

Blowing Rock Appearance Advisory Commission

Agenda

April 6, 2021

Town Council Chambers 9:00 a.m.

Mission Statement: The mission of the Blowing Rock Appearance Advisory Commission is to promote and enhance the natural beauty of the mountain landscape by providing input and advice to the Blowing Rock Staff and Town Council to help preserve and protect publicly maintained spaces.

- Approve March 10, 2021 Minutes –
  
- Budget Update/Annual Fundraising Collection/Hanging Basket Collection –
  
- Public Art Request 2021-2 (BRAHM) –
  
- Arbor Day April 30, 2021 Planning –
  
- Tree Report from NC Forestry Service –
  
- South Main Street & Valley Boulevard Landscaping Update –
  
- Fountain in Mayview Lake –
  
- Other Business –

Blowing Rock Appearance Advisory Commission

Minutes

March 10, 2021

Members Present: Melissa Pickett, Curt Andrews, Bo Henderson, Carol Knapp, & Chris Wetmore

Staff Present: Jennifer Brown, Cory Cathcart, & Shane Fox

Begin: 1:00 p.m.

End: 3:00 p.m.

**February Minutes Approval** – Mr. Henderson made a motion to approve the June minutes. Mr. Andrews seconded, and the vote was unanimous to approve.

**Chair & Vice Chair** – Mr. Andrews made a motion to nominate Mrs. Pickett as the Chair of BRAAC and Chris Wetmore as the Vice-Chair. Mr. Henderson seconded, and it was unanimous vote to approve.

**Budget Update** – Mrs. Brown reported that revenue collected to date is \$39,476, which is \$2,356 more than projected for the year. She also stated that money continues to be collected for hanging basket and planter donations through July. She explained that only \$5,978.59 has been spent of the \$37,120 budget; however, the flowers for the hanging baskets, planters, and flower beds still need to be purchased.

Mrs. Brown reported that the 2021-2022 budget process had begun, and she reviewed each line item for BRAAC. She stated that she was requesting \$11,000 more for Flowers/Landscaping line item due to purchasing new hanging baskets on Sunset and coco liners for the other hanging baskets. She also added \$750 for Arbor Day celebration each year. After further discussion, everyone agreed with the budget request.

**Tree City USA Update** – Mrs. Brown updated the Commission and stated that she had received a plaque, which was presented to Town Council by Mrs. Pickett at the Town Council meeting, as well as a flag and two street signs. It was suggested that the flag be used during the Arbor Day celebration and Mrs. Brown states that the signs would be hung at the North and South entrances into downtown Blowing Rock.

Mrs. Pickett explained that eleven years ago a child raised money to plant a tree in Memorial Park by having a lemonade stand and selling lemonade. When the new playground was installed, the tree had to be removed. Mrs. Brown suggested that the tree that is planted for Arbor Day replace the tree that the little girl donated and invite her and her family to the Arbor Day celebration. Everyone was in agreement and recommended contacting Blowing Rock School to see if any of their classes would want to participate in the celebration as well. Mrs. Brown stated that she would reach out to the school and invite them.

**Signage for New River on Bridge at Sunset Drive** – Mrs. Pickett stated that the person who donated the sign for the New River on Sunset wants a description of the new River and its history to go with the sign. Mr. Fox stated that Wendy Patopersky with the Middle Fork Greenway was willing to help with the design of the sign. After further discussion Mrs. Pickett agreed to reach out to Mrs. Patopersky and work on the design and wordage.

**Fountain in Mayview Lake** – Mrs. Brown explained that she was approached by a citizen to look at replacing the fountain in Mayview Lake. She showed examples and the different displays to get an idea of what everyone liked to request quotes. She will bring back pricing on different fountains once she receives them.

**Parks & Recreation Trust Fund Grant Presentation** – Mr. Fox presented a project for Memorial Park that the Town would like to apply for a Parks & Recreation Trust Fund (PARTF) Grant in May. He explained that the PARTF grant is a dollar-for-dollar matching grant and that the Town currently had approximately \$432,000 in bond money for Memorial Park improvements and they are requesting \$500,000 for PARTF. The project that he reviewed has an estimated cost of \$1,285,000 and if we received the grant it would leave approximately \$350,000 to be paid from other resources such as, TDA and the ABC board.

The improvements to Memorial Park include:

- ADA accessibility from Wallingford to Memorial Park
- Renovations to the public restrooms
- Build new public restrooms adjacent to the current restrooms
- Renovation to the tennis courts and add pickleball courts
- New picnic area
- New climbing rocks for the playground
- New shuffleboard and corn hole boards
- Relocate and improve volleyball court
- Add ADA walkway from current walkway at lower basketball court to Main Street

Mr. Wetmore asked about the needs of shuffleboard, tennis, and pickleball and asked if the outdoor park lights would remain. Mr. Fox said yes, they would stay but are hopeful that they can be upgraded in this project through BREMCO. Mrs. Knapp asked how many tennis and pickleball courts are being proposed and Mr. Fox stated that there are discussions taking place on what the right number for each should be, whether it is two tennis courts with lines for pickleball on them as well, or one tennis court with the other court lined for both tennis and pickleball, or a separate tennis court and pickleball courts.

Mr. Andrews asked why the Parks Strategy Committee chose this project over other proposed projects from other organizations. Mr. Fox stated that the committee evaluated and determined the needs of our parks and our Town and the Memorial Park project was determined to be the highest priority of all proposed projects and would score highest for the PARTF grant application.

The commission supported the project and will submit a letter stating that fact for the PARTF application.

**Other Business** – Mr. Wetmore asked Mr. Fox if the town could fix a sign on 321 bypass that is being held up by a support post and if the Town signs posts in downtown could be painted. Mr. Fox said he would address those two issues.

Mr. Fox updated the commission and stated that the construction of the sidewalk to Bass Lake has finally begun. Country Boy Landscaping began on Monday beginning at Speckled Trout and will work their way up 221 to Bass Lake.

# Town of Blowing Rock

## Public Art Application

### Applicant Information

Contact Name: **Lee Carol Giduz**\_\_\_\_\_

Contact Address: **159 Ginny Stevens Lane**\_\_\_\_\_

Contact Phone Number: **828-295-9099**\_\_\_\_\_

Contact Email Address: **leecarol@blowingrockmuseum.org**\_\_\_\_\_

### Artwork Information

Title of Artwork: Brooklyn Bridge

Artist Contact (Please attach bio if available)

Name: Vera Lutter

Address:

Phone Number:

Email Address:

Artwork Type: Photo

Dimensions: 13' x 28'

Media: Photography

Acknowledgment plaque Y N - no

Desired Location: Main Street wall of BRAHM

Please attach the following documentation to the application:

1. Photographs and drawings which fully illustrate the proposed artwork - attached
2. Proposed location map - on Main Street face of BRAHM
3. Proposed site plan - This photo will be hung on the stone wall on the Main Street side of the museum
4. Photos of the proposed site- attached
5. Proposed landscape plan- no landscaping required
6. Proposed lighting plan if applicable - Lighting already in place will suffice
7. Description of site preparation including grading, landscaping, seating, lighting, signage, etc.  
none needed
8. Any proposed budget items that will not be funded by the project itself  
no
9. Proposal to maintain the art project and any landscaping, lighting, signage, etc. for the life of the proposed art piece - This piece will be on display until mid-August when it will be removed, no maintenance should be required in that time.

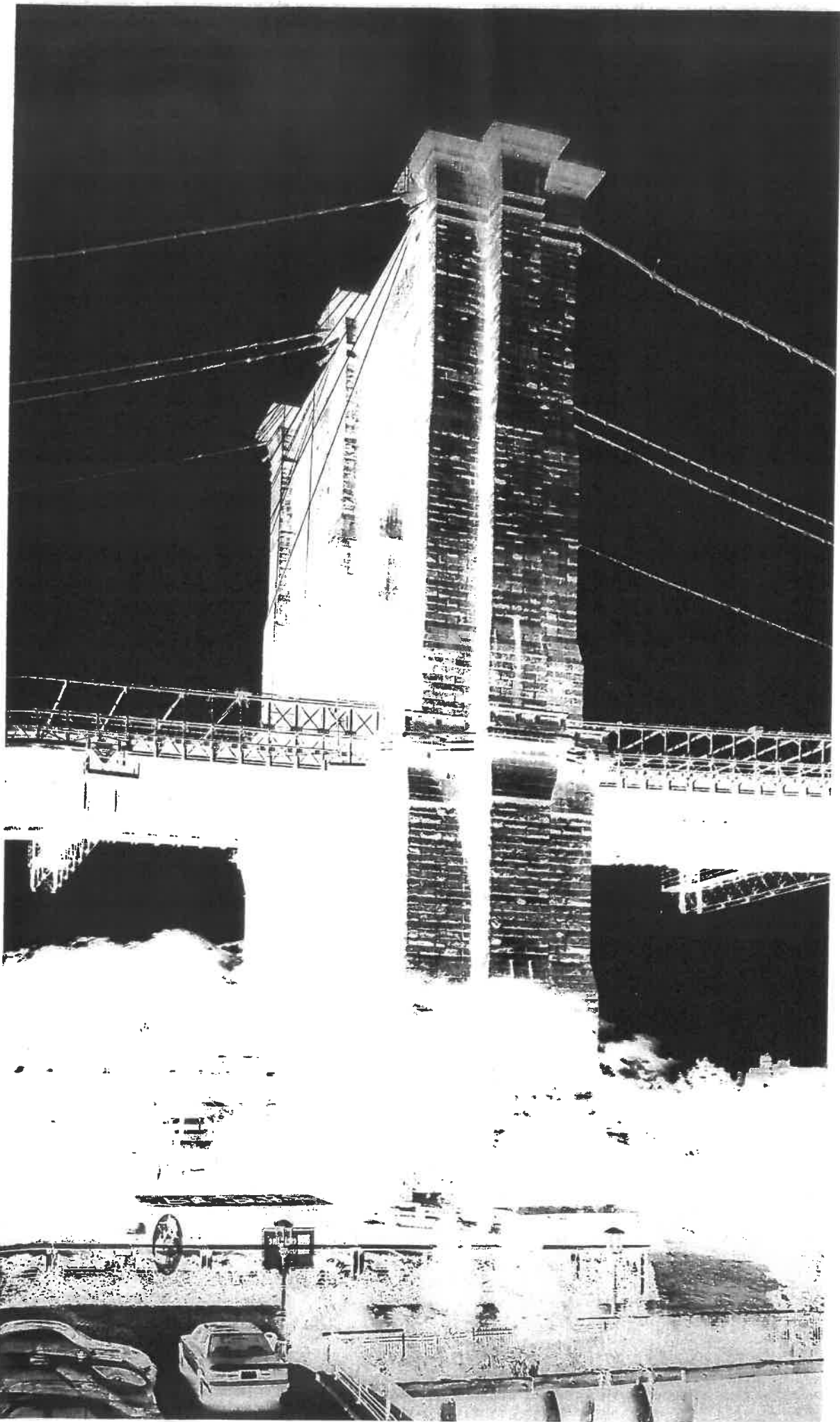
**Exclusion Of Liability:**

The Town of Blowing Rock shall not be held liable to any parties, including but not limited to artists or donors for any losses, claims, injuries or damages from theft, damage, vandalism or bodily injury arising out of or in any way related to a public art project. The Town will require that all donors or artists sign a waiver and release which evidences this understanding and agreement.

I have read the Exclusion of Liability above and agree to the terms.

Signature *Aulard Gidz* Date 3-30-21

**BRAHM was closed to the public for 6 months last year. We are slowly building our attendance back but are still behind our typical numbers. Many new people are coming to town and do not recognize that there is a museum in town. We currently have a very significant exhibition of contemporary photography at the museum. In an effort to bring attention to this exhibition and bring patrons back into the building, we are proposing to display a large rendition of one of the photos on the building.** \_\_\_\_\_









# VERA LUTTER

WORKS INSTALLATIONS EXHIBITIONS BIO  
WRITINGS PUBLICATIONS CONTACT

**Born in Germany. Lives and works in New York.**

## Education

1993-95 MFA, School of Visual Arts, New York, NY, USA.  
1985-91 Akademie der Bildenden Künste München, Munich, Germany.

## Solo Exhibition (\*indicates exhibition catalogue)

2020 *Vera Lutter, Museum in the Camera*, LACMA, Los Angeles, CA.  
2018 *Vera Lutter*, Baldwin Gallery, Aspen, CO.  
*Vera Lutter : Turning Time*, Gagosian Gallery, London, UK  
2016 *Praestum*, Galleria Alfonso Artiaco, Naples, Italy, September – October.  
*Vera Lutter*, Galerie Xippas, Geneva, Switzerland, May – July.  
*Inverted Worlds*, New Orleans Museum of Art, New Orleans, LA, April – July.  
2015-2016 *Inverted Worlds*, The Museum of Fine Art Houston, TX.  
2015 *Vera Lutter*, Gagosian Gallery, New York, NY.  
2014 *Vera Lutter: Venice*, Weinstein Gallery, Minneapolis, MN.  
*Vera Lutter*, Galerie Max Hetzler, Berlin, Germany.  
2013 *Vera Lutter*, Galerie Xippas, Paris, France.  
2012 *Vera Lutter*, Carré d'Art – Musée d'art contemporain, Nîmes, France.\*  
2011 *Vera Lutter*, Alfonso Artiaco, Naples, Italy.  
*Vera Lutter*, Galerie Max Hetzler, Eifel, Germany.  
*Egypt*, Gagosian Gallery, London, UK.\*  
*a ghost still is like a place*, Baldwin Gallery, Aspen, CO.\*  
2009 *Vera Lutter*, Galerie Xippas, Paris, France.  
*Vera Lutter*, Gagosian Gallery, Los Angeles, CA.  
*Samar Hussein*, Carolina Nitsch Project Room, New York, NY.  
2008 *Vera Lutter*, Galerie Max Hetzler, Berlin, Germany.  
*Vera Lutter*, Baldwin Gallery, Aspen, CO.  
2007 *Vera Lutter*, Galleria Nicolo Cardi, Milan, Italy.  
*Vera Lutter*, Gagosian Gallery, New York, NY.\*  
2005 *Vera Lutter*, Galerie Xippas, Athens, Greece. (Through 2006)  
*Vera Lutter*, Modern Art Museum of Fort Worth, Fort Worth, TX. (Through 2006)  
*Vera Lutter: Nabisco Factory, Beacon*, Dia:Beacon, Beacon, NY.  
2004 *Vera Lutter: Battersen*, Gagosian Gallery, London, (Heddon Street), UK.\*  
*Vera Lutter*, Galerie Max Hetzler, Zimmerstraße 90/91, Berlin, Germany.  
*Vera Lutter*, Galerie Max Hetzler, Galerie Max Hetzler, Holzmarktstraße 15-18, Berlin, Germany.  
*Inside In*, Kunsthau Graz, Graz, Austria.\*  
2003 *Vera Lutter*, Gagosian Gallery, New York, NY.  
2002 *Museum of Contemporary Photography*, Chicago, IL.  
*Populated*, International Artists Studio Program in Sweden (IASPIS), Stockholm, Sweden.  
*Vera Lutter*, Galerie Max Hetzler, Berlin, Germany.  
2001 *Kunsthalle Basel*, Basel, Switzerland, (with Hanspeter Hofmann)\*  
2000 *Vera Lutter*, Fraenkel Gallery, San Francisco, CA. Barbara Flynn Gallery, Sydney, Australia.  
1999 *Time Traced: Vera Lutter and Rodney Graham*, Dia Center for the Arts, New York City. (Through 2000)

- Roth Horowitz, New York, NY.  
 1998 Wooster Gardens, New York, NY. td>  
 1996 On New York, Wooster Gardens, New York, NY.  
 1995 Vera Lutter: Sight and Sense, Hypo Bank, New York, NY.\*

**Group Exhibitions**

- 2020-2021 *Bricks and Mortar*, National Galleries of Scotland, Edinburgh, Scotland
- 2019 *Baronian Xippas dialogues #1*, Galerie Xippas, Paris, France.  
*Looking Back: Ten Years of Pier 24 Photography*, Pier 24, San Francisco, CA.  
*Günther Förg, Ed Ruscha, Olafur Eliasson, Vera Lutter, Jeff Wall and Darren Almond, Carolina Nitsch*, New York, NY  
 NOMEN: American Women Artists from 1945 to Today, Phillips, New York, NY.
- 2018-2019 *Civilization: The Collective Life*, National Museum of Modern and Contemporary Art, Seoul, Korea.
- 2018 *By The Sea*, The Marquee Projects, Bellport, NY.  
*Then & Now*, JPMorgan Chase Art Collection at Paris Photo 2018, France.  
*Vision of the Other Worlds*, Sargent's Daughters, New York, NY.  
*Sun Pictures Then and Now: Talbot and his Legacy Today*, Photo London, London, UK.  
*Poussières d'étoiles*, group show, La Laiterie, Massignac, France.  
*About Photography*, Gagosian, San Francisco, CA.  
*Facing the Camera*, Hans Kraus Jr. Fine Photographs, New York, NY.
- 2017 *Painting on Paper: Vera Lutter's Old Master Photographs*, LACMA Booth at TEFAF, Park Avenue Armory, New York, NY, October 28 - November 1, 2017.  
*The Mechanics of Expression: Vera Lutter, Sameer Makarius & Otto Steinert*, Howard Greenberg Gallery, New York, NY.
- 2016-2017 *Lunar Attraction*, Peabody Essex Museum, Salem, MA.  
*Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*, National Gallery of Art, Washington, DC.
- 2016 *A New and Mysterious Art: Ancient Photographic Methods in Contemporary Art*, Howard Greenberg Gallery, New York, NY.  
*Deconstruction Photographique*, Topographie de L'Art, Paris, France.  
*The Memory of the Future: Photographic Dialogues Between Past, Present, and Future*, Musée de l'Elysée-Les Éditions Noir sur Blanc, Lausanne, Switzerland.  
*This is a Photograph*, Penland Gallery, Penland, NC.
- 2015 *Industry, Now Contemporary Photographs From the Mast Collection, Group Show*, MAST Foundation, Bologna, Italy.  
*Framing Desire: Photography and Video*, The Modern Art Museum of Fort Worth, Fort Worth, TX.  
*The Memory of Time: Contemporary Photographs from the National Gallery of Art, Acquired with the Alfred H. Moses and Fern M. Schad Fund*, National Gallery of Art, Washington, D.C.
- 2014 *SPOT ON*, Museum Kunstpalast, Düsseldorf, Germany.  
*Convergences: Selected Photographs from the Permanent Collection*, Getty Center, Los Angeles, California.  
*Now You See It: Photography and Concealment*, The Metropolitan Museum of Fine Art, New York, NY.
- 2013 *Decisive Moments: Photographs from the Collection of Cheryle R. and James F. Pierce*, Honolulu Museum of Art, Honolulu, HI.  
*The Time is Now*, John Berggruen Gallery, San Francisco, CA.  
*Remember Everything: 40 Years Galerie Max Hetzler*, Galerie Max Hetzler, Berlin, Germany.  
*Flowers & Mushrooms*, Museum der Moderne, Mönchsberg, Salzburg, Austria.  
*Legacy: Photographs from the Emily Fisher Landau Collection*, The Aldrich Contemporary Art Museum, Ridgefield, CT.  
*The Distaff Side*, The Granary, Sharon, CT.  
*Light Sensitive: Photographic Works from North Carolina Collections*, Nasher Museum of Art at Duke University, Durham, NC.  
*Big Pictures*, Amon Carter Museum of American Art, Fort Worth, TX.
- 2012 *Recent Acquisitions, Part I: Contemporary Photographs*, Harvard Art

- Museums, Cambridge, MA.  
*Project Pour l'Art Contemporain: 10 Ans d'Acquisitions*, Centre Pompidou, Paris, France.\*  
*Skyscraper: Art and Architecture Against Gravity*, Museum of Contemporary Art Chicago, Chicago, IL.\*  
*Myths and Realities*, School of Visual Arts, New York, NY.\*  
 2011 *Prix Pictet Presentation*, Les Rencontres d'Arles, France.  
*Art Unlimited*, Basel, Switzerland.\*  
*Legacy: Photographs from the Emily Fisher Landau Collection*, Whitney Museum of American Art, New York, NY.\*  
*L'objet photographique: une invention permanente*, Maison européenne de la photographie, Paris France.  
*Prix Pictet Exhibition*, Passage de Retz, Paris, France.\*  
*Conversations: Photography from the Bank of America Collection*, Museum of Fine Arts, Boston, MA.\*  
*Eye Wonder: Photography from the Bank of America Collection*, National Museum of Women in the Arts, Washington, DC.  
*PROCESS*, Edwynn Houk Gallery, New York, NY.  
*New Prints 2011/Winter*, International Print Center, New York, NY.  
*Accrochage*, Carolina Nitsch Project Room, New York, NY.  
*Measuring the World: Heterotopias and Knowledge Spaces in Art*, Kunsthau Graz, Graz, Austria.\*  
 2010 *Prix Pictet Shortlist Preview Exhibition*, Galerie Les Filles du Calvaire, Paris, France.  
*Imaginário da Paisagem – Obras da BESart / Coleção Banco Espírito Santo*, Centro de Artes Visuais, Coimbra, Portugal.  
*Still / Moving*, The Israel Museum, Jerusalem, Israel.\* (Through 2011)  
*VaXination*, Galerie Xippas (Exit 7), Athens, Greece.  
*Entre glace et neige (Between Ice and Snow)*, Centro Saint Benin, Région Autonome Vallée d'Aoste, Courmayeur, Italy.\*  
*Crash*, Gagosian Gallery, London, UK.\*  
*Mixed-Use Manhattan: Photography and Related Practices 1970s to the Present*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.\*  
 2009-2010 *Extended Family: Contemporary Connections*, Brooklyn Museum, Brooklyn, NY.  
 2009 *Contradictions in Black and White*, Hasted Hunt Gallery, New York, NY.  
*elles*, Centre Pompidou, Paris, France.\*  
 2008 *to:Night, Contemporary Representations of the Night*, The Hunter College Galleries, Hunter College, New York, NY.\*  
*du machinique et du vivant: sur une proposition de Régis Durand*, A La Reserve, Pacy-sur-eure, Xippas Gallery, Paris, France.\*  
*Photography and Architecture*, Mitterrand + Cramer, Geneva, Switzerland.  
*Images from Venice*, Fondation Beyeler, Basel, Switzerland. (Through 2009)\*  
 2007-2008 *World Images II*, Helmhaus Zürich, Zürich, Switzerland. \*  
 2007 *The Neue Galerie Photographic Collection*, Neue Galerie Graz, Museum Joanneum, Graz, Austria.\*  
*Taken with Time*, The Atrium Gallery, Marion Center for Photographic Arts, Santa Fe, NM.  
*Façade, Architecture, Space*, Cook Fine Art, New York, NY.  
*The Big Picture*, The North Carolina Museum of Art, Raleigh, NC.  
 2006-2007 *Alchemy: Twelve Contemporary Artists Exploring the Essence of Photography*, Purdy Hicks, London, UK.\*  
 2006 *Target Collection of American Photography: A Century In Pictures*, Museum of Fine Arts, Houston, TX.  
*In Sight: Recent Additions to the Permanent Collection*, Museum of Contemporary Photography, Chicago, IL.  
*Taken with Time: Ann Hamilton, Vera Lutter and Abelardo Morell*, The Print Center, Philadelphia, PA.\*  
*Out of the Camera: Analoge Fotografie Im Digitalen Zeitalter*, Bielefelder Kunstverein, Bielefeld, Germany.  
*Kunst und Photographie – Photographie und Kunst*, Galerie Bernd Klüser, Munich, Germany.  
*À la (re)découverte des collections photographiques de Musée de La*

- Roche-sur-Yon, Musée Municipale d'Art, La Roche-sur-Yon, France.  
*Carbonic Anhydride*, Galerie Max Hetzler, Berlin, Germany.\*  
*Black & White*, Hellenic American Union, Athens, Greece.\*  
*In Sight: Recent Additions to the Permanent Collection*, Museum of Contemporary Photography, Chicago, IL.  
*Out of the Camera: Analoge Fotografie Im Digitalen Zeitalter*, Bielefelder Kunstverein, Bielefeld, Germany.
- 2005 *Strange Days*, Samuel P. Harn Museum of Art, Gainesville, FL.  
*El Diablo non es tan malo como se pinta*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina.  
*Roger Ballen, Alec Soth, Vera Lutter*, Gagosian Gallery, New York, NY.
- 2004 *Contemporary Obscurists*, Alan Klotz Gallery, New York, NY.  
*26a Bienal de São Paulo: Image Smugglers in a Free Territory* (curated by Alfons Hug), Pavilhão Ciccillo Matarazzo, São Paulo, Brazil.\*  
*Beginning Here: 101 Ways* (curated by Jerry Saltz), Visual Arts Gallery, School of Visual Arts, New York, NY.  
*The Amazing & The Immutable*, Contemporary Art Museum, University of South Florida, Tampa, FL.\*
- 2003 *Defying Gravity: Contemporary Art and Flight*, North Carolina Museum of Art, Raleigh, NC. (Through 2004)\*  
*Strange Days*, Museum of Contemporary Art, Chicago, IL.  
*Landscapes of Man*, Slusser Gallery, University of Michigan School of Art and Design, Ann Arbor, MI.  
*The Eye and the Camera: A History of Photography*, Sammlung Albertina, Vienna, Austria.
- 2002 *Same Time This Year*, Gagosian Gallery, New York, NY.  
*Art on Paper 2002*, Weatherspoon Art Museum, The University of North Carolina at Greensboro, Greensboro, NC. (Through 2003)  
*Visions from America: Photographs from the Whitney Museum of American Art, 1940–2001*, Whitney Museum of American Art, New York, NY.\*  
*Exchange & Transform*, Kunstverein München, Munich, Germany.  
*2002 Whitney Biennial*, Whitney Museum of American Art, New York, NY.\*  
 Populated, International Artists Studio Program in Sweden (IASPIS), Stockholm, Sweden.  
*Life of the City*, The Museum of Modern Art, New York, NY.  
*Exchange and Transform*, Kunstverein München, Munich, Germany.  
*2002 Whitney Biennial*, Whitney Museum of American Art, New York, NY.\*
- 2001 *Enduring Love*, Gasser and Grunert Gallery, New York, NY.  
*What's New: Recent Acquisitions in Photography*, Whitney Museum of American Art, New York, NY.  
*What's New: Recent Acquisitions in Photography*, Whitney Museum of American Art, New York, NY.
- 2000 *Collectors Choice*, Exit Art, New York, NY.  
*New York Now 2000: Contemporary Work in Photography*, Museum of the City of New York, New York, NY.  
*Photography about Photography*, Andrew Kreps Gallery, New York, NY.
- 1999 *The Big Picture: Large Format Photography*, Middlebury College Museum of Art, Middlebury, VT.  
*Low Tech*, The Light Factory, Charlotte, NC.  
*Views from the Edge of the World*, Marlborough Chelsea, New York, NY.
- 1998 *Newton, Cray, Lutter*, Roth Horowitz Gallery, New York, NY.\*  
*New York: A Divided City*, International Center for Advanced Studies, New York University, New York, NY.  
*About Painting, Part III*, Robert Miller Gallery, New York, NY.
- 1997 *Light*, Bennington College, Bennington, VT.  
*CityScapes: A Survey of Urban Landscapes*, Marlborough Gallery, New York, NY.\*
- 1995 NYC, Visual Arts Gallery, New York, NY.

### Special Projects

- 2009 *Nowhere Near*, 601Artspace, New York, NY. Exhibition curated by

- the artist. (November 17, 2009-March 9, 2010)
- 2008 *Ariadne Unhinged*, Gotham Chamber Opera, New York, NY. Set design by the artist, choreographed by, Karole Armitage.
- 1997 *Unmarked Helicopter* (with Marvin Heiferman and Carole Kismaric of LookOut), book project for *The Art of the X-Files*, ed. Chris Carter (New York: Harper Prism, 1998).

#### Awards

- 2002 Pollock-Krasner Foundation Grant.
- 2001 John Simon Guggenheim Memorial Foundation Fellowship.
- 1993 Deutscher Akademischer Austausch Dienst (DAAD) Grant.

#### Public Collections

The Art Institute of Chicago, Chicago, IL.  
 Boston Museum of Fine Arts, Boston, MA.  
 Brooklyn Museum, New York, NY.  
 Centre Pompidou, Paris, France.  
 Chrysler Museum of Art, Norfolk, VA.  
 Davis Museum, Wellesley, MA.  
 Dia Art Foundation, New York, NY.  
 The J. Paul Getty Museum, CA.  
 The Solomon R. Guggenheim Museum, New York, NY.  
 Harvard Art Museums, Fogg Museum, Cambridge, MA.  
 The Israel Museum, Jerusalem, Israel.  
 Kunsthau, Zurich, Switzerland.  
 Lenbach House, Munich, Germany.  
 Los Angeles County Museum of Art, Los Angeles, CA.  
 Museum Kunstpalast, Düsseldorf, Germany.  
 The Metropolitan Museum of Art, New York, NY.  
 Middlebury College Museum of Art, Middlebury, VT.  
 Minneapolis Institute of Art, Minneapolis, MN.  
 The Modern Art Museum of Fort Worth, Fort Worth, TX.  
 Museum of Contemporary Art, Chicago, IL.  
 Museum of Fine Arts, Houston, TX.  
 The Museum of Modern Art, New York, NY.  
 The National Gallery of Art, Washington, D.C.  
 National Galleries of Scotland, Edinburgh, Scotland.  
 Neue Galerie, New York, NY.  
 Neue Nationalgalerie, Berlin, Germany.  
 New York Public Library, New York, NY.  
 North Carolina Museum of Art, Raleigh, NC.  
 San Francisco Museum of Modern Art, San Francisco, CA.  
 Whitney Museum of American Art, New York, NY.





**North Carolina Department of Agriculture  
and Consumer Services**  
*N.C. Forest Service*



**Steven W. Troxler**  
Commissioner

**Scott Bisette**  
Assistant Commissioner

Watauga County Ranger's Office  
917 West King St  
Boone, NC 28607  
828-265-5375  
March 4, 2021

**Internal Use Only**

D-2-Urban\_4 acres  
Projects – Watauga County  
Town of Blowing Rock  
NCFS L/O ID: 095-576  
Parcel(s) #: 2807889122,  
2807878879000 (4acres)  
Lat.: 36° 7.99  
Long.: -81° 40.71

Town of Blowing Rock  
PO Box 47  
Blowing Rock, NC 28605

To whom it may concern:

It was a pleasure getting the opportunity to walk around your property. The purpose of the exam was to advise on the overall health of the trees within the town park. This Urban Plan will help you to effectively manage your trees around your property for safety, health and aesthetics. You may refer to the enclosed map and pictures to locate the area of discussion and trees in question.

**Summary of Recommendations:**

1. Trees 1 and 2-remove and replace with suitable species (example list below) Contact Certified Arborist (link below) to have a tree risk assessment performed.
2. Tree 3-remove and replace with suitable replacement.
3. Trees 4 and 5-monitor for signs of decline, contact certified arborist to perform pruning as needed.
4. Tree 6- monitor the same as trees 4 and 5.



**Site:**

This is a recreational site in the center of town including a playground, tennis courts, horseshoe pits, gazebo, lawn space etc. Trees present include red maple, crape myrtle, and willows. The terrain varied from flat to gentle slopes. As we walked around, we discussed multiple trees that appear to be in poor condition with visible wounds and rot near the base and up into the canopy. Several of the trees have been previously topped and have hanging deadwood in the canopy.

My inspection of the trees is only a visual inspection from the ground and is not an in-depth inspection of the entire tree. A Certified Arborist with a Tree Risk Assessment Qualification (TRAQ) will be better able to inspect other areas of the tree such as: base and soil, roots, upper branches and crown as well as rot and decay in cavities to determine if the tree is potentially hazardous.

**Recommendations:** (see attached map for tree number location)

1. Trees 1 and 2 I recommend removing due to current condition and location within the park. Due to visible decay and rot along with hanging deadwood from previous topping, maintenance of these trees will be high. Create holes in rock rings surrounding the trees to facilitate drainage when heavy rain occurs.
2. Tree 3 I recommend removing. Due to the extensive amount of decay at ground level from previous loss of limbs, its size and proximity to the sidewalk, maintenance of this tree will be high.
3. Trees 4, 5 and 6 I recommend monitoring for any signs of decline. Establishing a mulch ring (see attached guide) around them will aid in reducing compaction from foot traffic and lawn maintenance equipment. As the mulch breaks down it will add nutrients back into the soil aiding in fertilization.
4. Contact a Certified Arborist with a TRAQ qualification to assess the health of the previously topped trees that appear to be in poor health or in decline to assess potential risk.

If you decide to remove any trees, I have attached a list of potential replacements that, when mature, are smaller, easier to maintain and have year-round attractive features for the park setting. I have also given the link where you can search for other replacement trees that may meet your needs better.



Tree 1

Tree 2



Tree 3



Trees 4 and 5

Tree 6



**Replacement Tree website:** [https://plants.ces.ncsu.edu/find\\_a\\_plant/](https://plants.ces.ncsu.edu/find_a_plant/)

**Certified Arborist:** <https://www.treesaregood.org/findanarborist/findanarborist>

**Mulching:**

- See attached proper mulching techniques guide
- Mulching is aesthetically pleasing
- It can improve soil fertility
- It also helps control weeds

**Pruning:**

- Prune early and prune only a little each year. Never remove more than 25% of a tree's leaf area in a year
- You should never make a pruning cut to limbs of 4 inches in diameter
- Do not make heading cuts or topping cuts. Instead of topping trees simply pick trees that when mature reach desired size specifications (see attached for topping).

## Tree Replacement List

Latin Name	Common Name	Mature Height (feet)	Mature Crown Spread (feet)	Outstanding Features	Known Diseases and Pests	Attracts Wildlife
Carpinus caroliniana	Ironwood	20-35	20-25	Showy Bark Fall Color	Occasional Leaf spots, cankers, and twig blight	Yes
Amelanchier laevis	Allegheny Serviceberry	15-25	15-25	Showy Spring Flowers	N/A	yes
Cercis canadensis	Eastern redbud	20-30	25-35	Spring Flowers Fall Color	Occasional Leaf hoppers, Scales, Leaf spots, Powdery Mildew	Yes

Thank you for contacting the N.C. Forest Service. It is always a pleasure working with landowners that express a genuine concern over the management of their resources. If you have any questions or concerns, please feel free to call my office at 828-265-5375.

Sincerely,



Andrew Harsey  
Watauga County Ranger

ISA Certified Arborist SO-10585A

CC: Nathan Gatlin-D2 Assistant District Forester

Enclosures:

- Why hire an Arborist
- Pruning young trees
- Pruning mature trees
- Proper mulching techniques
- New tree planting
- Tree Risk
- Proper tree selection
- Mature tree care
- Why topping hurts