC, regardless of whether or not HPC has submitted the results of its review by that date.

2. By way of clarification, public art on public property owned or controlled by public authorities other than the Town is not intended to come within the exemption of this subsection 11.4.
- E. In order to protect, preserve, and maintain existing monuments located on both public and private property, both the Town of Boone and private property owners should:
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.
 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 monuments.
 3. Stabilize leaning or loose monuments 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.
 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.
 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.
 6. If cleaning of monuments 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.

(Ord. PL05671-042722, 07-27-2022)

- D2.04.14 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 properties located within the District. [Additional exterior architectural components for commercial properties include storefront configurations, cast iron ornamentation, stone relief, and cornices.](#) 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.

- A. It is important to preserve historical, **character-defining**, 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.**
- B. 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.**
- C. It is NOT appropriate to cover or replace historic materials with substitute materials, such as aluminum, vinyl, 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.
 1. **Historic architectural metals, such as pressed tin, aluminum, and cast or wrought iron, should always be retained. For residential properties, this includes if these architectural metals are included on siding and trim. 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.**

<IMAGE> *"The Oscar and Suma Hardin House retained many original and architecturally significant features prior to its demolition in January 2021, but later updates removed some original elements and grafted other architectural components (such as vinyl siding) into the mix that did not fit with the original architectural character of the house. Removal of inappropriate new elements and thoughtful restoration of original elements that have disappeared can restore architectural integrity to significant properties within the District. Photo by Nicole Holladay, 2015."*

- D2.04.15 Foundations: ~~For most property owners,~~ [For property owners of residential properties,](#) 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. ~~For most property owners of commercial properties,~~ [For 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 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 elevation. In some cases [for residential and commercial properties,](#) 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.
- A. 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.
 - B. 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.
 - C. 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 [structure.](#) ~~home or building.~~
 - D. Exposed concrete block, ~~and~~ cast concrete, [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.

- E. 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.
- F. 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.

- D2.04.16 Masonry: ~~Many residences in the District~~ [Many residences and commercial properties in the District](#) Many residences in 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. [Specifically for commercial properties](#), 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.
- A. It is NEVER 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 for painting the masonry at issue [in the building's original historic context](#), repainting should be completed using colors that generally reflect the natural color of the masonry in question, [and the colors should 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 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.

- B. 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 kind **to composition, size, color, shape, pattern, texture**, and quality to the originals that are being replaced.

<IMAGE>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, 2015.

- C. 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.
- D. 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.
- E. 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. **When masonry features are too deteriorated to save, or cannot be reconstructed based on the available documentary evidence, replacement should be in-kind that is compatible with the scale, materials, color, style, design, and texture of the surviving and surrounding historic buildings. Historic masonry walls should not be covered with substitute materials or masonry veneers if they were not previously covered.**

Staff Note: The suggested text in blue is based on previous discussions.

1. **The applicant must demonstrate that the property had a history of other facades during the district's period of significance in order to cover historic masonry walls. If the original masonry material is unavailable, the applicant must demonstrate that non-traditional materials are an appropriate alternative.**
- F. 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 **or historic** stucco is being repaired, the stucco mixture should duplicate the original appearance, color, and texture as closely as possible.

<IMAGE>Retaining original masonry configurations, patterns, and detailing is essential to preserving the architectural character of 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 Plaag, 2013.

- G. 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.

<IMAGE> 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.

Staff Note: As Staff compared the residential and commercial sections, there are similarities between the two, but they are currently numbered differently. For this review, Staff has put the standards in order following the current order of the residential standards.

- H. 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.
- I. 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.

<IMAGE> 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 Plag, 2013.

- J. 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.
- K. 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.

<IMAGE> 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.

- D2.04.17 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 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 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. [For commercial properties](#), 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 vinyl awnings have also appeared on some properties, disrupting the integrity of many of Boone’s historic commercial properties.

<IMAGE> 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.

- A. 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 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.

<IMAGE> 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 District. Photo courtesy of Eric Plaag, 2013.

- B. Whenever possible, the original window and door hardware should be preserved and maintained, as these components are also vital elements of historic properties.
- C. 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.
- D. Unless restoring the appearance of a building to its original, historic context, the pattern, arrangements, and dimensions of doors and windows on ~~principal~~ [primary](#) elevations should be retained. On tertiary elevations ([i.e.](#), not visible from the street), new door or window openings should be proportionate to existing ones and include matching design elements.
- E. ~~Reflective or tinted glass is not historically accurate to the District or its historic properties and should never be used.~~ [Reflective or tinted glass is not historically accurate to the District or its historic properties and should never be used. 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.](#)

<IMAGE>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.

<IMAGE>Reflective glass, like the kind found on this Depot Street property, is not historically accurate to the District and should never be used if visible from the street or public rights of way. Photo courtesy of Eric Plaag, 2013.

- F. 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, see standards within Subsection XX for new construction.](#) ~~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.~~

- G. 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.
- H. 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.
- I. 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.
- J. 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.

<IMAGE> Shed roof porticoes like this one on West King Street attempt to create a “mountain village” appearance but are not historically appropriate to the District and damage the integrity of the District. Photo courtesy of Eric Plaag, 2013.

- K. In residential properties, 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. In commercial properties, awnings, porches, shed roof porticoes, and arcades that attempt to create a “mountain village” appearance or that are not historically accurate to 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 should never be incorporated into additions or new construction within the District.
- L. Awnings, specifically new 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.

- M. Awnings installed on [commercial](#) properties in the District should always be historically appropriate based on available photographic and historical documentation demonstrating the historic presence of such an awning on the property in question. Awning styles with no documented historical precedent should never be added to properties in the 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, 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 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 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 for New Construction must follow standards in Subsection DX.XX.](#)
- N. 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.
- O. [With commercial properties](#), if awnings must double in use as signage, 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.
- P. Awnings and canopies that are illuminated from within must be covered or finished with fully opaque material.
- Q. ~~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.

D2.04.18 [Wooden Elements Siding & Trim](#): [For residential properties](#), wooden siding is probably the most commonly found material 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 may also be found. Maintaining [wooden elements](#) ~~are~~ [siding](#) is essential to the preservation of the historic [properties](#) on which it appears. In addition to repairing and/or replacing damaged [wooden details](#) ~~siding members~~, 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](#)

siding. This program should include routine caulking and sealing, cleaning, and painting [or staining where appropriate](#). [For commercial properties](#), wooden bulkheads below display windows, window sashes, cornices, doors and doorframes, and trim are probably the most common wooden historic materials found on commercial buildings in the District. These wooden design elements are important components of the architectural character and integrity of the District.

~~A. The use of artificial siding (vinyl, aluminum, asphalt, asbestos, Masonite, pressboard, etc.) to cover original siding is not permitted in 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.~~

B. The original form, details, and materials of exterior [wooden](#) walls, [features](#), 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 [\(new\)](#) materials should duplicate the form, details, texture, size, shape, color, pattern, and composition of the historic wall surface [or wooden elements](#) and should be obtained from salvage or antique suppliers. Only the portion that requires replacement should be replaced. The HPC will consider the use of substitute materials [ONLY if the historical material is not technically feasible or is no longer available. For commercial properties and where it is necessary to patch](#) [patching with new wood, the use of epoxy, splicing, consolidating, and reinforcing deteriorated sections should be considered before replacing historic elements.](#)

[1. 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.](#)

~~C. Because its use is not historic to [the District](#) Boone's residential historic districts, artificial bark siding is not permitted.~~

D. 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.

E. Whenever possible, the removal of non-historic artificial siding and trim materials to uncover or facilitate the restoration of original historic siding and trim [and other wooden](#) details is strongly encouraged.

~~F. 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.~~ *Language included in Architectural Components and Details section*

- D2.04.19 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. 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. [Many of the commercial buildings in the District originally featured flat or gently sloping roofs behind a parapet wall along the primary elevation and sometimes the secondary elevations.](#)
- A. 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, [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. 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.
- B. 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.
- C. Dormers and gables should never be added to the primary and secondary elevations visible from the street (unless replacing an historic element that had been previously removed) and should be added to tertiary elevations only when it can be shown that they are appropriate for the [building or](#) house style. Skylights, solar panels, power

ventilators, and mechanical equipment should always be restricted to the tertiary elevation slopes or portions of the roof, or in commercial buildings areas behind parapet walls, and hidden from the street. Screening materials should never be erected on top of a roof to obscure such elements.

<IMAGE> 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.

- D. 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 tertiary elevation roof-slopes of the roof 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.

<IMAGE> 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.

- E. 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.
- F. 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, terracotta, pressed metal shingle, and wood shingle roofs is always preferred over new materials. Unless historically appropriate to the building in question, or with commercial properties unless totally obscured by street view by parapets, white or very light shingles are not permitted. Exposed tarpaper rolls are also not permitted as a roofing material.
- G. Historically appropriate metal gutters, downspouts, and other drainage devices are common on historic properties 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.

- H. 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.)

Staff Note: After the item above (H), the current commercial standards have more for this particular section, which continue to the end of this Roof standards section.

<IMAGE> 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.

- I. **Specific to existing commercial buildings,** rooftop additions, ~~to existing commercial buildings,~~ including those intended to accommodate elevator shafts, bars, decks, kitchen prep areas, social areas, or solar arrays, or to otherwise enable recreational use of open rooftops, are generally not appropriate if any portion of the rooftop addition is visible from the street-level right of way adjacent to the primary elevation.
 1. Rooftop additions should never be more than one story (10 feet) in height from the roof surface of the existing building.
 2. Rooftop additions should never destroy or damage character-defining features of an existing building, and they should be designed to be compatible with both the size, scale, color, material, form, style, and character of the building on which they are erected and the historic district as a whole. Rooftop additions should be subordinate to the existing building in size and design, and compatible with its massing, scale, materials, and features. Nevertheless, additions should be sufficiently differentiated as new elements from original components of the existing building.
 3. Rooftop additions should be positioned on the roof to eliminate the possibility of the structure being visible from the street-level right of way located **adjacent to** ~~along~~ the building's primary elevation. For buildings located on corner lots, additions should not be visible from the ~~streetside~~ secondary elevation (**adjacent to a public street**), either. In the vast majority of cases, this will mean positioning the addition within the one-third portion of the rooftop located closest to the tertiary elevation of the existing building. In many cases, rooftop additions are most feasible on buildings at least four stories in height located adjacent to taller buildings or existing high party walls that will help shield the rooftop addition from street-level view.
 4. Rooftop additions should maintain the lowest possible profile in their construction, so that walkways, decks, seating areas, solar arrays, and similar components are

built as close as functionally possible to the original roof surface of the existing building.

5. Rooftop additions must be approved through the Conditional District zoning process prior to being considered under the Certificate of Appropriateness process associated with these Standards.

<IMAGE> 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.

- J. Roof coping on commercial buildings with original flat roofs was typically made of terracotta tile. Modern coping 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.

D2.04.20 Entrances, Porches, and Balconies: One of the most significant and defining characteristics of ~~all residential~~ architecture is the main or front entrance, including any porches that surround or frame that entrance. ~~For residential properties~~ 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. ~~For commercial properties~~ While most of the commercial buildings within the District, most employed conventional storefront configurations, as referenced in Subsection D2.06.XX (see Section 1 of these commercial standards), 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. 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, ~~entrance surrounds~~, and posts were common in many of the District's historic homes and buildings, but hand-worked elements were also not uncommon. Preserving these details is vital to preserving the appearance and integrity of the District's historic domestic architecture.

- A. Entrances, porches, and balconies, as used in this section, include front (primary elevation), side (secondary elevation), and rear (tertiary elevation) 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 ~~structure~~ residence to facilitate the runoff of rainwater.

- B. Because of their architectural significance, porches, balconies, and entrance configurations—especially those on the ~~front or main~~ primary (front) 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~~ primary (front) 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.

<IMAGE>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.

<IMAGE>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 Plaag, 2015.

- C. 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 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.
- D. If an historic porch or balcony requires repair or 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.
- E. Whenever possible, existing, non-historical enclosures of and additions to historic porches and balconies should be removed and the original appearance of the porch or balcony restored.
- F. Side and rear porches (i.e., not located on the 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 primary (front) ~~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.

<IMAGE> 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.

- G. 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 around a building, including the 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 informs the architectural style and patterns of the property. These elements should always be retained and repaired with appropriate materials whenever possible.
- H. 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 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.
- I. 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 building in question.
- J. 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.

D2.04.21 Paint & Paint Colors: Determining the original colors associated with historic properties, considering residential 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. For most of 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. 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. With the District’s residential architecture, while the District does not contain much Victorian residential 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 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 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 standards are applied by the HPC when considering paint in relation to historic properties.

- A. 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.
- B. 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 [or exterior materials](#). 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.
 1. 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.
- C. 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~~ [building](#). [Complementary colors are painted features that are congruous with the historic district; further, paint colors should not be distracting with the historic visual appearance of nearby buildings. 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. With the District's residential properties, especially on Victorian-era properties, typically the 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.

Staff Note: The text presented above in blue is suggested by Staff based on previous discussion.

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

D2.04.22 Accessibility, Health, and Safety Considerations: Modern building codes and/or the needs of the families 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 ensures that the integrity of historic properties can be maintained in spite of the addition of these non-historic elements.

A. 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 a secondary elevation, (i.e., visible from an adjacent street).

<IMAGE>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.

<IMAGE>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 Plaag, 2016.

B. 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.

C. 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.

<IMAGE>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.

D. 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.

D2.04.23 ~~Additional Standards on Artificial Materials:~~ While most of 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. With residential properties 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.

- A. The removal of previously installed substitute materials of all types is strongly encouraged.
- B. 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.
- C. 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.

Staff Note: In this next item (D), the text in black is from the current “Residential Standards” section for Siding & Trim. Staff has compared this language to the text from the current “Commercial Standards” section for Wooden Elements. Text in dark blue is copied from the “Commercial Standards.”

- D. The use of artificial siding (vinyl, aluminum, asphalt, asbestos, Masonite, pressboard, hardboard, etc.) to cover original wood siding is not permitted in 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 these man-made materials it covers historic natural materials underneath, it can also hide damage caused by the natural critters—termites, carpenter ants, mold, and fungus, and other natural invaders—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.
1. When building features or materials are too deteriorated to save, or cannot be reconstructed based on the available documentary evidence, replacement should be in-kind that is compatible with the scale, materials, color, style, design, and texture of the surviving and surrounding historic buildings. If the original material is

unavailable, the applicant must demonstrate that non-traditional materials are an appropriate alternative.

- D2.04.24 Utilities: Updating utilities and energy systems in historic ~~properties~~ homes is a common and natural event in the life of a ~~building~~ house. As technology improves and environmentally friendly mechanical systems become more readily available, many ~~property owners~~ homeowners will desire to improve the efficiency of their historic homes. The 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 standards.
- A. 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 building, if feasible, is preferred.
 - B. 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 building.
 - C. Ductwork, piping, fuel tanks, plumbing vents, solar collectors, and satellite dishes should not be visible from the street. ~~Ground-level~~ equipment that can be seen from the street should be screened with shrubbery or fencing. ~~For commercial properties, rooftop equipment should be screened with existing parapet walls or located toward the portion of the roof nearest the tertiary elevation.~~
 - D. 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.
 - E. 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 elevation of the structure.
- D2.04.25 Height, Width, Spacing, and Setback Requirements: For details on ~~building height, width, minimum spacing, and setback requirements~~ and height requirements for residential structures in the District, please consult the Town of Boone UDO. ~~Generally speaking, building spacing, height, and width in the District shall maintain consistency with the spacing, height, and width of surrounding buildings to the greatest degree possible.~~
- D2.04.26 Standards for Relocation and Demolition: Standards applicable to demolition of a structure in a historic district are set forth in ~~Subsection D1.XX~~ UDO Section 8.08. Additional guidance for any relocation of a structure within the historic district is included below.
- A. Relocation of Buildings: As described in ~~Subsection D1.XX~~ UDO Subsection 8.08.05, relocation is considered to be a “last resort” to demolition. Most historic buildings are strongly associated with the original site; therefore, relocation could threaten the historic integrity of a property. Relocation requires the HPC’s consideration. Applicants engaged in relocation should:

1. Work with reputable and experienced contractors to accomplish the relocation. Assess the structural condition of the building prior to relocation. The North Carolina SHPO should be contacted as the office maintains a list of qualified preservation consultants and building movers with experience working on North Carolina historic properties.
2. Plan the relocation route thoroughly. Contact Town Staff, 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.
3. Secure the structure to be moved to protect from weather damage and water infiltration, to minimize damage during the move, and to deter vandalism.
4. Review the compatibility of the proposed relocation site with respect to building spacing, setback, orientation, height, scale, massing, the new site's topography, and distance from other buildings. Consider if the new site is compatible in character with the original site location. Choose a site within the historic district when possible. The new foundation of the building or structure should match the original in height, design, and materials.
5. Move a building as a single unit in order to prevent the unnecessary loss of historic building fabric or any important architectural features. Partial or complete disassembly is only acceptable when absolutely necessary. Protect original and significant site features, features of the new site, and of the route during the relocation.
 - a. Preserve important site features within the historic district, or employ measures to keep important features on current site, such as large or historic trees.
 - b. If disassembly must be undertaken, measured drawings and photographic documentation of the structure shall be completed with written plan detailing the disassembly as part of the COA application for HPC approval.
 - c. Elements that are removed should be reassembled accurately. To do so, any parts of the building or structure should be marked with a non-destructive method that can be removed after reassembly.
6. In the circumstance that the approved relocated building is disassembled for moving and the physical condition is different than reported during the COA case, any change of physical condition should be documented. Documentation of changed physical conditions includes on-site photographs, written notes of the structure including dimensions, finish quality, texture, or color. The applicant, owner, or the one documenting the physical appearance, should report any change to Planning and Inspections staff.

7. In the circumstance a structure is being relocated to the historic district, the HPC is to consider if the relocated building or structure is congruous to the historic district in the following areas. This list is not intended to be comprehensive and cannot cover every circumstance that could be encountered in the project.
 - a. Architectural style, scale, height, and massing.
 - b. Siting orientation, building spacing, setbacks, distance from other buildings.
 - c. Landscaping and other site features as included in guidelines for new construction. Other considerations in guidelines for new construction include the structure to be harmonious with the adjacent buildings.
 - d. Relocation within the historic district shall not diminish the overall character of the historic district or damage existing historic buildings.

(Ord. PL05718-051822, 07-27-2022)

Staff Note: These are included as possible section titles if further language is needed for this revision. In Staff's research these are section topics that are not specifically addressed in our current Appendix D.

- ?D2.04. Exterior Walls
- ?D2.04. Sustainability & Energy Efficiency
- ?D2.04. Disaster Preparedness & Planning
- ?D2.04. Architectural Metals

D2.05 Residential Standards

- D2.05.01 [Purpose: These standards are applicable to residential properties within the district in association with all Standards within Section D2.04.](#)

D2.06 Commercial Standards

- D2.06.01 [Purpose: These standards are applicable to commercial properties within the district in association with all Standards within Section D2.04.](#)
- D2.06.02 [Commercial](#) 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 the District, commercial block development began around 1919 and continued to the early 1960s. 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 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 historic downtown properties in the District. Similarly, secondary and tertiary elevations of many of Boone’s historic commercial properties are vital to the character and integrity of its downtown commercial district. Often, significant side (secondary) 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 the District’s historic commercial architecture and encourage the reconstruction or rehabilitation of elements that have been removed or covered over, the standards 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 the rest of the District.

<IMAGE> This West King Street building is an outstanding example of successful facade 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.

- A. 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.

<IMAGE> “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.

- B. 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.
- C. 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.
- D. 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.

<IMAGE> 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 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. Photo courtesy of Eric Plaag, 2013.

- E. Original upper facade windows should not be removed and replaced with modern materials, nor is the enclosing or bricking in of upper facade windows appropriate. When upper floor windows must be replaced, use new windows that match the original windows in configuration, appearance, and materials.
- F. It is never appropriate to cover an historic upper facade, and historic facades should not be covered with substitute materials or masonry veneers if they were not previously covered. If historic facades are too deteriorated to save, or cannot be reconstructed based on the available documentary evidence, replacement should be in-kind with materials that are compatible in scale, color, style, design, and texture of the surviving and surrounding buildings. 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.
 - 1. See Subsection D2.04.16 (E)1 for demonstrating the other facades of the property for demonstrating that non-traditional materials are an appropriate alternative.

<IMAGE> 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.

- G. 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.

- H. 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.
- I. Utility lines, mechanical equipment, pipes, garbage receptacles, and other service items on 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.

D2.07 New Construction

D2.07.01 New Construction: It is inevitable that new buildings will be constructed within the District. The intention of these design standards is not to prevent such changes but to ensure that new construction is compatible with and complementary to the integrity and architectural character of 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 other ~~residential~~ properties in the District. These standards are intended to preserve the integrity of the District while also encouraging sensitive and appropriate new construction.

- A. New ~~residential~~ construction within the District should not seek to duplicate historic buildings in the District or mimic their appearance. That said, new construction should strive to be sensitive to and compatible with the character-defining features of 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 District.
- B. The appropriateness of the site for a new construction project will be evaluated based upon its compatibility with the 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.
- C. 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 District context.
 - 1. Design, height, massing, and proportions of new buildings should complement and be compatible with the dimensions of neighboring buildings with similar character and style.

2. 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. 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.
 3. Roofs, fenestration, and materials should be compatible with surrounding buildings.
 4. 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.
 5. 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.
- D. New residential construction should incorporate architectural elements and details into the new design and 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.
- E. 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. New construction should not interrupt or obstruct significant views and sight lines within the District, and existing intrusions within the District should either be removed or screened with plantings.

Staff Note: Text shown in dark blue is moved from the landscaping section in the proposed D2.04.05.

- F. ~~Design new residential buildings using exterior materials typical of historic buildings in the District, including brick, wood, and stone.~~ New construction should incorporate the predominant historic materials 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 not permitted in new construction. It is NOT appropriate in new construction to use contemporary substitute materials in place of traditional materials. The use of the highest-quality, historically appropriate, exterior facing materials is encouraged.

1. For all other construction, the use of substitute materials, particularly for a veneer of a building, are allowed in new construction. The materials used should be compatible with the scale, materials, color, style, design, and texture of the surviving and surrounding historic buildings. In the use of the material as a veneer and not as a structural element, the use of substitute materials should be demonstrated to be congruous to the historic district and of a similar appearance to traditional materials in the historic district.
2. Installation of materials, particularly for non-traditional materials, should protect the building, if it is covering a historic facade. The applicant must demonstrate the use of non-traditional materials would not harm the building and that the installation has greater benefits, including but not limited to moisture intrusion or limiting other maintenance issues.
3. For residential properties, 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.

Staff Note: Items (G) and (H)(1) are from the Windows, Doors, and Awnings section in the proposed D2.04.17. Item (H) is reflected in the proposed D2.07.02 for Additions.

- G. 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.
- H. 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.
 1. New construction and additions, additions, and Renovations to existing historic buildings or properties within historic districts should maintain established proportions and spacing of window and door openings.
- I. Historically, most of Boone's downtown commercial buildings had flat roofs. Residential roof types are 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.

- J. New construction projects should be mindful of possible archaeological resources within the Historic District and should be aware of the archeological standards in Section 9 of the Design Standards for Historic Streetscapes, Landscapes, Monuments, and Other Resources in the District.

D2.07.02 Additions: 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.

- A. 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 not permitted in alterations to existing buildings, and the use of the highest-quality, historically appropriate, exterior facing materials is encouraged.*
- B. 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.
- C. 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.
 - 1. *For commercial properties, 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.*
- D. 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.
- E. Additions should be constructed on a smaller scale than the historic structure and not overpower it.
- F. 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.
- G. 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.

- H. 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.
 - 1. New construction ~~and additions~~, additions, and ~~Renovations~~ to existing historic buildings or properties within historic districts should maintain established proportions and spacing of window and door openings.
 - I. ~~Specifically for the District's downtown commercial properties, 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.
 - J. Residential roof types are discouraged, except in historic properties that were originally residences or historic commercial properties that historically featured a residential roof type.

<IMAGE> 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.

<IMAGE> 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.

Staff Note: Staff has included a section title of “Artificial Materials” based on potential discussion by the HPC. Staff believes that artificial materials and/or substitute materials can be discussed within the standards above, and do not necessarily need a separate section at this time.

?D2.07. Artificial Materials