BILTMORE VILLAGE HISTORIC DISTRICT DESIGN GUIDELINES

BOOK 1
GENERAL DESIGN GUIDELINES AND POLICIES

Historic Resources Commission
Asheville, North Carolina

October 1, 1988

CREDITS

The development of these guidelines has been a project of the Historic Resources Commission of Asheville and Buncombe County, Doug Swaim, Director.

Steering Committee:

Bill Bell
M. G. Bitter
John Cram
Bob Gray
Dick and Susan Gray
Robert Griffin
Richard King
Frank and Marjory Martin
Dr. William Mynatt
Duffy Reints
Arch Wood
Robert York

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Dr. William A. Mynatt

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Consultant:

Noré V. Winter
Urban Design and Historic Preservation
475 Poplar Avenue
Boulder, Colorado 80302

303-442-5822

Illustrations:

Special appreciation is expressed to the Biltmore Estate for assistance in researching historic photographs and architectural drawings. Historic drawings published in these books are by Richard Sharp Smith, except where noted, courtsey of the Historic Resources Commission. Historic post cards are courtesy of Robert Griffin, Architect.

Map Orientation:

It is normal convention to orient all maps with North placed at the top of the page. However, several early maps of Biltmore Village were drawn in the opposite orientation. To preserve original wording on these maps, they are presented in their original configuration.

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PREFACE

This booklet contains general information about design review in the Biltmore Village Historic District, and should be used as a guide in all construction projects that involve work that will be visible to the public. It contains design ideas that apply to both rehabilitation and new construction. In addition to this booklet, there are two other publications that should be consulted: Book 2 provides more specific guidelines for rehabilitation only. The other booklet, Book 3, provides more detailed guidelines for new construction projects.

WHICH BOOKS APPLY:

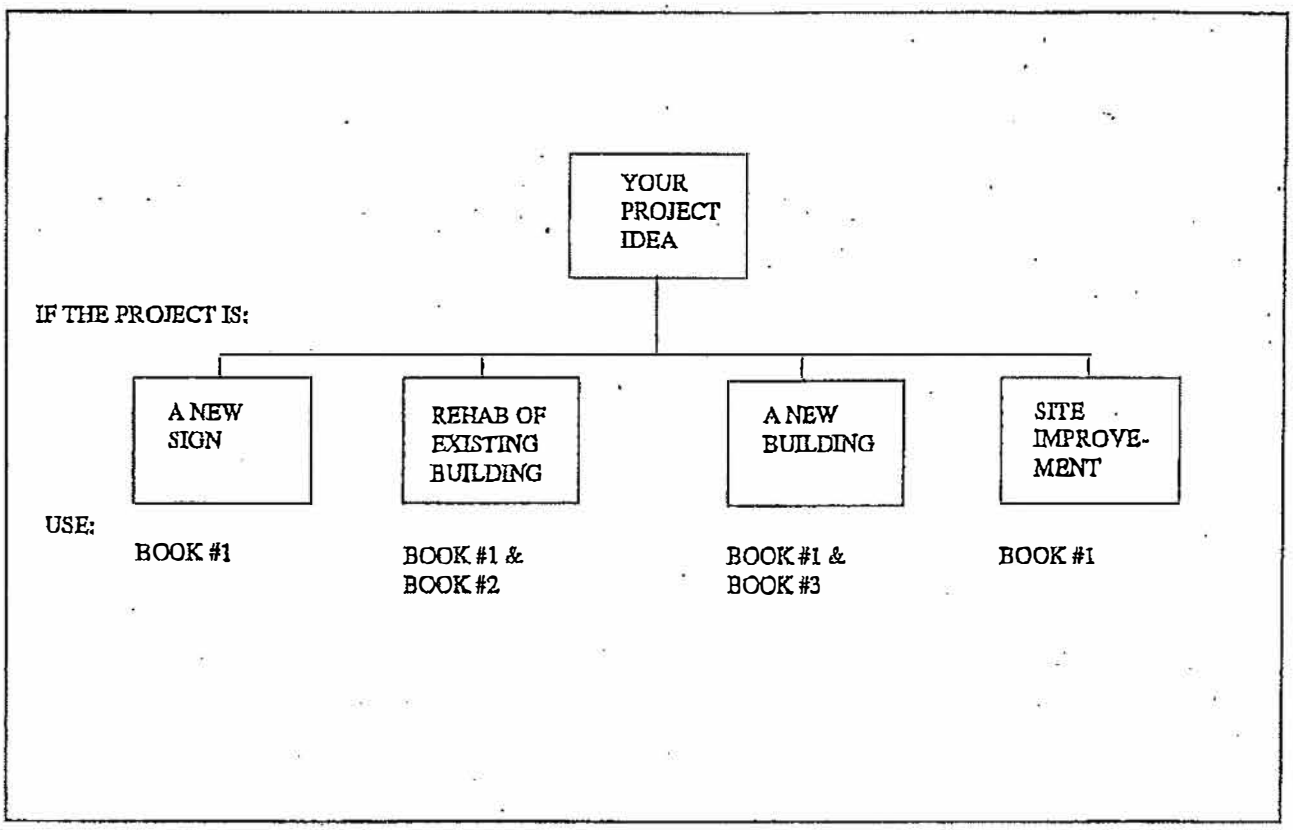
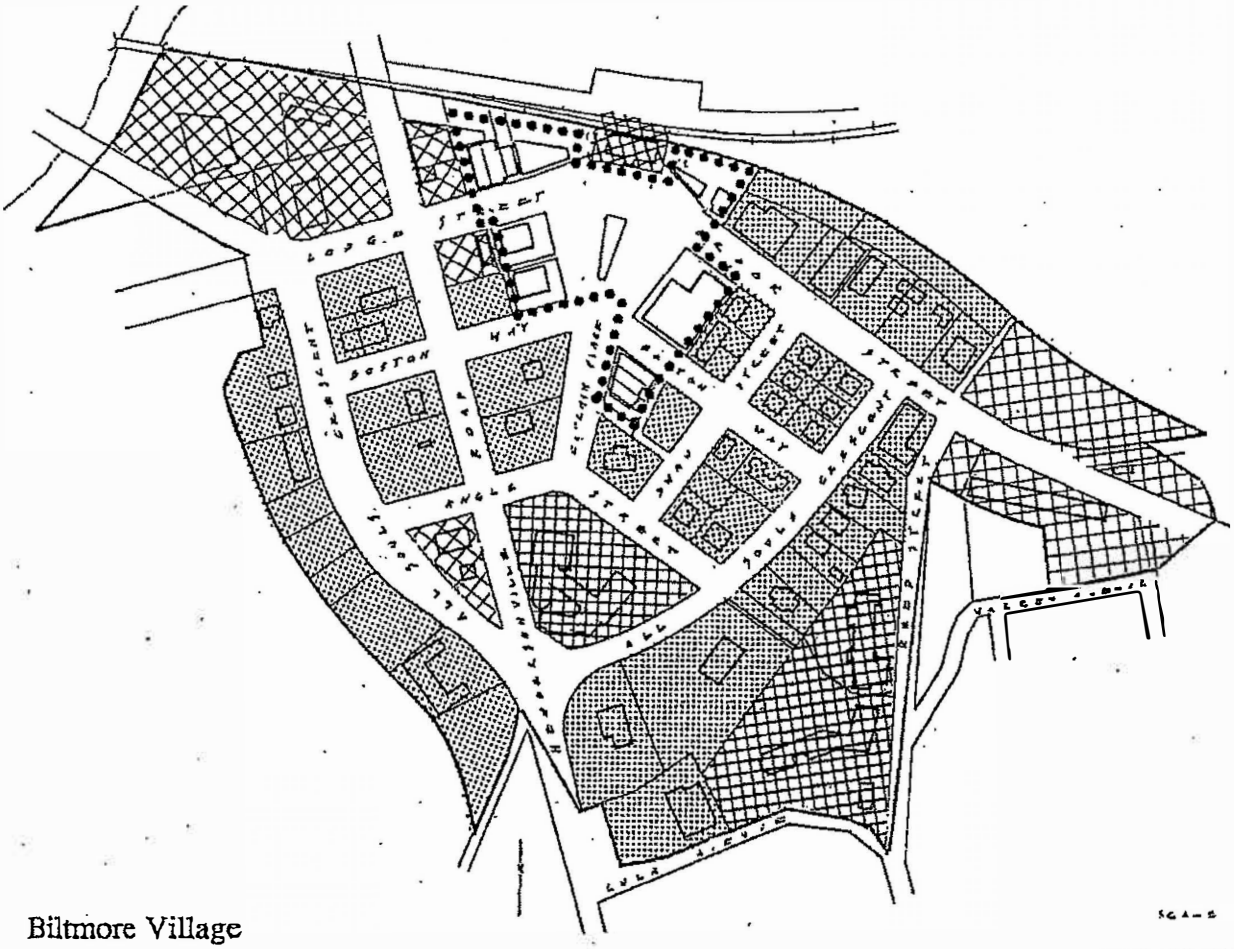


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THE SUB-AREAS OF BILTMORE VILLAGE



Biltmore Village

INSTITUTIONAL AREAS

MIXED USE AREAS

COMMERCIAL CORE

COTTAGE AREAS

CHAPTER 1:
INTRODUCTION

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CHAPTER 1: INTRODUCTION

SCOPE OF THE GUIDELINES

All exterior changes, including renovation and new construction, are subject to design review in the Biltmore Village Historic District. This includes any work requiring a building permit as well as any exterior painting, sign alteration, landscape work, building illumination, or any minor maintenance and repair items that may change the character of the exterior of a building or its site. Selection and location of street trees is also subject to review, along with general landscape locations. (A specific description of work subject to review and that work exempt from review is provided in Appendix A.)

The Guidelines for Rehabilitation provide design principles for historic structures and also for buildings that do not have historic value. (These are called "non-contributing buildings"). Professional surveyors determined the historic significance for each structure in a building-by-building analysis, and the results of this evaluation are on file with the Historic Resources Commission. You should refer to this information in determining how the guidelines apply to your project.

HOW THE GUIDELINES ARE ORGANIZED

The Design Guidelines are organized in 3 booklets:

BOOK ONE contains overview materials that apply to all construction in the district. This book includes a general explanation of the historic design concept for the Village as it was envisioned by its founder, George Vanderbilt, and his designers, Frederick Law Olmsted, Richard Morris Hunt, and Richard S. Smith. It also includes an explanation of the goals for preservation and development in the Village.

Some specific design guidelines found in Book One are:

- Site design guidelines
- Sign guidelines
- Color guidelines

BOOK TWO contains Guidelines for Rehabilitation of Existing Buildings. It is divided into sections that address a range of building types and styles that exist in the Village. The building types include:

- Individual Landmark Structures (most were designed by R. M. Hunt).
- Commercial-type buildings (found in the Village Core).

- Historic Cottages (most were designed by R. S. Smith).
- Auto-oriented commercial buildings (later additions to the village).

BOOK THREE contains Guidelines for New Construction and Additions. Compatibility with the surrounding context is a basic principle underlying these guidelines, and they include concepts that correspond to different sub-areas within the District that have distinct characteristics. Separate chapters address:

- Reconstructing an historic building.
- Designing a new building in the historic style.
- Developing a "contemporary" design.

WHAT ARE THE BENEFITS OF USING THE GUIDELINES?

A good design will improve the market image of the businesses housed inside, and enhance the overall character of Biltmore Village. Consciously or unconsciously, people react to the visual quality of their environment, and buildings and storefront windows constantly provide clues about the character of the businesses found there.

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

PROCESS OF DEVELOPING THE GUIDELINES

The City of Asheville designated Biltmore Village as a local historic district by City Ordinance #1624 in 1987, in part out of a concern for protecting its historic integrity and for enhancing its character. A process for design review was established to implement this protection policy to be administered by the Historic Resources Commission. As a means of providing a uniform standard for review, the Commission developed these guidelines for design.

A special process for developing these guidelines was employed, in which community members developed specific goals for the district and conducted a visual survey of existing characteristics. Consultants supplemented this information with historical research that documents the original design intent for the Village. A community-based task force reviewed drafts of the guidelines. The final draft was then approved by the Historic Resources Commission.

USE OF THE GUIDELINES

The Historic Resources Commission will use the guidelines in its formal review process to evaluate all proposed changes. Their comments and decisions will be based on the guidelines. Property owners should use the guidelines to determine their basic approach and when developing design concepts on their own. Professional designers and contractors also should use the guidelines when preparing work for their clients. Using the guidelines in the early stages of a project will help to ensure appropriateness of the design and minimize changes later.

Biltmore Village is recognized as a special place to be protected as a community resource, because it represents an important part of Asheville's heritage, and because its unusual character creates a special identity for Asheville today. Residents and visitors alike enjoy its unique resources.

Building improvements are encouraged, because they help to enhance the quality of life for all residents while also strengthening the economic viability of the Village. Buildings that present a good design image can also help provide a strong visual setting for commerce while also preserving the community's heritage. It is in this spirit that these guidelines for more effective building design are presented.

A NOTE ABOUT TERMINOLOGY

Use of the following words in a guideline means that compliance is required for approval:

- shall
- should
- use

Use of terms such as "consider the use of" are suggestions, but are not requirements.

NOTE THAT WHEN A DESIGN APPROACH IS DESCRIBED AS BEING "INAPPROPRIATE," THIS MEANS THE HISTORIC RESOURCES COMMISSION WILL NOT APPROVE SUCH ACTIONS.

WHERE THE TERM "ENCOURAGED" IS USED, THE HRC WILL NOT REQUIRE THIS ACTION, BUT WOULD WELCOME SUCH DESIGN IDEAS.

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GOALS FOR THE BILTMORE VILLAGE HISTORIC DISTRICT

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CHAPTER 2: GOALS FOR THE BILTMORE VILLAGE HISTORIC DISTRICT

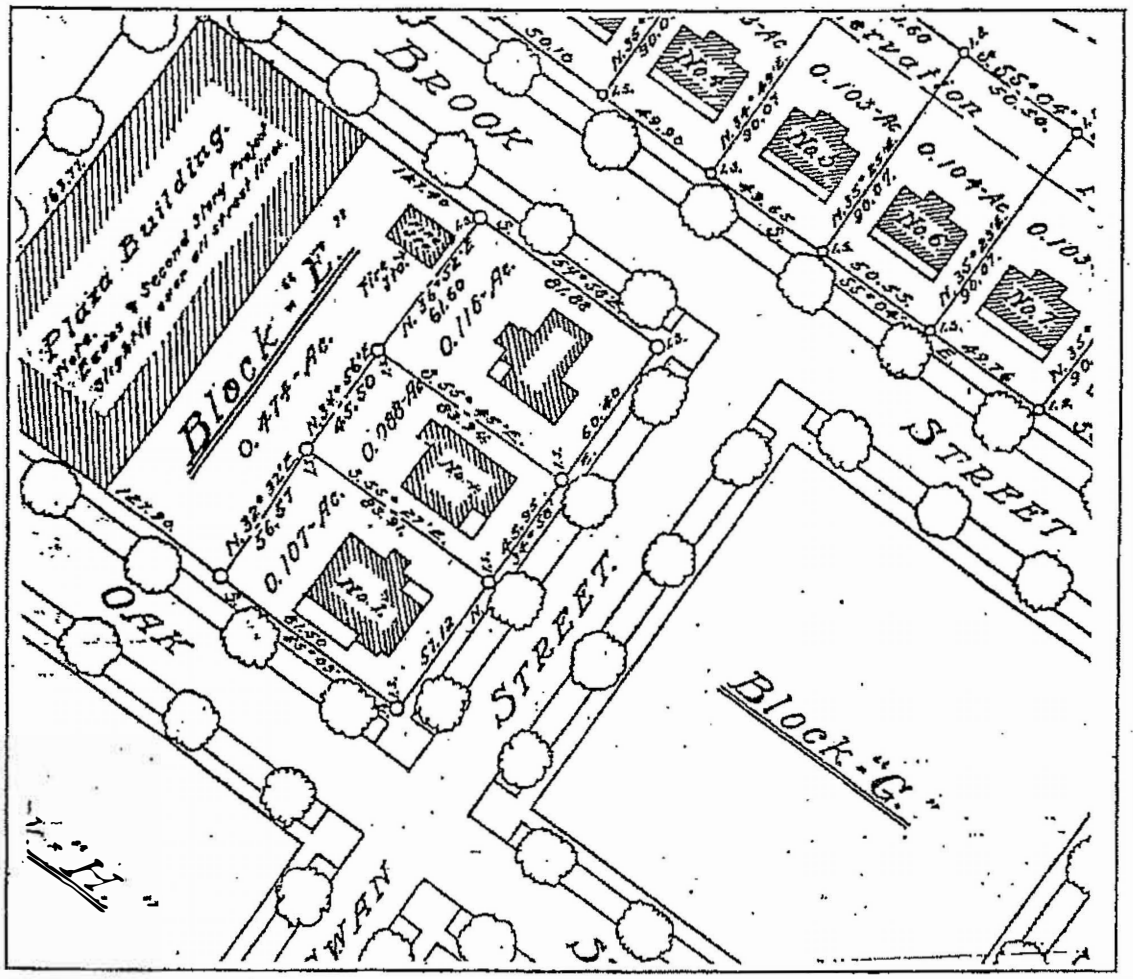
These basic goals underlie the policies and guidelines that are used in the Village. Each of the guidelines meets one or more of these goals and objectives.

GENERAL GOALS

Goal:

To re-establish and strengthen the image of the original character of Biltmore Village.

OBJECTIVE:
Restore the original village plan where feasible.



An underlying objective of the Guidelines is to restore the original village plan where feasible. Some basic elements of the original plan are seen in this detail of a County survey map, ca. 1920, in which building set-backs, street trees and sidewalks are clearly established.

Policy:
The original plan underwent change during its development. A reasonable amount of flexibility with the plan should be allowed today.

Policy:
Areas that historically were residential in character should continue to appear to be so even when their use changes.

Policy:
Areas that historically were commercial in character should continue to appear to be so.

Policy:
The basic components of the historic character of the Village should be re-established.

OBJECTIVE:
Promote new development that is compatible in basic characteristics with the historic plan. Some basic characteristics that should be respected are the historic mass, scale, and orientation of buildings in the Village.

Policy:
Reconstruction of original buildings that have been lost is encouraged.

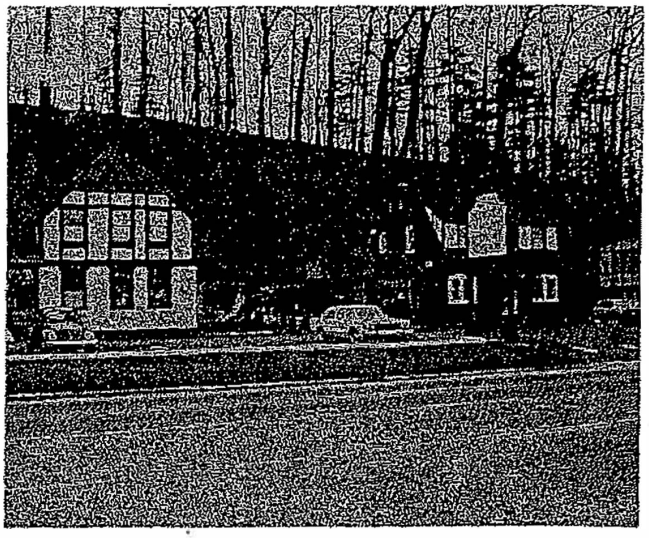
Policy:
New designs that are in the style used historically in the Village are encouraged.

Goal:

To enhance the Village with contemporary "urban design" amenities that are compatible with the historic character.

OBJECTIVE:
Introduce amenities to improve pedestrian use and attraction, such as decorative paving, ornamental street lights, and benches.

OBJECTIVE:
Improve basic functional aspects of the Village, such as parking, circulation, and servicing.



Re-establishing a residential character along West All Soul's Crescent is desired as a means of restoring the historic Village plan.



A pedestrian-oriented environment is desired as a means of supporting specialty shopping throughout the Village.

ECONOMIC DEVELOPMENT/RETAIL GOALS

Goal:

To provide an environment that supports general commercial activity and specialty shopping; while respecting the heritage of the Village.

OBJECTIVE:
Enhance the "pedestrian orientation" of the Village to encourage multi-purpose shopping.

OBJECTIVE:
Develop a visual field that is easy to "read" by users and visitors, such as by reducing the impact of auto-oriented signs.

Goal:

To establish a distinct identity for the Biltmore Village area as its marketing image.

OBJECTIVE:
Unify visual elements in the public sector, such as signs and plantings, with shared design features and colors.

HISTORIC PRESERVATION GOALS

Goal:

To restore and preserve the surviving historic buildings and streetscape fabric of the historic Biltmore Village.

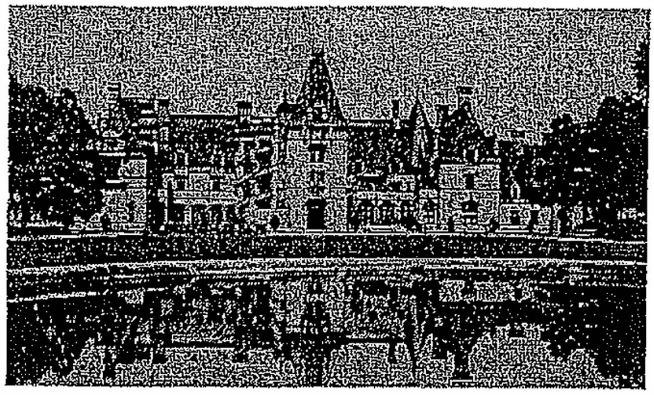
OBJECTIVE:
Establish guidelines for renovation and a process for review that will protect historic features of the Village.

OBJECTIVE:
Establish special guidelines for rehabilitation of "landmark" structures.

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CHAPTER 3: HISTORIC OVERVIEW



Construction of George Vanderbilt's grand house was the impetus for creating Biltmore Village as a place to house many of the estate workers.



The connection to the Estate was visually strong. This view along Lodge Street at Biltmore Road focuses on the arch of the Estate Gatehouse. Note the decorative street light.

GENERAL HISTORY OF BILTMORE VILLAGE

When George Washington Vanderbilt (1862-1914) began assembling his vast estate, Biltmore, in the mountains of western North Carolina in the late 1880's, he planned a picturesque manorial village, both as an ornament in the vast tableau of buildings and grounds and as a practical solution to the problem of housing estate workers and servants. The model village, English in flavor, was primarily the work of three men: Richard Morris Hunt, the nationally prominent architect who designed Biltmore House itself, the village church, railway station, and estate office; Frederick Law Olmsted, the renowned landscape architect, who designed the grounds of the estate and the village plan; and Richard Sharp Smith, an architect employed by Hunt who designed the cottages, school, infirmary, post office, and other village facilities and who later became a prominent Asheville architect. Planning for the Village began in 1889. By 1896 the streets were laid out and the church, parish house, rectory, estate office, and railway station were built. Vanderbilt added buildings to the village until about 1910. In the early years the village was the center of community life, the location of schools, church, and social functions and even a cottage craft industry started by Mrs. Vanderbilt. Shortly after Vanderbilt's death the village was sold, and over the years a number of changes, additions, and alterations were made, not all compatible with the original design. The overall character of the village survives, however, thanks in large part to a recently established Historic District.

The above is adapted from the National Register nomination prepared in 1977 by McKelden Smith and Susanne Brendel.

Concern for design compatibility was expressed early in the history of the Village. Mrs. Vanderbilt included this language in deed restrictions when the Village was sold:

"...all further development of the property above described, additions to or improvements of existing buildings, or construction of new buildings, upon the land hereby conveyed, shall be harmonious in character of design and construction and in keeping with the existing development and buildings, both as to location of buildings with relation to the streets and architectural design thereof..."

THE DESIGNERS OF BILTMORE VILLAGE

Richard Morris Hunt

Richard Morris Hunt, 1827-1895, was considered the dean of 19th century American architects. As the first American architect to return from the Ecole Nationale des Beaux Arts in Paris, Hunt was the leader of a new generation of classical style in architecture. Perhaps best known as the architect of the Gilded Age, Hunt's career also encompassed a broad body of work including libraries, hospitals, academic commissions from Princeton, Harvard and West Point, and public monuments such as the pedestal for the Statue of Liberty. Hunt made a substantial contribution to the advancement of his profession as a founder and president of the American Institute of Architects and an advocate for improved architectural education. He designed numerous Fifth Avenue, New York, mansions for such families as the Astors and Vanderbilts, and fabulous Newport mansions such as the Breakers and Marble Court. Important projects of his career were the Biltmore Estate for George Washington Vanderbilt, and his contribution to the World's Columbian Exhibition of 1893 in Chicago - the Administration Building.

Richard Sharp Smith

Richard Sharp Smith (1852-1924) was a capable architect who worked in the office of Richard Morris Hunt and supervised the construction of the Biltmore House itself. Little is known of Smith's architectural training or early life. He emigrated from Yorkshire to America about 1872, was first employed in the office of architect Bradford L. Gilbert in New York, and later joined Hunt's fashionable office. After Hunt's death in 1895, Smith, according to his own advertisement, served for six years as George Vanderbilt's "resident architect" before establishing himself in private practice in the fast growing city of Asheville. Through his own abilities as a designer and undoubtedly through his Vanderbilt association, Smith became one of the city's leading architects, and was said to be the first professionally trained architect residing permanently and practicing in the city.

Portions of the above text were excerpted from the National Register nomination prepared in 1977 by McKelden Smith and Susanne Brendel.

Frederick Law Olmsted

Frederick Law Olmsted, 1822-1903, is acknowledged as the father of landscape architecture in this country. By 1890, Olmsted had designed 17 large public parks including Central and Prospect Parks in New York City, the Boston Park System called "The Emerald Necklace,"

Montreal's Mont Royal Park and Detroit's Belle Isle Park, as well as numerous college campuses and model suburban communities. As a pioneer on behalf of state and national parks, he contributed to the preservation of Yosemite National Park and Niagara Falls, and the establishment of the first scientifically managed forest in the U.S. at the Biltmore Estate. With Charles Sprague Sargent, the nation's foremost authority on trees, he established the Arnold Arboretem and Garden & Forest, a weekly landscape magazine. Late in his career, Olmsted completed two of his most spectacular projects: recommendation and planning for a site of the World's Columbian Exhibition of 1893 in Chicago, and the landscape plan and design of George Washington Vanderbilt's Biltmore Estate in Asheville, North Carolina.

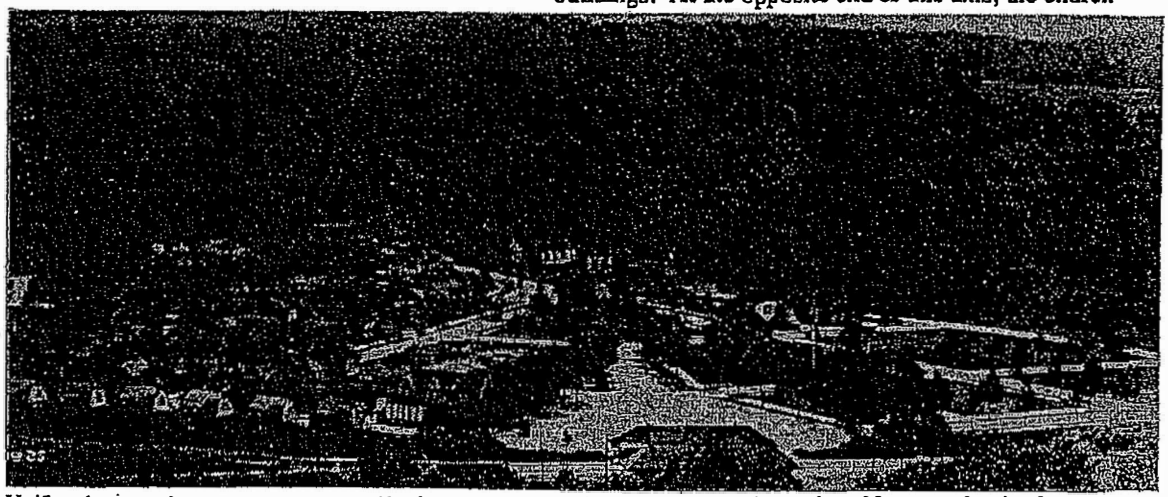
THE OLMSTED, HUNT, AND SMITH DESIGNS

The Olmsted Plan

The Village was planned to "set the stage" for the estate by creating a consistent image that resembled a European village. The result was a "picturesque" scene in which all the basic functions of a self-sustaining community were provided. Build-out was apparently expected over a short period, but phasing of the development was an obvious part of the plan. Lots, utilities and streets were laid out for the entire Village as a set piece. Uniformity of style was also a definite part of the concept.

THE STREET LAYOUT

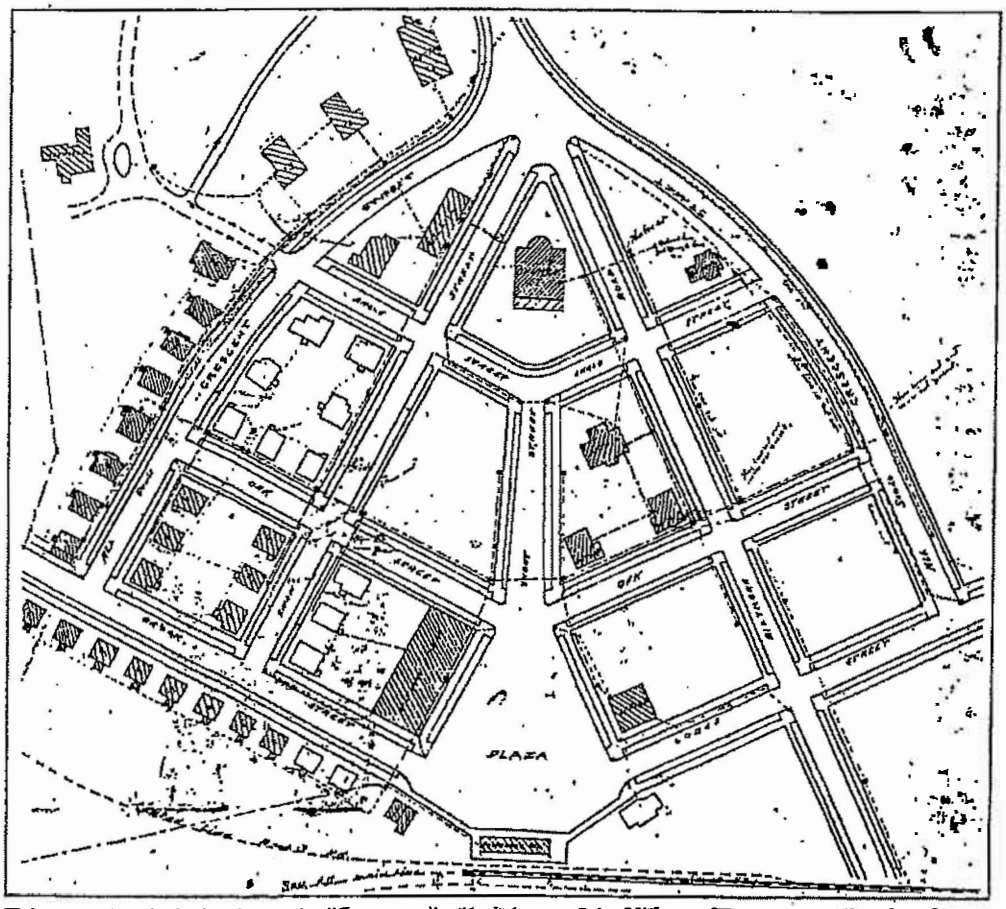
The streets were laid out in a fan-shape, in a symmetrical relationship with a central axis that connected two major sites, that of the depot and the church. At the front of the depot, Olmsted placed the central public space, a plaza, a simple diamond-shaped area framed by larger commercial buildings. At the opposite end of this axis, the church



Uniformly spaced street trees were an effective means of framing views to prominent sites. Note also the simple open quality of the plaza. (Post card courtesy of Robert Griffin).

terminated the view as the tallest building planned in the Village. These primary elements of the central spine of the the Village still dominate the scene today.

All other streets were laid out in short lengths, with views terminating into lots at the end. The result is that views are contained within the Village so that the "outside world" does not intrude into the setting. Two exceptions are Hendersonville Road (originally Biltmore Road), and Brook Street leading east. This distinctive street plan remains one of the most significant characteristics of the Village today.



This map, dated 1901, shows the "first stage" of build- out of the Village. The streets radiate in a fan shape from the intersection of All Soul's Crescent with Biltmore (Hendersonville) Road. (Map courtesy of the Biltmore Estate).

STREETSCAPE ELEMENTS

From the outset, Olmsted used a simple, strong combination of landscape features to visually tie the Village together. All curbs were of granite, and sidewalks were detached from the curb and paved in a consistent brick pattern. Street trees were uniformly placed in a planting strip located between the curb and sidewalk. The result was that the boundaries of the Village were clearly defined, even in the early years when building sites were not filled in. In the blocks east of Hendersonville Road, many of

these characteristics remain visible today, most notably along Angle and Boston Streets in the vicinity of All Souls Crescent.

The Hunt Buildings

Richard Morris Hunt designed four buildings in Biltmore Village: All Souls Episcopal Church and Parish House, Railway Depot, and the Biltmore Estate Office. General design characteristics of the Hunt buildings include: quoins, tile roofs, large dormers, pebbledash surface, stone foundations, and brackets.

The following are brief descriptions of these buildings which have been adapted from the National Register of Historic Places Nomination Form prepared in 1977 by McKelden Smith and Susanne Brendel.



All Soul's Church, designed by Richard Morris Hunt, has served as a focal point of the Village since its construction in 1896.

All Souls Church is the largest structure in Biltmore Village, an exceptionally fine Romanesque style building which reflects Hunt's application of the style to a small but monumental church structure. The complex edifice features pebbledash wall surfaces, brick and wood trim, and expansive tile roofs. The church is a simple cruciform with a tall tower rising in the center which contains most of the interior space. **The Parish House** features the same materials as the church, but its design is considerably different. The one-and-one-half story structure exhibits a hipped roof with wide eaves, dramatic dormers and trefoil trim, and a high brick watertable. Later, the structure was attached to the church with the addition of one-story wings, creating an assymetrical courtyard. George W. Vanderbilt was one of the organizers of the congregation in 1896, financed the construction of the church and parish house and selected the furnishings. Mr. Vanderbilt also used the church as an administrative vehicle for some of the Vanderbilt philanthropies that he established there, most notably the Clarence Baker Memorial Hospital which was established as an adjunct of the Church.

The Railway Passenger Depot, located strategically on Biltmore Plaza at the northern end of Biltmore Village, is a symmetrical one-story structure with half-timbered pebbledash walls and a simple brick watertable. The exterior is distinguished by a central porte \cochere and a low hipped roof with wide overhanging eaves and heavy, chamfered brackets.

The Biltmore Estate Office is a combination of the distinctive design motifs and materials utilized in other structures in Biltmore Village. The building features pebbledash wall surfaces, half-timbering, brick trim, chamfered and bracketed porch posts, and stylized classical ornament. Above the molded cornice rises a hipped roof pierced by oversized hipped roof dormers. A recessed full porch shelters a handsomely paneled and molded entrance with a three-light transom.

The Smith Buildings

Richard Sharp Smith, as an architect in the firm of Richard Morris Hunt, designed most of the early buildings in Biltmore Village: all the cottages, the Biltmore Village Commercial Buildings, Biltmore Shoe Store and the Clarence Barker Memorial Hospital. He also designed some larger mixed-use structures which no longer exist.

The following are brief descriptions of these buildings are adapted from the National Register of Historic Places Nomination Form prepared in 1977 by McKelden Smith and Susanne Brendel.

In the eastern portion of Biltmore Village are fourteen contiguous cottages designed by Richard Sharp Smith. All are one-and-one-half to two story cottages with recessed porches, multiple gables, steeply pitched roofs, simple molded trim, one or more brick chimneys, and brick foundations. Half-timbering, clipped gable dormers, shed dormers, gambrel roofs, small brackets on porch posts, and twelve-over-twelve window sash occur on many of the dwellings. Walls are "rough-cast" stucco. No two cottages are exactly alike, though in some cases they are closely similar or even mirror images. Four basic types by massing and facade are seen in this group:

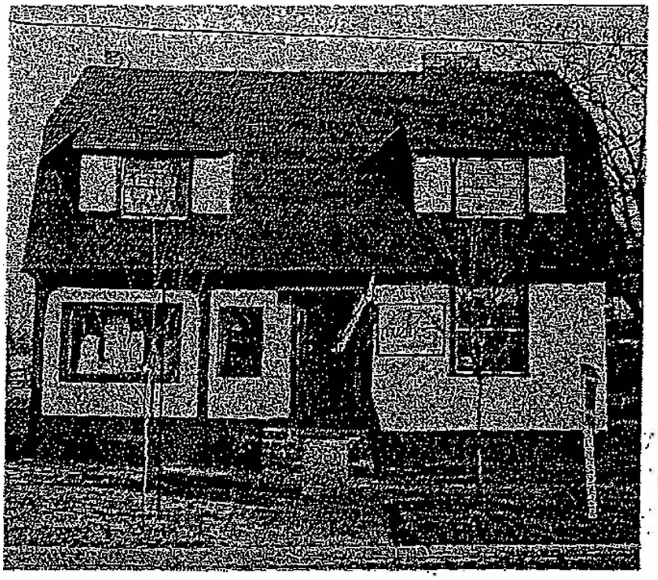
1. Cottage with one-bay recessed porch and two story gable-end projection. (e.g. 4 All Souls Crescent, 3 Swan Street, 6 Boston Way)

2. Cottage with two-bay recessed porch, hipped roof dormer, and two story gable-end projection. (e.g. 5 Boston Way, 6 Boston Way)

3. Cottage with gambrel roof, shed dormers, and two-bay recessed porch. (e.g. 2 All Souls Crescent)

4. Cottage with gable-end facade. (e.g. 7 All Souls Crescent, 1 Swan Street).

Smith also designed a series of larger houses, also in the style of the cottages. None of these survives. He also designed commercial and institutional buildings in this style.



This cottage type has a gambrel roof with the ridge parallel to the street. The recessed porch has been enclosed.



This early post office was an example of the cottage motif being applied to commercial and public uses. Note the diamond-shaped glass in the windows. (Photo courtesy of Robert Griffin).

The Biltmore Village Commercial Buildings - 2 Biltmore Plaza and 1-1/2 Brook Street, a structure which shares both addresses, is a one-and-one-half story structure containing two gables facing the street, one at each end, with two gable dormers piercing the center hyphen. Half-timbered detail remains in the gable ends. 3 Brook Street, next door, is a one story symmetrical gable-end structure with pebbledash and half-timbering, and a center gable extension toward the street. By utilizing similar design motifs in both his residential and commercial structures, Smith maintained an architectural symmetry between buildings of varying functions and created a visually pleasing atmosphere in the village.

The Biltmore Shoe Store, located at 8 Lodge Street, is a small one-and-one-half story building. The clipped gable-end facade structure is two bays wide with an exterior brick chimney at the ridgeline and exhibits the original pebbledash and vertically mounted half-timbering which carries into the gable above a molded overhanging cornice. The east bay is a series of four sash windows which carry around the to east elevation. The upper members of the sash are marked by diamond pattern glazing. The east elevation displays a shed dormer and an interior brick chimney piercing the roof at the eave. Early maps suggest that this building was rotated to make room for the Biltmore-Oteen Bank Building.

The Clarence Barker Memorial Hospital is an example of Smith's institutional designs. The structure is a combination of gables, dormers, casement windows, stylized ornament, and some shingle detail. The uses of these elements in the design of the hospital is significant because of the continuity of stylistic motifs and massing with the other structures in Biltmore Village. The hospital, a Vanderbilt philanthropy, served as a memorial to a cousin of Vanderbilt, Clarence Baker, who is also memorialized in one of the stained glass windows in the All Souls Episcopal Church.

Smith also developed designs for a school and Boys Club along Hendersonville (Biltmore) Road. Finally, Smith designed two buildings that combined commercial and residential uses. Also developed in the half-timbered Cottage Style, they were rectilinear in plan, with shops on the ground level and apartments above. Neither survives today.

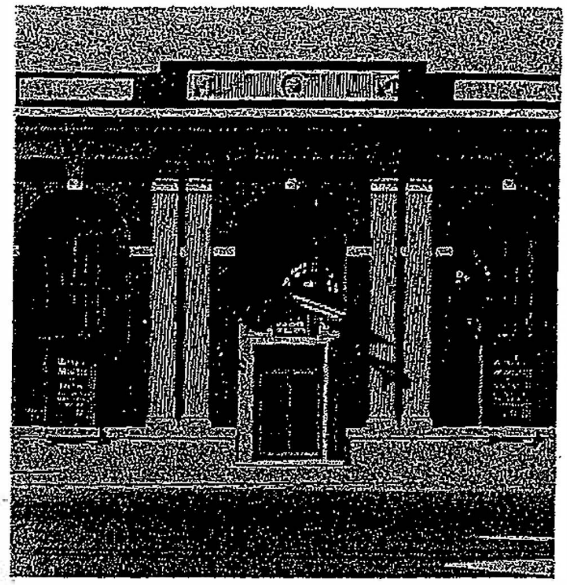
OTHER HISTORIC BUILDINGS IN THE VILLAGE

There are several buildings in the Village Core which are important examples of the type of construction which took place in the years following the Vanderbilt era, a time during which the growth of nearby Asheville threatened to destroy the original character of the community. These buildings are:

The Biltmore-Oteen Bank Building, constructed between 1925 and 1930, is a two-story Georgian Revival structure designed by an unknown architect. The thin, wedge-shaped building displays English bond brickwork, concrete detail, Doric pilasters, and an abundance of various classical ornamentation.

The McGeachy Building is a notable and well-maintained two-story brick commercial structure built between 1925 and 1930. The structure is strategically sited on Biltmore Plaza adjacent to the Biltmore Estate Office. Displaying simple Sullivanesque ornamentation and various decorative brick patterns, the McGeachy Building is an important example of post-Vanderbilt era architectural design in Biltmore Village. The building was designed by the noted local architect Ronald Green.

The above was adapted rom the National Register nomination prepared in 1977 by McKelden Smith and Susanne Brendel.

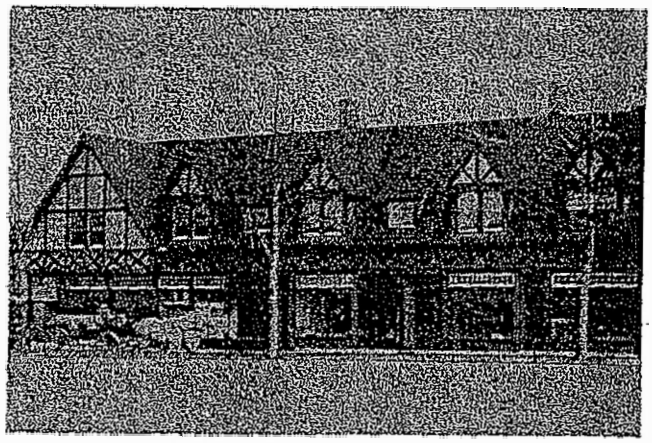


Although designed in a classical style that differs from the Village theme, the Biltmore-Oteen Bank has achieved historic significance and is considered a "landmark" structure.

CHAPTER 4:
GENERAL PLAN AND CHARACTER OF BILTMORE VILLAGE

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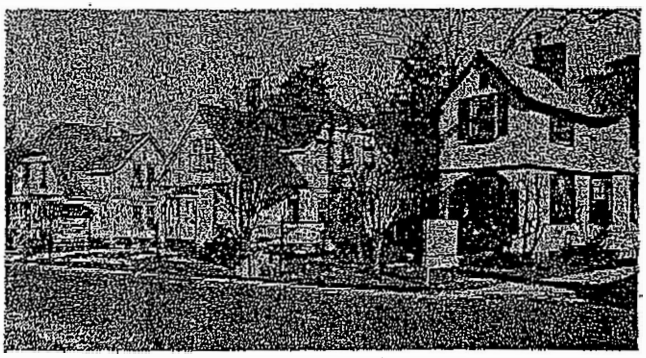
CHAPTER 4: THE GENERAL PLAN AND CHARACTER OF BILTMORE VILLAGE



Mixed use buildings were a part of the original Village concept. This block, designed by Smith, combined retail functions and apartments. It stood at the east side of the Plaza and Brook Street.



The Commercial Area today, along Short Street.



The Cottage Area today, along All Soul's Crescent.

Functionally, the Village was planned in four informal land use categories, which were reflected in the architecture. The scale of buildings varied among the sub-areas, yet at the same time a clearly restricted architectural vocabulary was used to establish uniformity of character throughout.

THE COMMERCIAL VILLAGE CORE

The first sub-area, the Village Core, was centered around the Plaza, and consisted of commercial buildings that were built at the sidewalk edge. A "mixed-use" structure (designed by Smith) was included at the corner of the Plaza and Brook Street that incorporated businesses on the ground level and residential functions above. This building set a model for commercial buildings that other designers continued into the 1930's, in which the first floor is predominantly glass storefront, oriented to pedestrians, and the upper floor is more solid in appearance, with small window openings. Although this mixed-use building was demolished, this commercial character still pervades the core area.

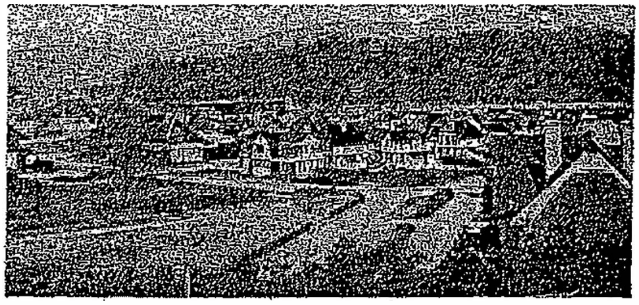
Commercial buildings are distinguished by their mix of brick, stone, and pebbledash stucco. Many have flat parapets for roof lines. Others have large gabled roofs, with larger dormers. Sidewalks are uninterrupted by curb cuts or driveways, except at alley entrances. Service areas are located in the rear.

THE COTTAGE AREAS

Extensive portions of the Village were planned to have a half-timbered cottage appearance. The majority of the buildings were indeed residences, but many also housed commercial and institutional functions. Visually, however, they all worked to convey the sense of an European village that was the concept for the town. In general, the longer, uninterrupted streets were lined with cottages. Cottages that appeared genuinely residential were planned along both the east and west arms of All Souls Crescent. A central swath of residential buildings, although generally larger in scale, was located along Angle Street.

On the fringes of the Village Core, commercial uses were housed in buildings designed in the "cottage" manner rather than commercial blocks. This was perhaps a transitional device planned by Olmsted.

Today, many of these houses in these areas have been demolished, but clusters of cottages along the east side of All Soul's Crescent survive and still convey the sense of character of the original plan. Buildings are uniformly set back from the sidewalk. Each faces the street, and the major entrance is identified with a porch. The rhythm of porches along the block remains a strong unifying element. Sloping roofs dominate the scene, with accents of dormers and gables creating visual interest. Pebbledash stucco prevails as the primary building material, while ornament and trim are crafted from flat wood members.



Looking north over the hospital, the variety of sloping roofs dominated this early view of the Village. Note the use of hedges to define open spaces and screen rear yards.

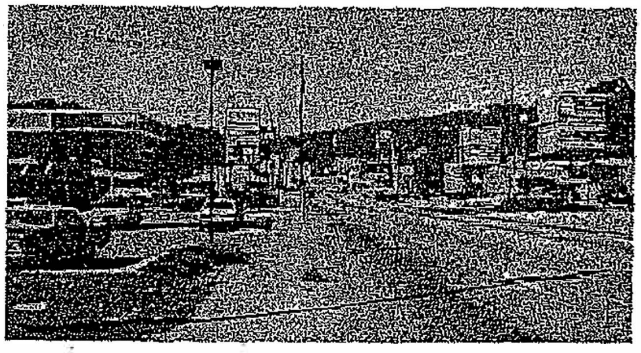
Along the west side of All Soul's Crescent, however, the scene has radically shifted. Today, few examples are visible of the cottage theme. Although total build-out was never completed in this area, many structures that contributed to the village character have been removed, to be replaced with auto-oriented commercial buildings. The distinctive rhythm of street trees and pattern of roof forms is missing. For this reason, the primary goal for this area is to re-establish a sense of the historic character, while accommodating new uses.

THE MIXED-USE AREAS

Two districts appear to have been planned as locations for buildings that combined a mix of activities, including residential, commercial and institutional functions. One such area was located along Lodge Street from the Depot west through the intersection of Hendersonville (Biltmore) Road. The second area flanked the Church on the east (at Biltmore Road), and on the west (at Swan Street). Buildings in these areas were designed in the cottage style, but often were larger than the normal cottages, or they employed more distinctive forms and details. Nonetheless, these buildings related to their context in terms of yard setbacks and orientation to the street.

These areas have experienced the greatest change in recent years. Virtually all early structures have been removed and "strip commercial" development has occurred. In recent years gas stations, fast food operations, and other auto-oriented services have dominated the scene. Most of the more recent buildings are set back from the street.

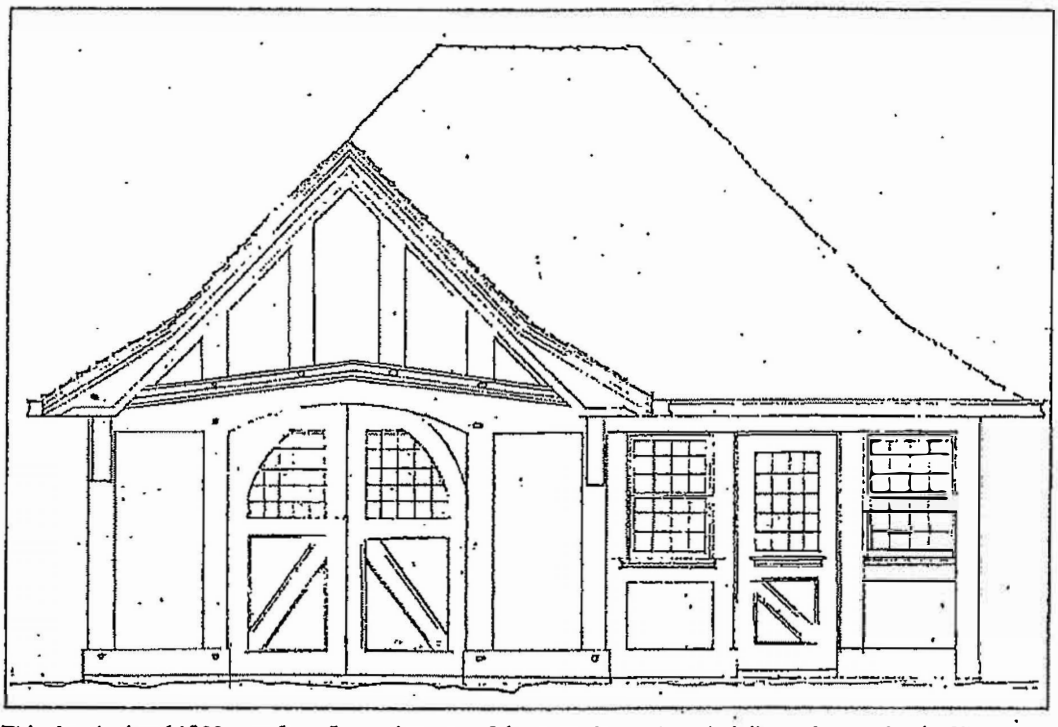
Parking dominates the visual field. Most sites have extensive parking lots, and these are generally located in front of the building where originally lawns were planned. Most signs are free-standing, and mounted on poles. These are usually located at the edge of the site adjacent to the sidewalk. Many service areas, loading bays, utility boxes and waste receptacles, are exposed to view. This is a change from the historic plan, in which service areas were located in rear (private) yards and screened with fences.



Parking areas and large signs along Hendersonville Road dominate the scene and confuse the interpretation of this corridor through the historic district.

MAJOR PUBLIC INSTITUTIONAL AREAS

Key sites in the Village were set aside for the Depot, the Church and Hospital as major public institutions. Although other public service buildings were also planned for the Village, such as a Boy's Club and a school, they were more integrated into the overall plan. Other public facilities now gone included a tennis court and "cricket ground." The Depot and Church stood at the most prominent sites in the Village, while the hospital was set to the edge across the Village Brook, in a quieter, more recuperative atmosphere.



This sketch, dated 1902, was for a fire station, one of the many institutional buildings planned for the Village. (The map on page 7 shows a fire station located in Block E).

INDIVIDUAL LANDMARKS

Although many structures have historic significance in Biltmore Village some stand out as landmarks because of their design and location. These buildings provide visual accents to the Village and serve as reference points. They are typically located in prominent sites, and most currently serve or have served public functions. The landmark buildings are subject to special review. Preservation in the original condition or restoration to its period of significance is the primary goal for these buildings. The most prominent landmarks are:

1. All Soul's Church
2. (Clarence Barker Memorial) Hospital
3. The Railroad Depot
4. The Biltmore Estate Office Building
5. Biltmore Oteen Bank Building

EARLY DEED RESTRICTIONS

As mentioned earlier, Mrs. Vanderbilt recognized the need to manage change in the Village with covenants such that the original design intent would be preserved. As deeds were transferred in the 1920's, others added more restrictions that were clearly intended to establish visual harmony. Design topics included limitations on signs, awnings, overhangs, roofing, set-backs, as well as uses. Many of the current guidelines draw upon these precedents.

THE GUIDELINES THAT FOLLOW IN THIS BOOK APPLY TO ALL SUB-AREAS, AND BOTH REHAB AND NEW CONSTRUCTION

CHAPTER 5:
GUIDELINES FOR SITE DESIGN

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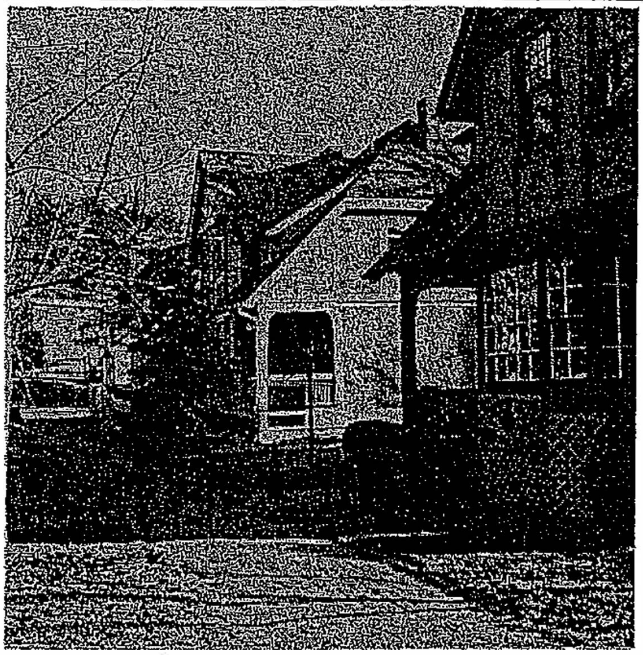
CHAPTER 5: GUIDELINES FOR SITE DESIGN

USE THESE GUIDELINES FOR ALL REHABILITATION AND NEW CONSTRUCTION PROJECTS IN BILTMORE VILLAGE:

- For the Cottage and Mixed Use Areas, begin on Page 23.
- For the Commercial Core Area, begin on Page 27.
- For Public Spaces and Facilities, begin on Page 29.

Cottage and Mixed Use Areas

SET-BACKS



Guideline 1. Maintain the pattern and alignment of buildings established by the traditional set-backs from the street.

1. MAINTAIN THE PATTERN AND ALIGNMENT OF BUILDINGS ESTABLISHED BY THE TRADITIONAL SET-BACKS FROM THE STREET.

- Most set-backs in the Cottage and Mixed Use Areas were 10 feet (from the sidewalk).
- Additions and screened enclosures should be located behind the historic front yard area.

ENTRANCE ORIENTATION

2. MAINTAIN THE TRADITIONAL DESIGN VOCABULARY USED FOR DEFINING BUILDING ENTRANCES, WHICH CONSISTS OF:

- A porch, raised above grade, with steps. Many project out from the facade.
- Orientation to the street. Primary entrances face the street and are linked with a paved walk.

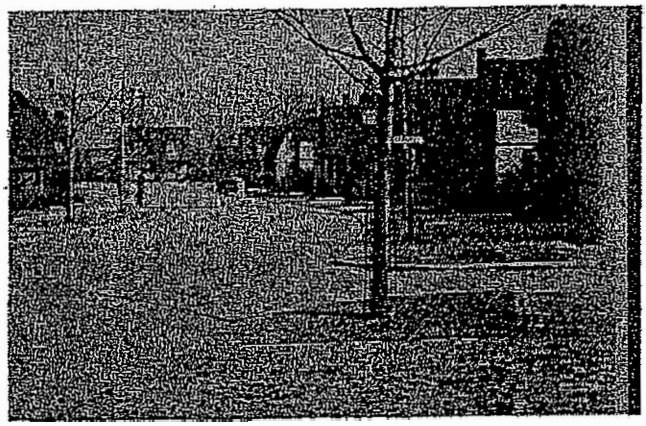
TREES

3. MAINTAIN THE LINE OF STREET TREES IN THE PLANTING STRIP BETWEEN THE ROAD AND SIDEWALK.

- Trees should be planted in the historic spacing pattern as much as possible.
- Refer to the Street Tree Planting Plan in Appendix B for the species designated in each block.

4. INDIVIDUAL SPECIMEN TREES ARE ENCOURAGED WITHIN YARDS.

- See Historic Resources Commission for a recommended planting list.



Guideline 3. This view of All Soul's Crescent looks toward Brook Street, and clearly shows the historic spacing pattern of the trees, as well as how decorative paving defined sidewalks and gutters. Note also the tree guards. (Photo courtesy of the Biltmore Estate).

PLANT BEDS, PLANTINGS

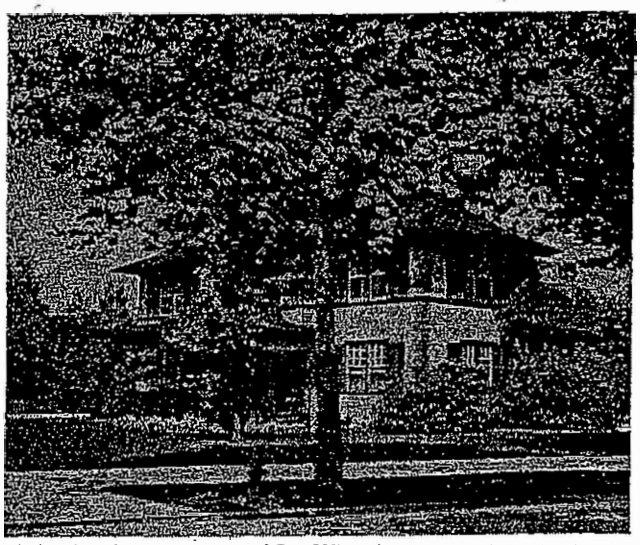
Policy:
The historic planting palette should be used where feasible. Flexibility should be defined for new uses, such as outdoor dining areas, where some deviation from the original plan may be needed.

5. AVOID LOCATING PLANT BEDS IN THE STRIP BETWEEN THE ROAD AND SIDEWALK.

- This strip should be planted in grass and street trees.

6. LOCATE PLANTINGS IN TRADITIONAL AREAS OF THE SITE.

- Along fences, walks, foundations, and at porch edges are good locations.
- See the Historic Resources Commission for suggestions.
- HRC will review the location of flowers and shrubs, but not species selection.



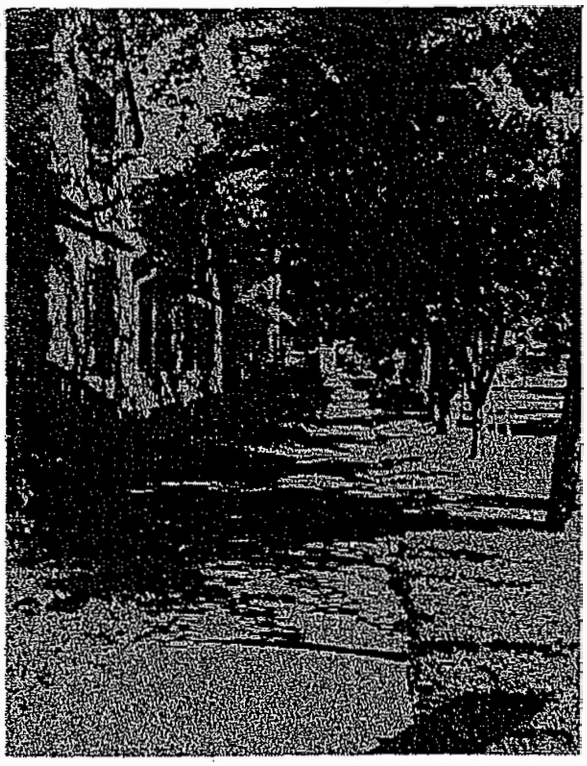
Guideline 6. This cottage, "The Wisterias," shows low plantings at the foundation of the porch. Larger shrubs screened side windows, and specimen trees stood in an open lawn.

LIGHTING

7. USE LOW-SCALE LIGHTING FOR WALKWAYS AND PATIOS.

- Avoid fixtures that will cast glare onto adjoining properties.
- Historic light fixtures may be used.
- Taller, compatible contemporary street lights may be used at intersections.

PAVING



Guideline 8. Brick paving is encouraged for all public sidewalks.

8. BRICK PAVING IS ENCOURAGED FOR ALL PUBLIC SIDEWALKS.

- The historic paving pattern should be used.

9. CONSIDER USING DECORATIVE PAVING WITHIN THE INTERIOR OF EACH LOT.

- Decorative paving for walkways and at building entrances is encouraged.

YARDS

10. DEVELOP A LAWN-LIKE IMAGE WHERE FEASIBLE.

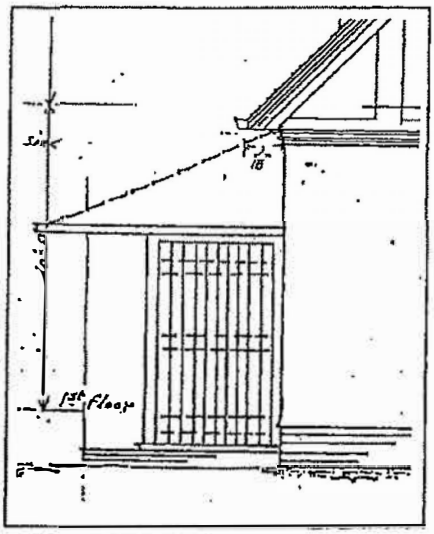
- Large grass areas are encouraged.
- Where paved surfaces are necessary, minimize their visual impact with landscaped edges.
- Define edges of the yard with hedges.
- Re-establish the planting strip between sidewalk and street.
- Fences may be used in side and rear yards only. They must be kept behind any building facade that faces a street. Heights of up to 4 feet are allowed in side yards and up to 6 feet in rear yards. Historic fence patterns are strongly encouraged.

SERVICE AREA

11. SCREEN SERVICE EQUIPMENT AND TRASH CONTAINERS

Historically, service areas were screened from public view with solid fences and hedges.

- Use solid partitions or lattice screens, or consider a hedge.



Guideline 11. Simple screens of butt-jointed wood planks were used to screen service porches.

NEXT:

IF YOUR PROJECT IS IN THE COMMERCIAL CORE, CONTINUE TO THE NEXT SECTION.

IF A PARKING LOT IS PLANNED, GO TO PAGE 32.

Commercial Core Area

SET-BACKS

12. MAINTAIN THE ALIGNMENT OF BUILDING FRONTS AT THE SIDEWALK EDGE.

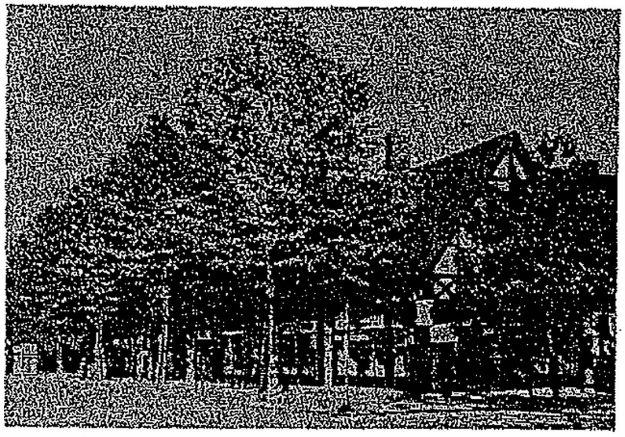
- An exception is where a cottage type building exists in the Core Area and has a front yard.

ENTRANCE ORIENTATION

13. MAINTAIN ENTRANCE ORIENTATION FACING THE STREET AND SIDEWALK.

- Side or rear entrances should appear subordinate to the main entrance.

STREET TREES



Guideline 14. This early photo clearly shows the alignment of street trees in the core area. The Village Stores building, which originally stood on the east edge of the Plaza, was demolished. (Photo courtesy of Robert Griffin).

14. LOCATE STREET TREES IN THE HISTORIC PLANTING LINE BETWEEN THE SIDEWALK AND THE STREET. (THIS IS IMPORTANT.)

- See Appendix B for tree selections.

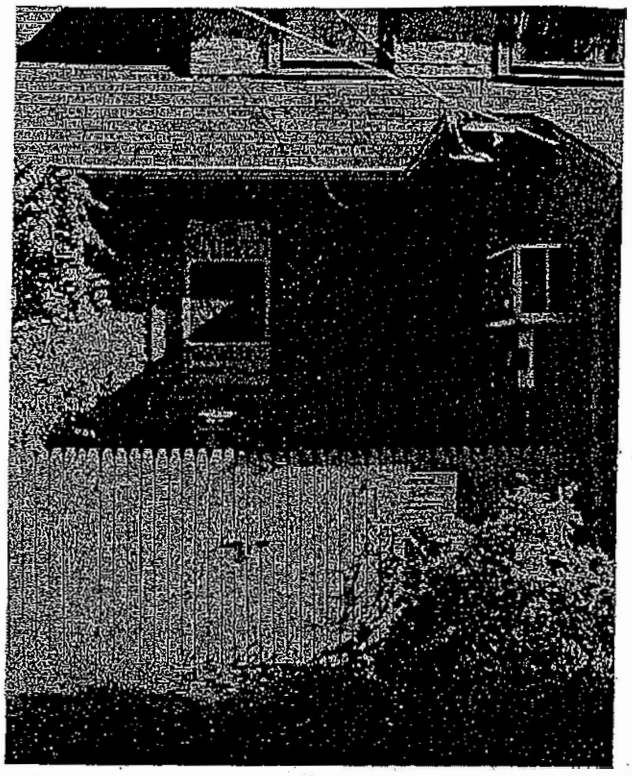
COURTS

15. LOCATE COURTS AND PATIOS TO SIDE YARDS OR IN THE REAR WHERE FEASBILE.

- These are new elements in the Core and should appear subordinate to the historic context.

16. SCREEN SERVICE AREAS WITH FENCES OR HEDGES.

- Consider clustering service areas for abutting properties to minimize the number of service area locations.



Guideline 16. Screen service areas with fences or hedges.

Public Spaces and Facilities

GAZEBO/SHELTERS

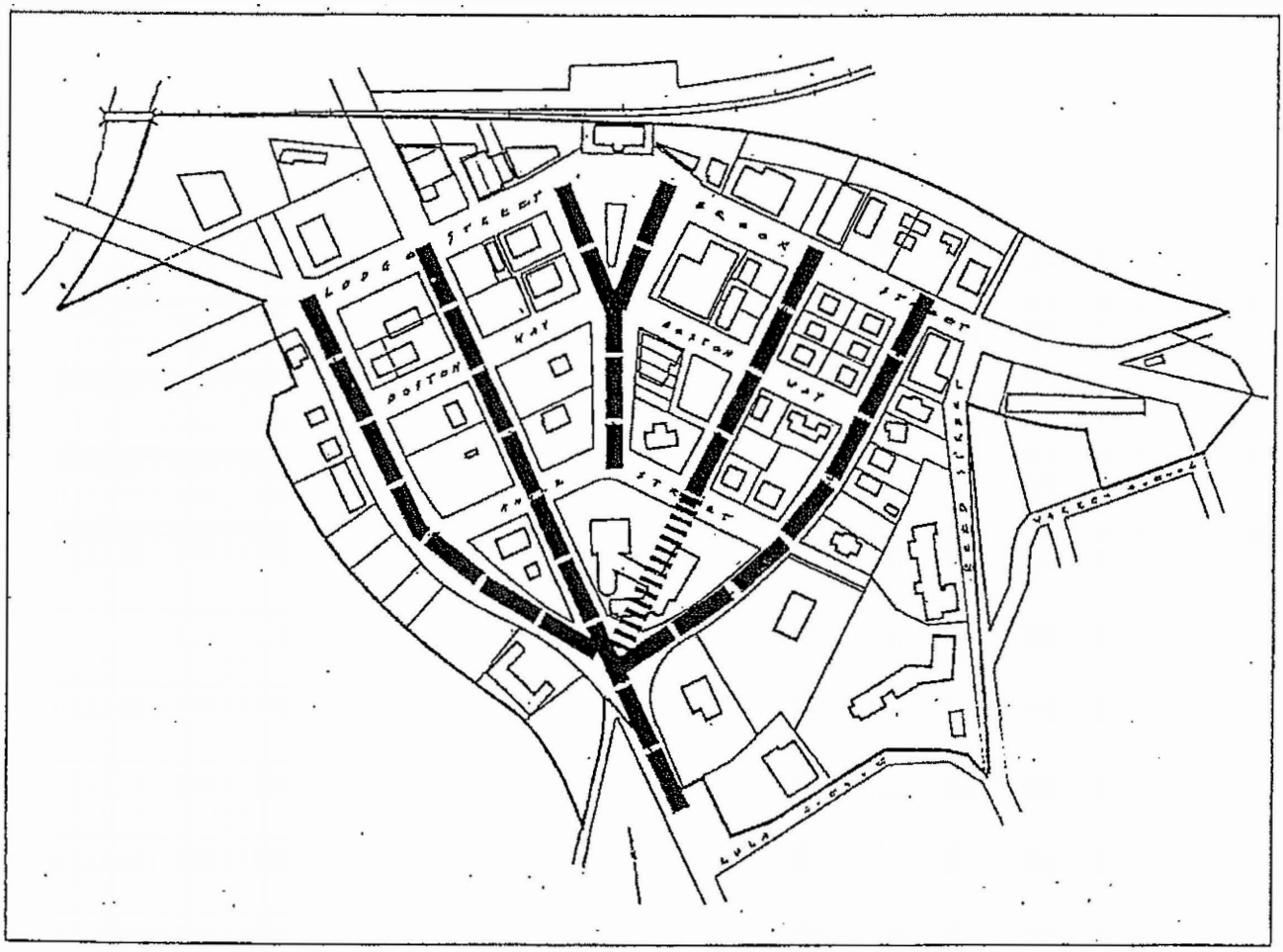
17. LOCATE GAZEBOS IN PUBLIC AREAS OR AT CORNERS OF PARKING LOTS.

- Use historic designs or adaptations where feasible.
- Use these structures for public information.

STREET PLAN

18. MAINTAIN THE ORIGINAL FAN-SHAPED STREET PLAN.

- This characteristic is essential to the historic integrity of the Village.
- Closing streets in ways that would obscure the original plan is inappropriate.



Guideline 18. The dashed lines emphasize the fan-like arrangement of the major streets in Biltmore Village. Originally, Swan Street continued through where the Parish House now exists.

LIGHTING

19. USE THE HISTORIC FIXTURE DESIGN FOR STREET LIGHTING.

- Information about the sources of light fixtures is available from the H.R.C
- This applies to private and public utility installations.

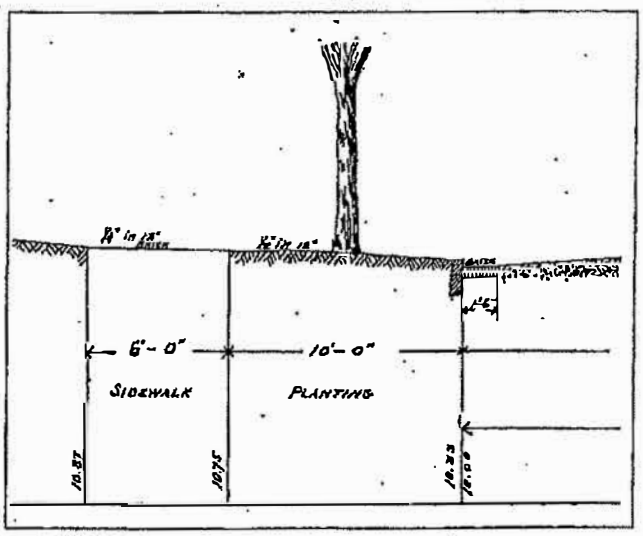


Guideline 19. The original street light combined a decorative lantern with a street name sign.

STREET TREES

20. MAINTAIN THE LINE OF STREET TREES IN THE PLANTING STRIP BETWEEN THE ROAD AND SIDEWALK.

- Trees should be planted in the historic spacing pattern as much as possible.
- Refer to the Street Tree Planting Plan in Appendix B for the species designated in each block.



Guideline 20. This Olmsted drawing shows the planting strip located between the road and sidewalk. Note the brick sidewalk and gutter. (Drawing courtesy of the Biltmore Estate).

THE PLAZA



Historically the Plaza was a simple gravel suface.

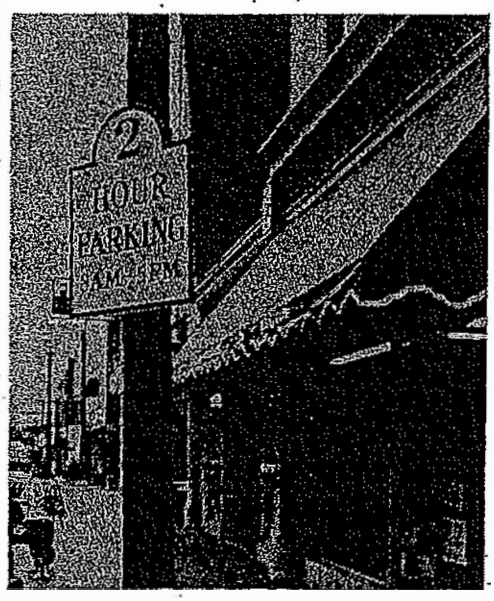
21. MINIMIZE THE VISUAL IMPACT OF THE PARKING AREA WITH TEXTURED PAVING.

- Use contrasting color and texture of paving to define parking stalls.
- Define the median with decorative paving.

22. PLANTING IN THE MEDIAN IS INAPPROPRIATE IN THE PLAZA.

23. MAINTAIN CLEAR VIEWS TO THE DEPOT AND THE CHURCH.

PUBLIC SIGNS



Guideline 24. A coordinated graphic image for public signs will help strengthen the identity of the Village.

24. USE COORDINATED GRAPHICS THROUGHOUT THE VILLAGE.

- Use similar letter styles, colors, and materials
- Sign categories to be coordinated include:
  - -Information about services and businesses
  - -Directions to major facilities
  - -Regulation of traffic and parking.

VISUAL IMPACT

25. PLAN PARKING LOTS TO BE SUB-DIVIDED INTO SMALL COMPONENTS SO THAT THE VISUAL IMPACT OF LARGE PAVED AREAS IS REDUCED.

26. AS MUCH AS IS POSSIBLE, DEVELOP A 'LAWN-LIKE' IMAGE FOR PARKING AREAS. SOME ELEMENTS THAT WILL HELP YOU TO DO SO INCLUDE:

1. Curb cuts

- Minimize the visual impact of curb cuts by reducing their numbers. To do so, share access drives with adjacent properties. This may require developing cross-property easements. By minimizing the number of curb cuts, the edge of the sidewalk remains more strongly defined. Turning movements and pedestrian crossing conflicts are also reduced. This concept was established in the original plan and is still valid today.

2. Landscaping

- Provide planting buffers at the edges of parking lots.
- Where parking lots abut the public Right - of - Way, the City Landscape Ordinance calls for a 10' buffer. The HRC will consider plans for narrower buffers where adequate plant materials are provided.
- Also include islands of planting in the interior of lots.

3. Lighting.

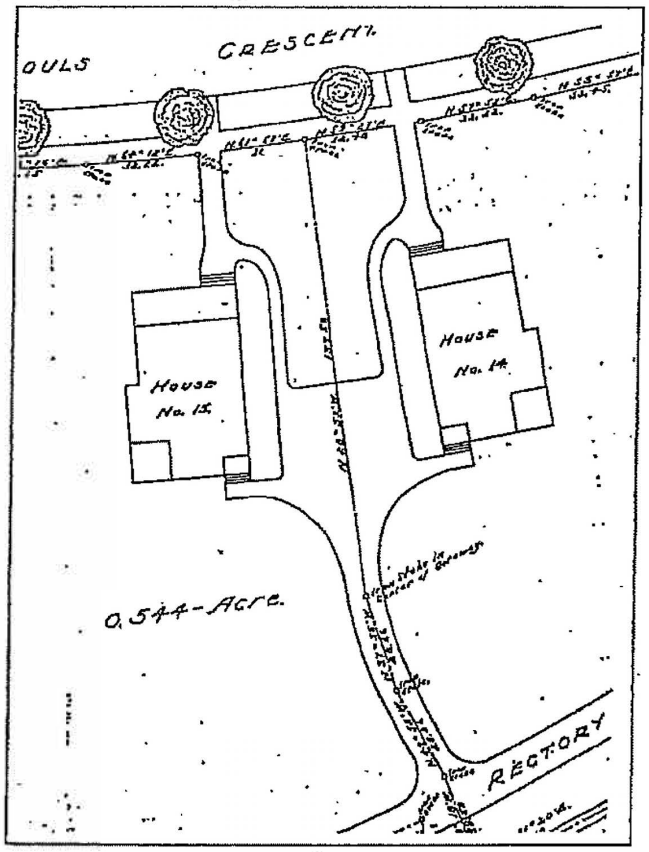
- Use the historic street light design at edges of lots, and along pedestrian walkways.
- Use compatible contemporary lights for interiors of lots. These should have shielded lamps to minimize glare.

4. Location

- Side or rear locations are preferred.

5. Paving

- Use textured paving to distinguish interior surfaces from the street.



Guideline 26.1. Consider developing shared driveways to parking areas to help minimize curb cuts, as in this original plan.

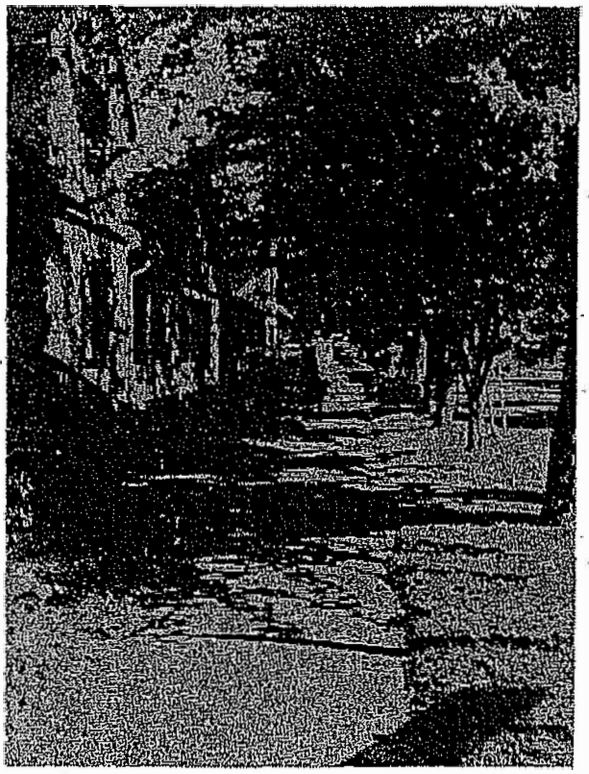
Public Sidewalks and Medians

The streetscape design was especially picturesque: Engineering survey maps of 1920 show that trees lined all of the streets, in a uniform spacing and alignment. This alone established a visual continuity for the Village and clearly defined its bounds, even in blocks yet to be developed.

In addition, all blocks were planned with brick sidewalks and granite curbs. The 1920 drawings also show that all storm sewer drains were of a design unique to the Village. Decorative street lights and street name signs were combined on custom poles that were pedestrian-scaled.

Policy:
The historic streetscape character should be re-established throughout the Village, including street trees, lighting, and sidewalk paving.

SIDEWALKS



Guideline 27. All sidewalks within the core area should be paved in brick.

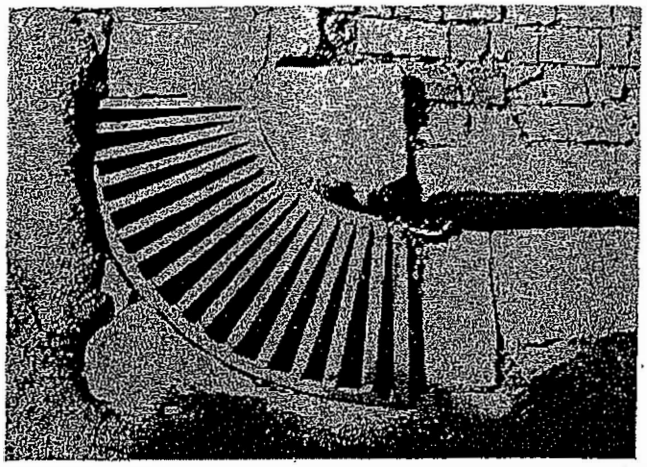
27. ALL SIDEWALKS WITHIN THE CORE AREA SHOULD BE PAVED IN BRICK.

- Use the historic paver dimensions.
- The paver color shall be dark red throughout the Village.
- The pattern maybe a running bond or basket weave.

CURBS AND SEWER INTAKES

28. ORIGINAL GRANITE CURBS AND STORM SEWER INTAKES SHALL BE PRESERVED.

- Preserve original stone curbs where they exist.
- Replace concrete curbs with new granite where feasible, or relocate stone curbs from other sites.



Guideline 28. Original granite curbs and storm sewer intakes shall be preserved.

STREET TREES

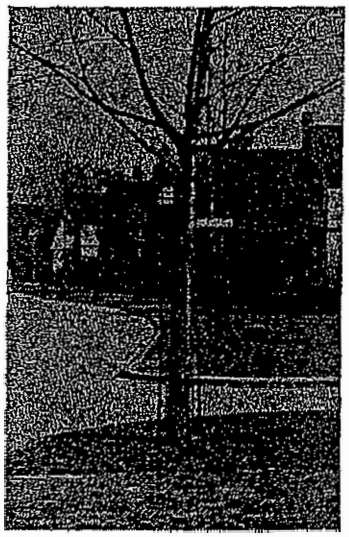
29. THE ORIGINAL TREE PLANTING SCHEME SHALL BE RE-ESTABLISHED IN ALL REHABILITATION AND NEW CONSTRUCTION.

- The historic spacing of 40 feet on centers shall be used.

30. STREET TREES SHOULD BE INCLUDED IN ALL LANDSCAPING PLANS.

- Consider using the historic tree guard designs.

31. STREET TREE SPECIES SHALL BE AS DESIGNATED IN APPENDIX B.



Guideline 30. Consider using the historic tree guard design. (Detail of photo from Biltmore Estate).

PLANTER RETAINERS

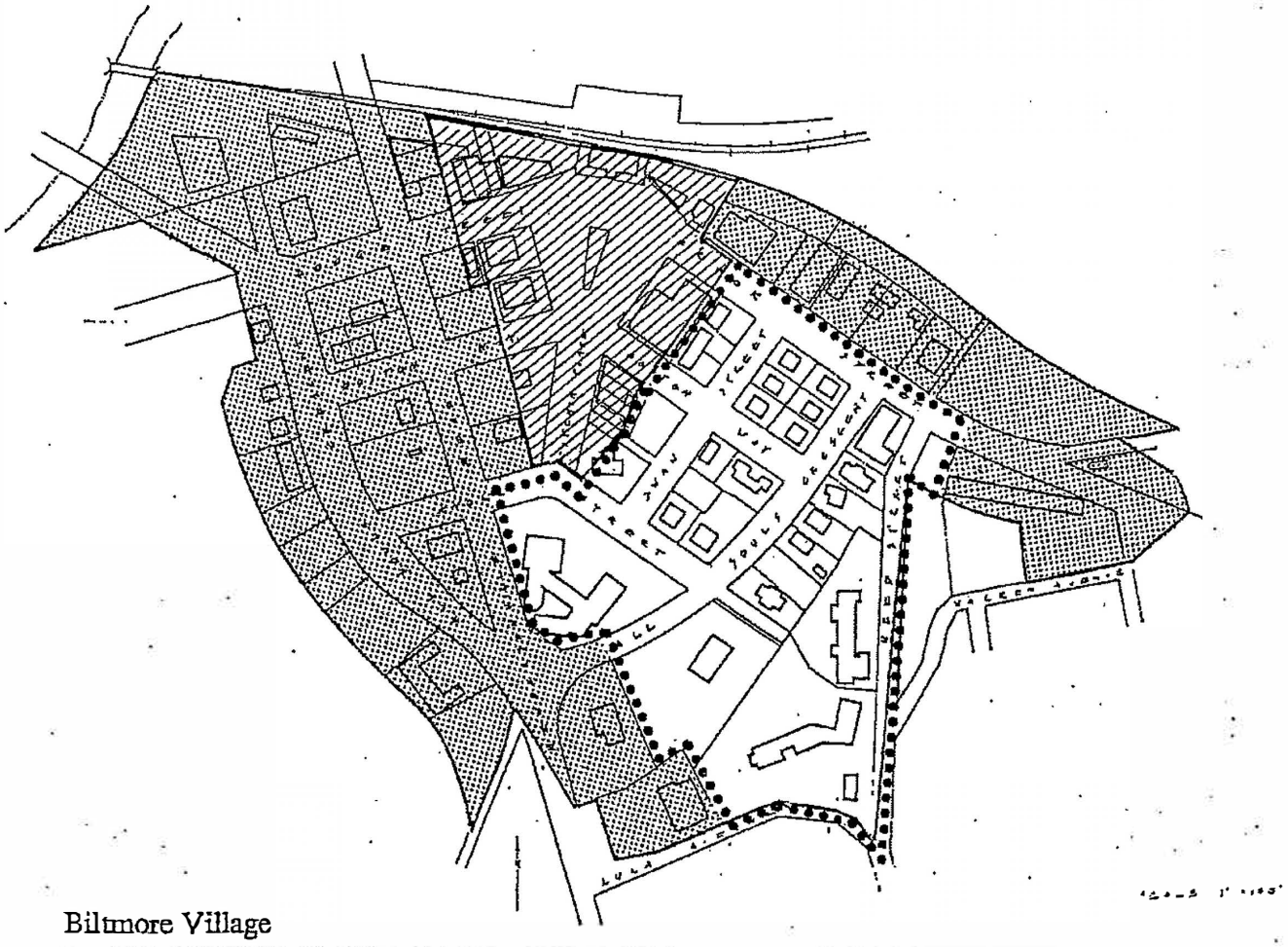
32. CONSIDER USING GRANITE CURBS FOR PLANTER RETAINERS.

- Granite trim elements were included in historic design schemes.

CHAPTER 6:
GUIDELINES FOR SIGNS

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VILLAGE SUB-AREAS FOR SIGNAGE GUIDELINES



Biltmore Village

COTTAGE AREA

COMMERCIAL CORE

HIGHWAY COMMERCIAL

CHAPTER 6: GUIDELINES FOR SIGNS

Policy:
Signs should be subordinate to the architecture and overall village character throughout the district.

GENERAL INFORMATION CONCERNING ALL SIGNS IN BILTMORE VILLAGE

These guidelines apply in addition to the sign regulations in the City sign ordinance. Where there is a conflict or apparent conflict between the two, these guidelines and the decisions of the Historic Resources Commission will govern.

The HRC has the authority to grant variances to these guidelines if special circumstances warrant them. If you feel your situation warrants special consideration, make the facts known to the commission.

Street address numbers are not counted as signs, as long as they are displayed in a straightforward, functional, unornamented manner.

The **frames and supports** for signs will not be considered a part of the sign as long as they are modestly proportioned and are not major architectural statements.

A **cloth banner** will be allowed in addition to the permitted signs on a temporary basis (30 days maximum) for "grand openings" and closings.

Sign area will be computed in the following manner:

- Standard mathematical formulas will be used for common, regular geometric shapes.

- In the case of an irregularly-shaped sign or a sign with letters and or symbols directly affixed to or painted on the wall of a building, the area of the sign shall be the entire area within a single continuous rectilinear perimeter that encloses the extreme limits of all writing, representations, emblems or any figures of similar character, together with any material or color that forms an integral part or background of the display or that is used to differentiate such a sign from its backdrop or the structure against which it is placed.

- That portion of the sign structure which is made an integral part of the background of the display shall be included in computing the total sign area.

- The total surface area of multiple-unit signs shall include the spacing between the letters which comprise the word or words that convey the sign's message.

GENERAL SIGN GUIDELINES FOR ALL AREAS WITHIN THE DISTRICT

PROHIBITED SIGNS

33. NO OFF-PREMISE SIGNS ARE ALLOWED IN THE VILLAGE.

- "No sign or sign board shall be placed on any buildings thereon except such as may advertise the business conducted within said building..." (Deed covenants for the Village, 1924).

34. NO MOVEABLE OR PORTABLE SIGNS ARE ALLOWED IN ANY LOCATION IN THE VILLAGE.

35. NO ROOF SIGNS ARE ALLOWED IN THE VILLAGE.

LOCATION

36. POSITION FLUSH-MOUNTED SIGNS SO THEY FIT WITHIN ARCHITECTURAL FEATURES.

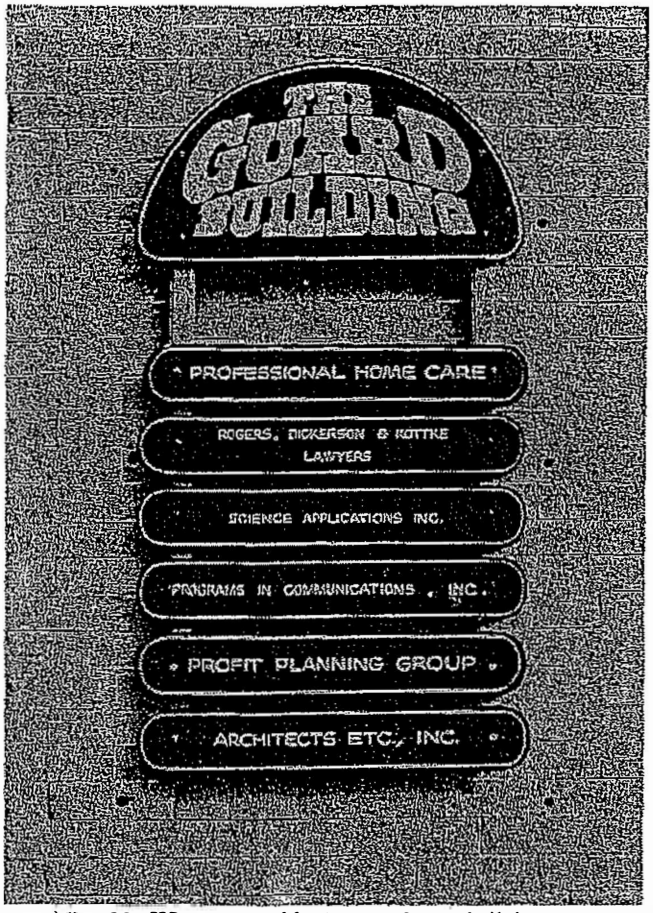
- Coordinate the color scheme with the building front.
- Locate flush signs so they do not extend beyond the outer edges of the building front.
- Avoid obscuring ornament and detail.

37. LOCATE PROJECTING SIGNS ALONG THE FIRST FLOOR LEVEL OF THE FACADE.

- Positions near the building entrance are encouraged.



Guideline 36. Flush-mounted signs should not hide original architectural details.



Guideline 38. Where several businesses share a building, coordinate the signs.

38. WHERE SEVERAL BUSINESSES SHARE A BUILDING, COORDINATE THE SIGNS.

- Align several smaller signs, or group them onto a single panel.
- Use similar forms or backgrounds for the signs, to visually tie them together.

MATERIALS

39. SIGN MATERIALS SHOULD BE COMPATIBLE WITH THE FADCADE MATERIALS.

- Painted wood, fabric and metal are encouraged.
- Large plastic surfaces are inappropriate.

ILLUMINATION

40. ILLUMINATE SIGNS IN SUCH A WAY AS TO ENHANCE THE OVERALL COMPOSITION OF THE FACADE.

41. USE INDIRECT LIGHT SOURCES FOR ILLUMINATED SIGNS.

- These focus light on the sign and objects on display in a similar manner, so the viewer's eye moves comfortable between the two elements.
- Shield light sources so glare is also minimized.
- Internal illumination is not allowed.



Guideline 41. Use indirect light sources for illuminated signs.

PERMITTED SIGNS BY SUB-AREAS

For purposes of sign design, three sub-areas of the Village are designated, each with special provisions. Each sub-area has guidelines written specifically for it, taking into account the particular needs of the businesses there.
The sub-areas are:

- The Cottage Type Sign Area
- The Commercial Type Sign Area
- The Highway Commercial Sign Area

Refer to the Sign Sub-Area Map to determine which area applies to your property.

42. IN ALL CASES, LIMIT THE NUMBER OF SIGNS AS FOLLOWS:

Single-occupancy buildings:

- Two business identification signs are allowed per lot, only one of which may be free-standing.
- One awning sign and occasional product displays are allowed in addition to these limits.
- One additional attached sign is allowed on corner lots.

Multiple-occupancy buildings:

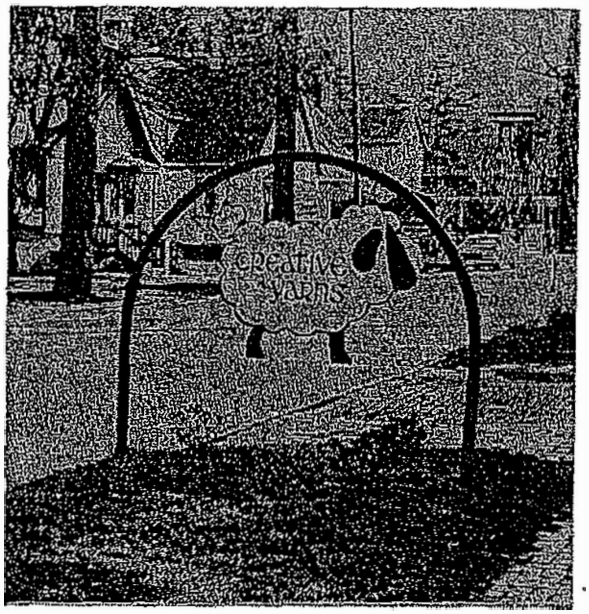
- See the special provisions described for each Sign Sub-area below.

THE COTTAGE TYPE SIGN AREA

These sign types may be considered in the "Cottage Type" Sign Area:

43. FLUSH-MOUNTED SIGNS:

- Locate flush-mounted signs on the building face, as long as architectural detail (such as half-timbering) is not obscured.
- The maximum total area of flush-mounted signs shall be 10 square feet per sign.
- The maximum projection of the sign surface from the wall shall be 6 inches.
- One building-mounted sign is allowed for each tenant.



Guideline 44: Free-standing signs may be placed in the planting strip.

44. FREE-STANDING:

For single-occupancy buildings:

- Limit the size per sign face to no more than 20 square feet, with a maximum of two sign faces per street frontage.
- Maximum of 6 inches between faces.
- Maximum height: 8 feet, measured from the street elevation at the nearest curb, to the top of the sign.

For multiple-occupancy buildings:

- One free-standing , multiple-occupancy sign is allowed for each building or development.
- The maximum size of 20 square feet per sign face for the first tenant space and 10 square feet for each additional tenant space, up to 40 square feet total maximum.
- A maximum of two sign faces is permitted.

45. PORCH-MOUNTED SIGNS:

- Porch-mounted signs are allowed as long as they hang from the boxed beam above the porch or project from a porch column.
- The maximum size shall be 4 square feet.
- Only one porch-mounted sign is allowed per porch.
- The maximum projection of a porch-mounted sign shall be 36 inches from the mounting surface.

46. WINDOW SIGNS:

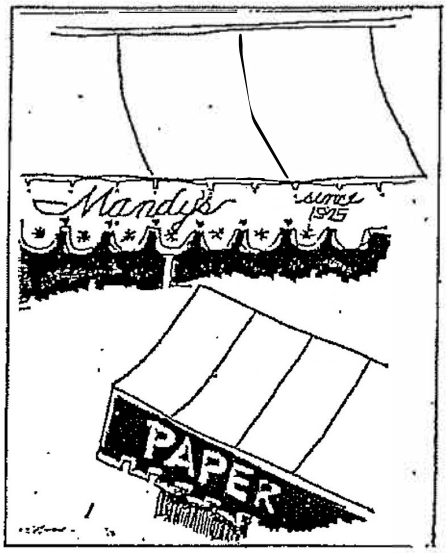
- Window signs may be painted on the glass or they may be suspended inside the building at the glass plane.
- Window signs may not exceed 25% of the glass area.
- One window sign is permitted per building face.

47. AWNING SIGNS:

- Awnings that incorporate symbols as signs are encouraged.
- The sign area may occupy no more than 20% of the awning surface.
- The sign area may not exceed 10 square feet per awning.

48. PRODUCT DISPLAYS:

- Product displays may be located on the sidewalk or near a business entrance.
- Product displays may occupy no more than 25% of the linear frontage of the building.



Guideline 47

COMMERCIAL CORE

These types of signs may be considered in the commercial core:

49. FLUSH-MOUNTED SIGNS:

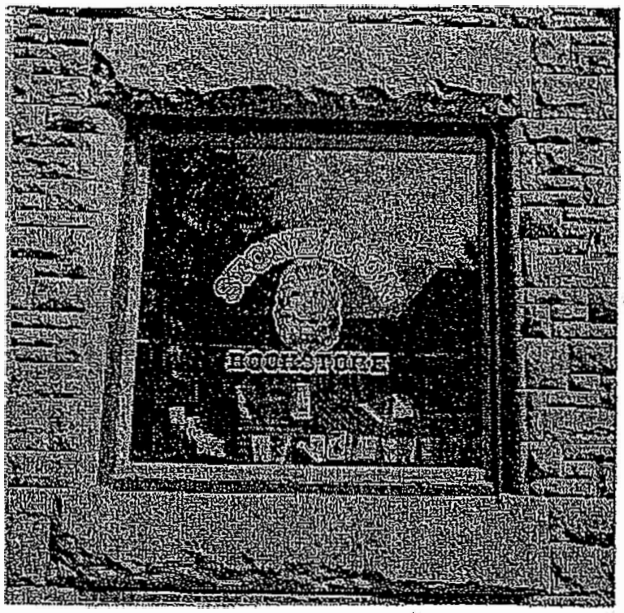
- Signs may be mounted flush with the building face, as long as significant architectural detail is not obscured.
- The maximum size shall be 20 square feet for each flush-mounted sign.

50. FREE-STANDING SIGNS:

- The maximum size shall be 10 square feet per sign face for single-occupancy buildings.
- The maximum size shall be 20 square feet per sign face for multiple-occupancy buildings.
- A maximum of two sign faces is allowed.
- The maximum height shall be 8 feet, measured from the street elevation of the nearest curb to the top of the sign.

51. PROJECTING SIGNS:

- The maximum area shall be 10 square feet per face.
- A maximum of two sign faces per building is allowed.



Guideline 52: Window signs are encourged.

52. WINDOW SIGNS:

- Window signs may be painted on the glass or they may be suspended inside the building at the glass plane.
- The maximum area shall be 20 square feet for all window signs.
- The total area of window signs also may not exceed 25% of the glass area.

Only one window sign is permitted per building face.

53. AWNING SIGNS:

- Awnings that incorporate symbols as signs are encouraged.
- The sign area may occupy no more than 20% of the awning surface.
- The sign area may not exceed 10 square feet per awning.

54. PRODUCT DISPLAYS:

- Product displays may be located on the sidewalk or near a business entrance.
- Product displays may occupy no more than 25% of the linear frontage of the building.

HIGHWAY COMMERCIAL AREA

These types of signs may be considered in the commercial core:

55. FLUSH-MOUNTED SIGNS:

- Signs may be mounted flush with the building face, as long as significant architectural detail is not obscured.
- The maximum size shall be 30 square feet for each flush-mounted sign.

56. FREE-STANDING SIGNS:

- The maximum size shall be 60 square feet per sign face.
- A maximum of two sign faces is allowed.
- The space between sign faces may not exceed 12 inches.
- The maximum height shall be 18 feet, measured from the street elevation of the nearest curb to the top of the sign.

57. PROJECTING SIGNS:

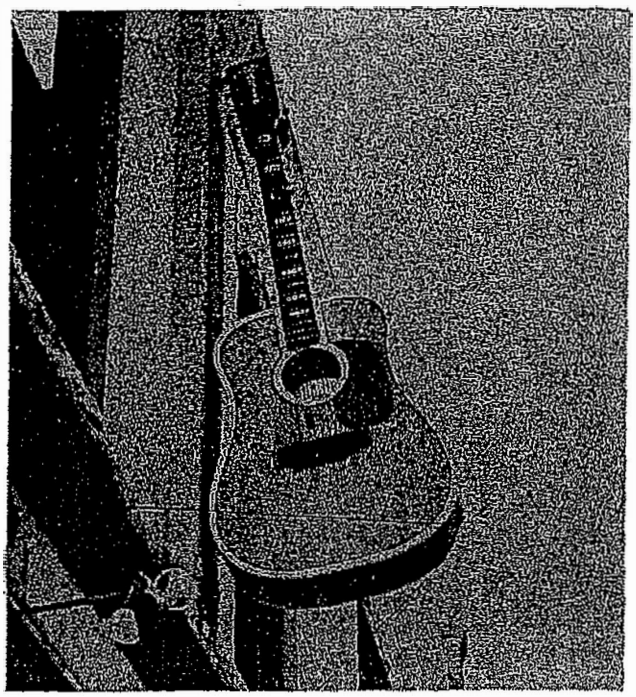
- The maximum area shall be 15 square feet per face.
- A maximum of two sign faces per building is allowed.

58. WINDOW SIGNS:

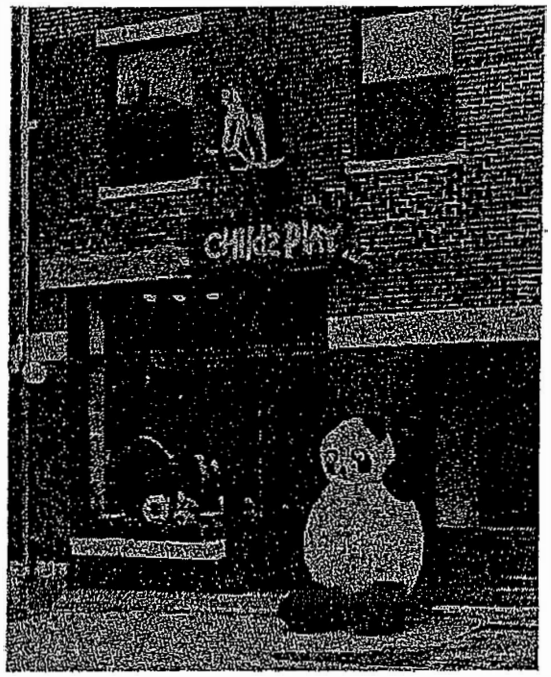
- Window signs may be painted on the glass or they may be suspended inside the building at the glass plane.
- The maximum area shall be 20 square feet for all window signs.
- The total area of window signs also may not exceed 25% of the glass area.
- One window sign is permitted per building face.

59. PRODUCT DISPLAYS:

- Product displays may be located on the sidewalk or near a business entrance.
- Product displays may occupy no more than 25% of the linear frontage of the building.



Guideline 57.



Guideline 59: Product displays may be located on the sidewalk or near a business entrance.

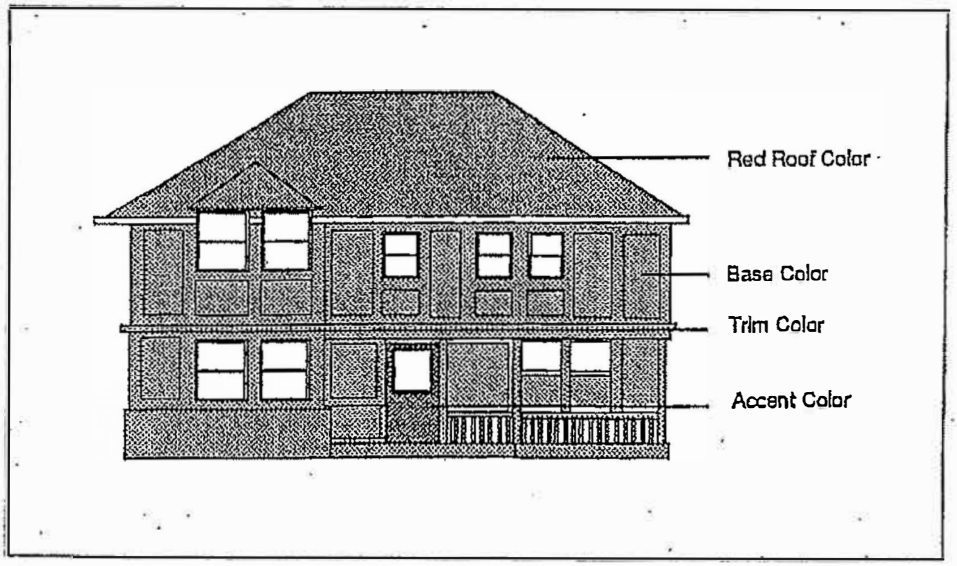
CHAPTER 7:
GUIDELINES FOR COLOR

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CHAPTER 7: GUIDELINES FOR COLOR

For purposes of design review, colors are classified by the categories of use:

1. Base color - used on the majority of the building surface.
2. Trim color - used on window trim, fascia, balustrades and posts.
3. Accent color - used on signs, awning and doors only.
4. Roof color - dark red only is appropriate.



GENERAL

NOTE:

AN APPROVED PALETTE OF COLORS HAS BEEN ADOPTED BY THE HISTORIC RESOURCES COMMISSION. THE PALETTE MAY BE REVIEWED IN THE OFFICES OF THE HISTORIC RESOURCES COMMISSION.

60. IN GENERAL, LIMIT COLORS ON A BUILDING TO THREE OR LESS.

- This applies to base, trim and accent colors.

61. USE COLOR TO COORDINATE FACADE ELEMENTS IN AN OVERALL COMPOSITION.

- Upper and lower floors should be a part of one color scheme.
- Signs, awnings, and screens should be a part of the coordinated color scheme as well.

ACCENT

62. RESERVE BRIGHT COLORS FOR ACCENTS ONLY.

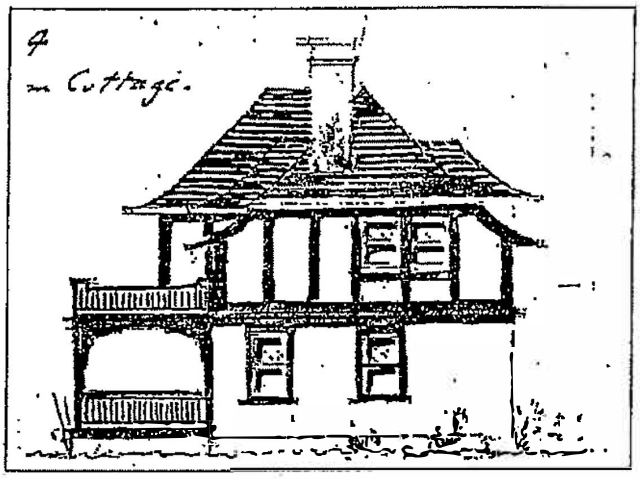
- Use bright colors only in small amounts.
- Entrances and signs are appropriate locations for accents.

63. ACCENT COLORS MAY BE SELECTED WITHOUT RESTRICTION TO THE APPROVED PALETTE.

TRIM

64. TRIM COLORS MUST BE SELECTED FROM THE APPROVED PALETTE.

- Trim includes strap-work, facia boards, window frames, porch columns and balustrades.
- Original color studies showed trim as being darker than base colors.

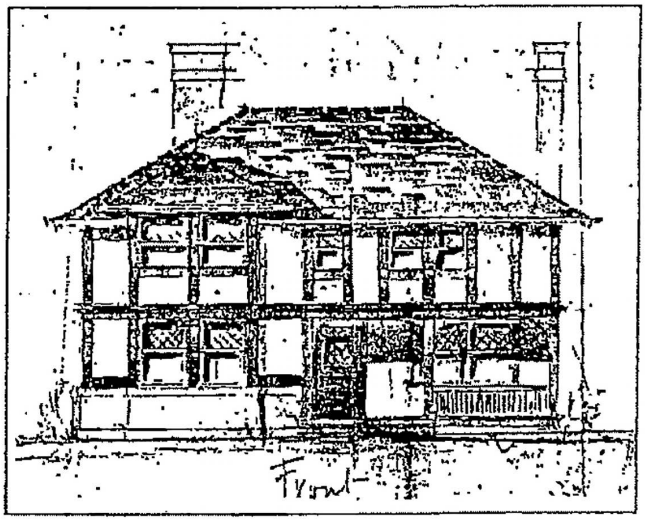


Guideline 64. Trim colors must be selected from the approved palette.

BASE

65. BASE COLORS MUST BE SELECTED FROM THE APPROVED PALETTE.

- Use only one base color for the majority of the background wall surface.
- Base colors should be muted earth tones or pastels.
- Original color studies showed base colors as being lighter than trim colors.



Guideline 65. Base colors must be selected from the approved palette.

CHAPTER 8:
GUIDELINES FOR ILLUMINATION

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CHAPTER 8: GUIDELINES FOR ILLUMINATION

THESE GUIDELINES APPLY TO BUILDINGS AND SIGNS WITHIN PROPERTY LINES.

FOR 'PUBLIC SECTOR' LIGHTING, INCLUDING STREET LIGHTS, SEE CHAPTER 5.

Policy:
Lighting of site and building elements should enhance the historic characteristics of the district.

GENERAL



Guideline 66. Use lighting to unify the building composition at night.

66. USE LIGHTING TO UNIFY THE BUILDING COMPOSITION AT NIGHT.

- Coordinate lighting on these four elements:
  - Window displays
  - Entrances
  - Signs
  - Building details
- For commercial buildings, the display window lighting should remain the dominant element. Don't overpower this with extensive lighting on other facade elements.
- Don't overpower the building with extensive or very intense lighting.

67. BALANCE THE COLOR AND INTENSITY OF LIGHTING AMONG BUILDING FEATURES.

- Sign lighting should be balanced in color and intensity with light in display windows.
- Warm-colored light is preferred for all exterior lighting, since this is more pleasing to the eye, and will more easily draw attention to window displays.
- Fixtures should be concealed, or very simple, or appropriate to the period of the building.
- When renovating historic structures, use lighting fixtures that are similar to those used originally. In other situations, fixtures should be concealed or very simple in design.
- See also Sign Guidelines, Book 1.

CHRISTMAS LIGHTING

68. CHRISTMAS SEASON LIGHTING SHALL BE COORDINATED THROUGHOUT THE VILLAGE.

- Clear white lights may be used to outline architectural elements, such as roof lines and windows.
- This lighting may be used only during the Christmas holiday season.
- Individual Christmas lighting installations need not be reviewed by the HRC as long as they are in compliance with this guideline.

LANDMARK BUILDINGS

69. LANDMARK BUILDINGS MAY BE ILLUMINATED WITH FLOODLIGHTING.

- This lighting may be used year-round.
- Each lighting scheme for a Landmark building will be individually reviewed by the HRC.

APPENDICES

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APPENDIX A: HOW PROJECTS ARE REVIEWED

A Certificate of Appropriateness is a document issued by the Historic Resources Commission indicating that in the opinion of the Commission the proposed improvements are compatible with the historic character of the Biltmore Village Historic District.

Exterior portions of any building or structure on property which lies within the Biltmore Village Historic District boundaries cannot be materially altered, restored, moved or demolished unless a Certificate of Appropriateness has been issued.

A Biltmore Village property owner who is considering changes to the exterior of his property should contact the Historic Resources Commission by calling (704) 259-5836 or writing P.O. Box 7148, Asheville, NC 28802, to determine if a Certificate of Appropriateness for the proposed work is required.

DESCRIPTION OF PROJECTS

Normal Maintenance

Normal maintenance or repair does not require a Certificate of Appropriateness where no change is made to the appearance of a building or grounds. The property owner may undertake projects which fall into the following categories without application to the Historic Resources Commission:

1. replacement of window glass (but not style or type of windows)
2. caulking and weatherstripping
3. minor landscaping, including flower gardens and shrubbery, except in the established planting strip between the sidewalk and curb
4. pruning trees and shrubbery
5. repairs to walks, patios, fences and driveways as long as replacement materials match the original or existing materials in detail and color
6. replacement of small amounts of missing or deteriorated original or existing siding, trim, roof coverings, porch flooring, steps, etc., as long as replacement materials match the original or existing materials in detail and color
7. repair or replacement of small sections of guttering

8. temporary signs such as real estate, political, etc.
9. installation of house numbers which are compatible with the original in style, size and material
10. repair of existing street or yard lighting.

Minor Work

Minor work projects will require a Certificate of Appropriateness. However, minor work projects can be approved by the Director of the Historic Resources Commission or designee if the proposed work is consistent with the Biltmore Village Design Review Guidelines. The Director or designee will meet with the property owner at the site and determine if the proposed work is major or minor and, if minor and approved, a Certificate of Appropriateness can be issued at once. If the Director or designee cannot approve the proposed work, an application for a Certificate of Appropriateness will be presented to the Historic Resources Commission for review. Minor work projects include various projects in which the visual character of the structure or grounds is not changed, or where the project is clearly in conformance with the guidelines, including but not limited to the following specific items:

1. painting: as long as the color scheme conforms to the official color palette;
2. signage: signage that is clearly in conformance with the design guidelines;
3. fences and walls: fences or low walls of wood, stone, brick or cast iron, which comply with the guidelines;
4. landscaping projects which are clearly in conformance with the official Biltmore Village landscaping plan: the planting or removal of trees; construction or replacement of patios (which cannot easily be seen from a street); walks, driveways made of brick, stone, concrete or gravel; removal of dead or diseased trees or trees where the roots or limbs are causing damage to a house. Landscape changes eligible for minor works review also include new parking areas which are located to the rear of buildings, are not easily visible from a street, and which are screened from adjoining properties with fencing or plant material.
5. new roof coverings: replacement of asphalt or fiberglass roof coverings when the replacement material is the required color of red; replacement of tile roof coverings where there is no change in materials, configuration, or method of installation;
6. installation of mechanical and utility equipment: installation of mechanical and utility equipment including but not limited to heating and air conditioning units which cannot easily be seen from a street or are screened from view with shrubbery or appropriate fencing;
7. foundation repairs: repair or replacement of masonry foundations where the original foundation material is retained or where new material matches the original as closely as possible;

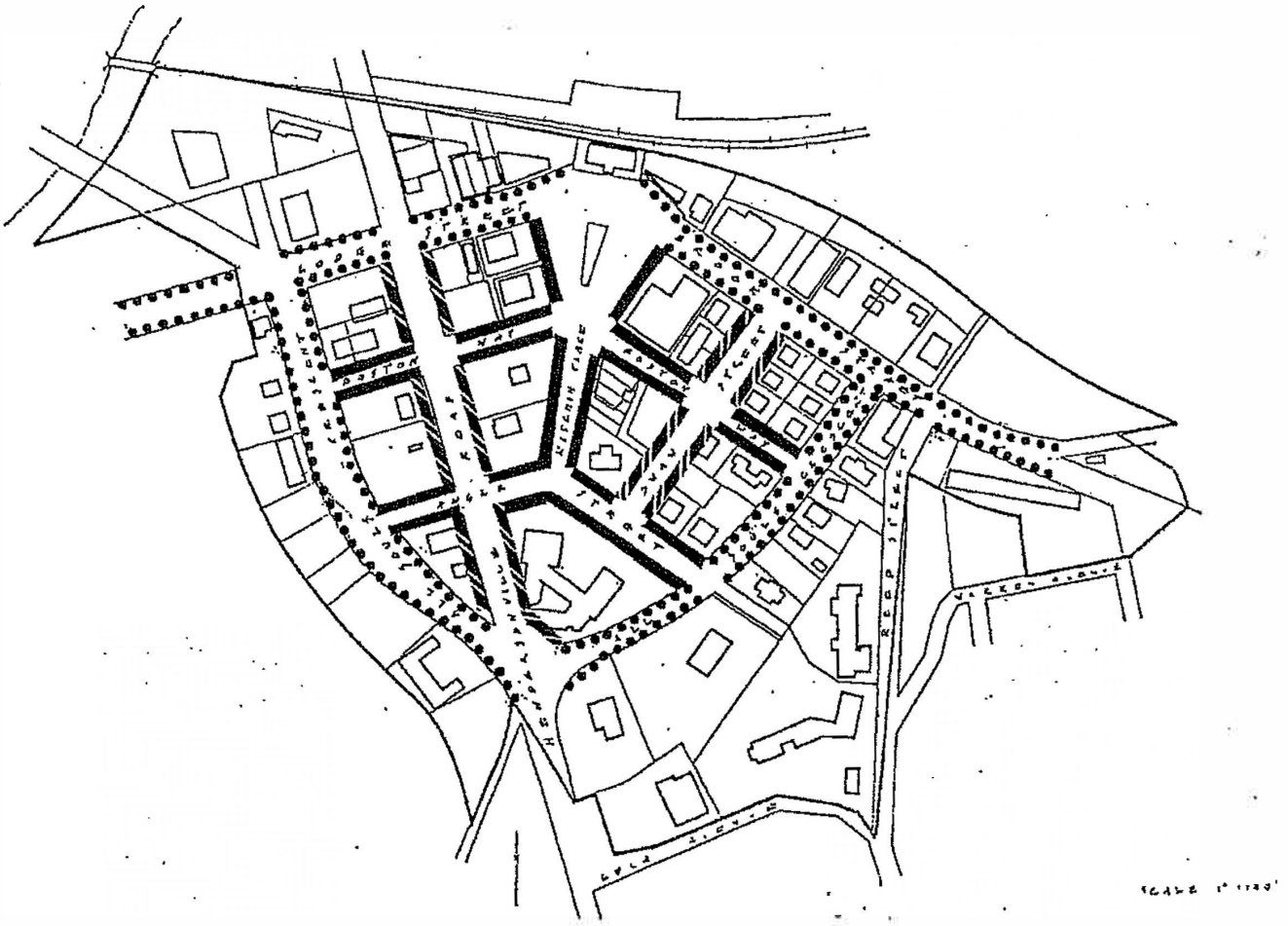
8. masonry repairs: repointing and other masonry repairs when the color and composition of the mortar matches the original, and new brick or stone matches the original as closely as possible; patching or replacement of small areas (< 100 square feet) of pebbledash, as long as the work matches the original or existing pebbledash in texture and appearance;
9. exterior lighting fixtures: lighting fixtures which cannot easily be seen from a street or are clearly in conformance with the guidelines;
10. replacement of exterior stairs, landings and steps: repair or replacement of exterior stairs or steps which are made of masonry or painted wood (white or color of house trim) and are the same design as the existing or original stairs. Exterior stairs and decks (first floor only) which cannot easily be seen from a street, and are designed and painted to blend with the house.
11. replacement of missing details: replacement of missing or deteriorated siding and trim, porch floors, ceilings, columns and balustrade or other architectural details, with new materials that are identical to the original details as substantiated through documentary evidence;
12. removal of accessory buildings: removal of deteriorated accessory buildings which are not original to the site or otherwise historically significant, and cannot easily be seen from a street;
13. other minor construction: other construction not easily visible from a street.

Major Work

Major work projects must be approved by the Historic Resources Commission. In general, these are projects which involve a change in the appearance of a building or landscape, and are more substantial in nature than minor work projects. They include the following:

1. new construction or additions to buildings;
2. demolition of any part of a structure;
3. discovery of any archaeological resource on the site;
4. moving of buildings;
5. new accessory buildings;
6. parking lots (other than normal driveways);
7. replacement of architectural details when there will be a change in design or materials from the original or existing details;
8. changes to roof lines;
9. exterior fire exits;
10. minor work items not approved by the staff of the Historic Resources Commission.

APPENDIX B: STREET PLANTING PLAN



Biltmore Village

TULIP POPLAR

LONDON PLANES (SYCAMORE)

LINDEN

The street tree planting plan should be followed by anyone planting trees along the streets in the village. It is hoped that efforts will be made eventually to implement the plan on a block by block basis. The plan is based on the historic planting plan as closely as could be determined, with the exception of Boston Way, which was originally named Oak Street and planted in red oak.

APPENDIX C: GLOSSARY

ART DECO: A style of decorative arts and architecture popular in the 1920's and 1930's. Notable for its use of geometricized classical forms, ziggurats, fountains, animals or floral motifs in colorful glazed terra cotta, black glass, bronze or natural aluminum.

ART GLASS: Type of stained glass popularized in the late nineteenth century by Tiffany and LaFarge. Generally milky or opalescent colors.

AWNING: Any structure made of cloth, metal or other material attached to a building when the same is so erected as to permit its being raised or retracted to a position against the building when not in use.

BASE: The lowest part of a building; the lowest part of a column.

BALUSTRADE: A railing or low wall consisting of a handrail on balusters (small supporting posts) and a base rail.

BUILDING FACADE: The frontage of a building which faces and is most nearly parallel to a public or private street. There can be only one building facade for each street upon which a building faces.

CANOPY: A structure, other than an awning, made of cloth, metal or other material with frames attached to a building, and carried by a frame supported by the ground or sidewalk.

CAP: The top member of a column or pilaster.

CLERESTORY: An upper zone of wall pierced with windows that admit light into a large room.

CONTEXT: The surrounding environment of a building or site, including other structures site features, landscape, and streets.

COPING: A capping to a wall or parapet.

CORNICE: A projecting ornamental molding along the top of a building crowning it.

ELEVATION: A "head-on" drawing of a building facade or object, without any allowance for perspective. An elevation drawing will be in a fixed proportion to the measurement on the actual building.

FACADE: A face of a building, usually the front.

FASCIA: A horizontal band of vertical face trim.

FREESTANDING SIGN: A detached sign which is supported by one or more columns, uprights or braces extended from the ground or from an object on the ground, or a detached sign which is erected on the ground; provided, that no part of the sign is attached to any part of any building structure or other sign.

GOTHIC: In the style of building typical of the cathedrals of the late Middle Ages, emphasizing verticality with slender piers, buttresses, pointed arches and sometimes gargoyles.

HOOD MOLDING: A projecting molding around the top of a doorway or window to throw off the rain.

INDIRECT LIGHTING: Light only from a concealed light source outside the sign face which reflects from the sign face.

INTERNAL ILLUMINATION: A light from a source concealed or contained within the sign, and which becomes visible through a translucent surface.

INTERNATIONAL STYLE: An architectural style of the 1920's-1940's, most popular in Europe, characterized by asymmetrical composition, plain cubical shapes, and windows in horizontal bands.

JEFFERSONIAN NEO-CLASSICAL REVIVAL: A revival of the style of classical architecture begun in the United States by Thomas Jefferson with his design for the Virginia State Capitol. Emphasizes refined classical forms.

KICKPLATE: A solid panel beneath a storefront display window.

LANDMARK: A prominent building or feature officially designated by the City of Asheville and having special status and protection.

LATTICE: An openwork screen or grill made of interlocking or overlapping strips.

LINTEL: A horizontal beam spanning an opening.

LUMINAIRE: A lighting unit; the housing for a light bulb, used for exterior lighting.

MOTIF: An element in a composition, a principal repeated element in a design.

MONUMENT SIGN: A free-standing sign, generally low to the ground, with a continuous connection to the ground, as opposed to being supported on a pole.

PARAPET: Either the edge of the roof or the top of a wall which forms the top line of the building silhouette. When a building has several roof levels, the roof or parapet shall be the one belonging to that portion of the building where the sign is located.

PRESERVE: To keep in perfect or unaltered condition. Preservation usually includes the overall form of the building, its structural system, and finishes, as well as any decorative details. Landscaping materials may also be preserved. Note that preservation of a structure may include keeping alterations and additions that have become important.

RECONSTRUCT: To create again. A building, room or detail may be reproduced in its exact detail and appearance as it once existed. Accurate reconstruction requires good evidence of the original design. One approach to construction includes using the same construction methods as were used originally, whereas a second approach allows the use of substitute methods and materials, so long as they achieve the same visual effect as the original.

REHABILITATE: To return to useful life. Rehabilitation is the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

REMODEL: To remake; to make over. In a remodeling, the appearance is changed by removing original detail and altering spaces. New materials and forms are installed. Applying a "modern" front to an older building is an example of remodeling. Often, these changes are not reversible.

RESTORE: To bring back to a previous condition. In a restoration an earlier appearance of the building is recreated, both in form and detail. Original elements that have been covered are exposed, and missing pieces replaced with new ones that match the original.

ROMANESQUE REVIVAL: A late nineteenth century revival of pre-Gothic architecture featuring heavy, rock-faced stone or brick walls and round-arched windows and doors.

SHAFT: The main portion of a column, between the base and capital.

SILL: The horizontal bottom member of a window or door frame.

STABILIZE: To make resistant to change in condition. A building is usually stabilized to retard deterioration until it can be repaired. A weather-resistant closure, and a safe structural system are minimum stabilization efforts.

STRAPWORK: A form of ornamentation using interconnected raised bands, usually of wood or masonry.

STRING COURSE: A thin projecting horizontal strip of masonry on the facade of a building.

TERRA COTTA: A ceramic material molded decoratively and often glazed, used as a facing for buildings or as an inset ornament.

TRANSOM: A horizontal crossbar in a window, over a door or between a door and window above it. Also refers to a window above a door or other window built and often hinged to a transom.

VALANCE: The frame at the top of a window to conceal tops of draperies.

BILTMORE VILLAGE HISTORIC DISTRICT DESIGN GUIDELINES

BOOK 2
DESIGN GUIDELINES FOR REHABILITATION OF EXISTING BUILDINGS IN BILTMORE VILLAGE

Historic Resources Commission
Asheville, North Carolina

October 1, 1988

CREDITS

The development of these guidelines has been a project of the Historic Resources Commission of Asheville and Buncombe County, Doug Swaim, Director.

Steering Committee:

Bill Bell
M. G. Bitter
John Cram
Bob Gray
Dick and Susan Gray
Robert Griffin
Richard King
Frank and Marjory Martin
Dr. William Mynatt
Duffy Reints
Arch Wood
Robert York

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Consultant:

Noré V. Winter
Urban Design and Historic Preservation
475 Poplar Avenue
Boulder, Colorado 80302

303-442-5822

Illustrations:

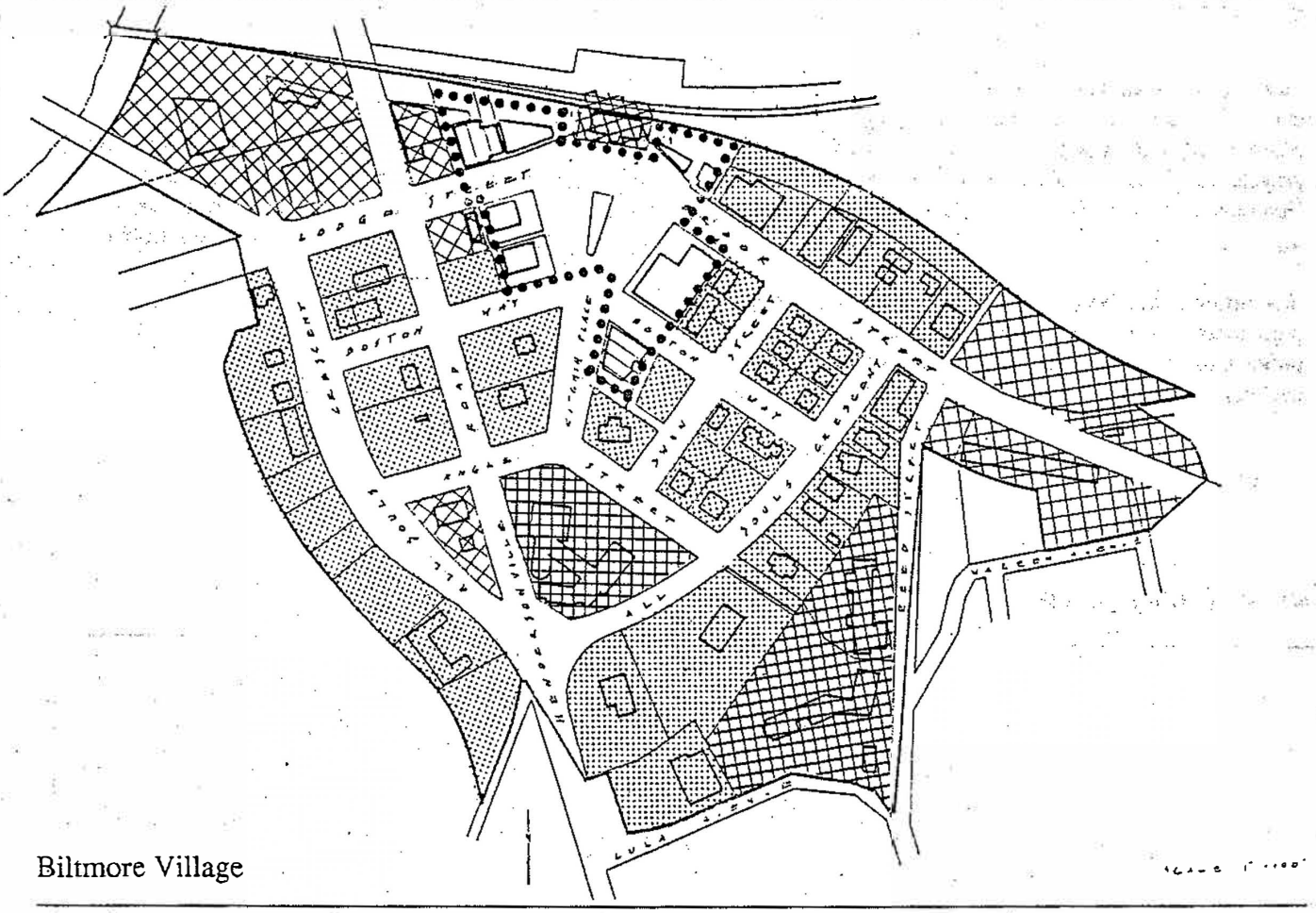
Special appreciation is expressed to the Biltmore Estate for assistance in researching historic photographs and architectural drawings. Historic drawings published in these books are by Richard Sharp Smith, except where noted, courtsey of the Historic Resources Commission. Historic post cards are courtesy of Robert Griffin, Architect.

Map Orientation:

It is normal convention to orient all maps with North placed at the top of the page. However, several early maps of Biltmore Village were drawn in the opposite orientation. To preserve original wording on these maps, they are presented in their original configuration.

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THE SUB-AREAS OF BILTMORE VILLAGE



Biltmore Village

INSTITUTIONAL AREAS

MIXED USE AREAS

COMMERCIAL CORE

COTTAGE AREAS

PREFACE

This booklet contains specific guidelines for **rehabilitation** of existing buildings in the Biltmore Village Historic District, and should be used as a guide in all rehabilitation projects that involve work that will be visible to the public. Guidelines apply to both historic and non-historic buildings.

In addition to this booklet, there are two other guidelines publications: Book 1 provides a **general introduction and policies** for the district as well guidelines for **site design and signs**. That book should be consulted in conjunction with this one on rehabilitation.

The third booklet, Book 3, provides principles for **new construction**, including major additions to existing buildings. If your project includes an addition, you should also refer to the appropriate chapter in the third booklet.

WHICH BOOKS APPLY:

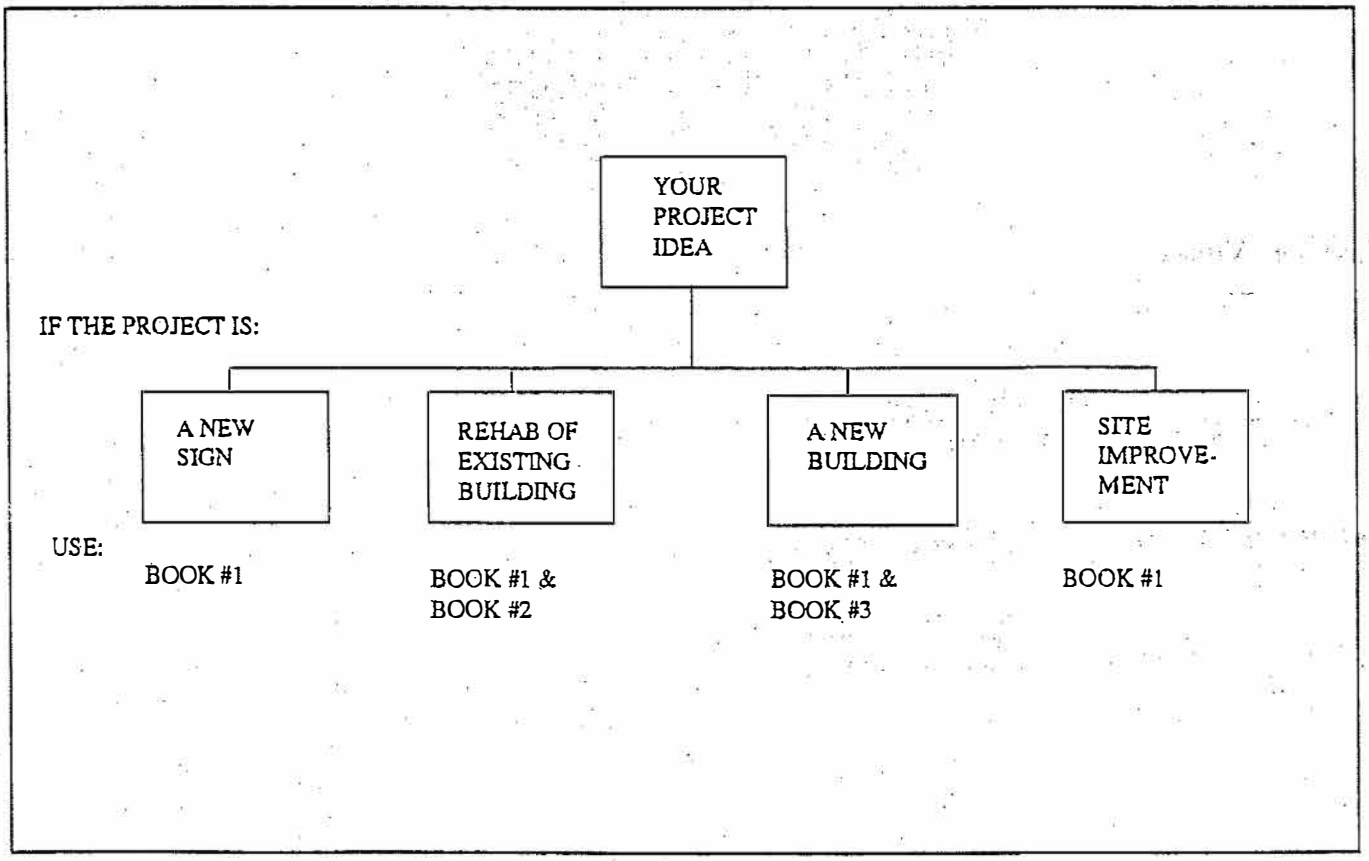


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CHAPTER 1:
INTRODUCTION TO DESIGN REVIEW IN BILTMORE VILLAGE

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CHAPTER 1: INTRODUCTION TO DESIGN REVIEW IN BILTMORE VILLAGE

SCOPE OF THE GUIDELINES

All exterior changes, including renovation and new construction, are subject to design review in the Biltmore Village Historic District. This includes any work requiring a building permit as well as any exterior painting, sign alteration, landscape work, building illumination, or any minor maintenance and repair items that may change the physical character of the exterior of a building or portions of its site that are visible from a public way.

The guidelines for rehabilitation provide design principles for historic structures and also for buildings that are not designated as having historic value. (These are called "non-contributing buildings"). Professional surveyors determined the historic significance for each building in a building-by-building analysis, and the results of this evaluation are on file with the Historic Resources Commission. You should refer to this information in determining which of the guidelines apply to your project.

HOW THE GUIDELINES ARE ORGANIZED

The design guidelines are organized in 3 booklets:

BOOK ONE contains Overview materials that apply to all construction in the district. This book includes a general explanation of the historic design concept for the village as it was envisioned by Olmsted, Hunt, Smith, and Vanderbilt as well as an explanation of the goals for preservation and development in the Village.

Some specific design guidelines found in Book One are:

- Site design
- Signs
- Color
- Illumination

BOOK TWO contains Guidelines for Rehabilitation of existing buildings. It is divided into sections that address specific design issues for a range of building types and styles that exist in the Village. The building types include:

- Individual Landmark Structures (most were designed by R. M. Hunt).
- Commercial-type buildings (found in the Village Core).

- Historic Cottages (most were designed by R. S. Smith).
- Auto-oriented commercial buildings (later additions to the village).

BOOK THREE contains Guidelines for New Construction and Additions. Compatibility with the surrounding context is a basic principle underlying these guidelines, and they include concepts that correspond to different sub-areas within the District that have distinct characteristics. Separate chapters address:

- Reconstructing an historic building.
- Designing a new building in the historic style.
- Developing a "contemporary" design.

ESTABLISH A GENERAL APPROACH

Will the project be a major overhaul of the exterior? Or do you plan to execute minor repairs and improvements? Here are some basic steps to follow in determining your general approach:

1. Identify the building type. Special guidelines apply to each building type, so you must know which classification is appropriate for your building. See Chapter 4, Book 1.
2. Determine its historic significance. Many buildings are of historic importance and this will mean that additional guidelines apply. To determine historic significance, inquire at the Historic Resources Commission.
3. Determine its state of "intactness." If most original elements remain intact, a more pure preservation approach will be appropriate.
4. Evaluate its context. When sited between two historically significant buildings, it wil be especially important to strengthen the visual harmony of the block with your design.

The primary objectives of a rehabilitation plan for your historic structure should be:

- The preservation of all important or "character-defining" architectural materials and features of the building.

AND

- Provision for a safe and an efficient contemporary use.

DETERMINE THE CONTENTS OF YOUR REHABILITATION PLAN

Your plan should contain strategies for each of these three types of work:

- Protection and maintenance of historic features that survive in generally good condition.
- Repair of historic materials and features that are deteriorated.
- Replacement of historic materials and features with new materials where deterioration is so extensive that repair is not possible.

Your plan MAY also include strategies for:

- Alterations to the exterior of the historic building.
- Additions of new rooms or spaces to the exterior of the historic building.

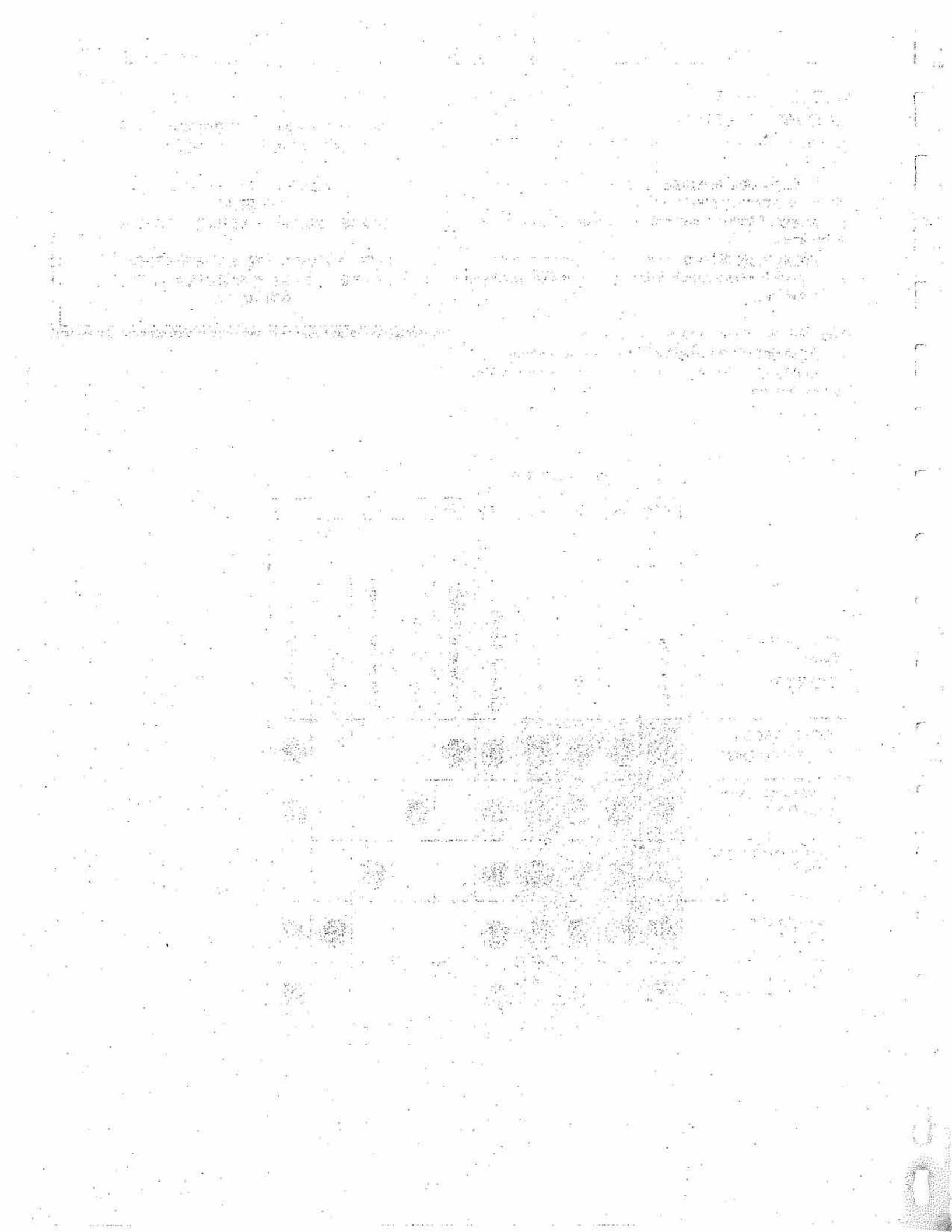
AFTER YOU HAVE DETERMINED YOUR REHABILITATION PLAN:

REVIEW CHAPTER 2, GENERAL GUIDELINES FOR REHABILITATION.

THEN PROCEED TO OTHER SPECIAL CHAPTERS THAT MAY APPLY TO YOUR PROJECT.

USE THESE CHAPTERS

FOR THESE REHAB PROJECTS	BOOK ONE				BOOK TWO					
	Site Design	Signs	Color	Illumination	General Rehab	Commercial Rehab	Cottage Rehab	Auto-oriented Rehab	Landmarks	Technical Rehab
COMMERCIAL TYPE BUILDING	●	●	●	●	●	●				●
COTTAGE TYPE BUILDING	●	●	●	●	●		●			●
AUTO-ORIENTED BUILDING	●	●	●	●	●			●		
LANDMARK BUILDING	●	●	●	●	●				●	●
GENERAL MAINTENANCE	●				●					●



CHAPTER 2:
GENERAL GUIDELINES FOR REHABILITATION

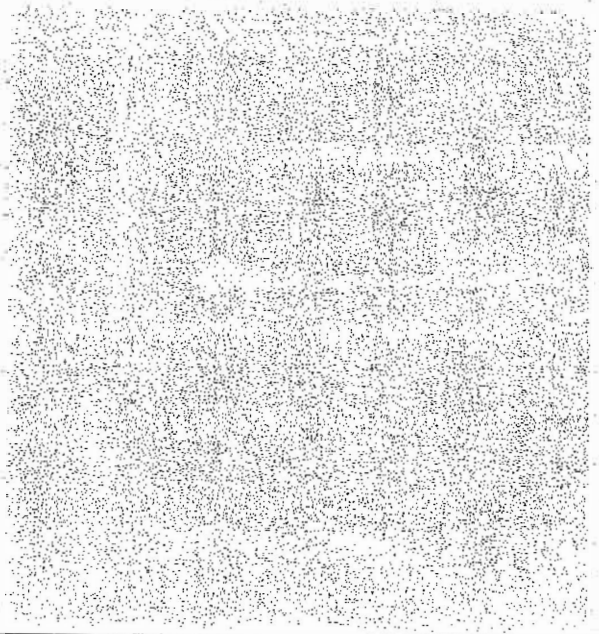
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REPAIRING ORIGINAL QUALITIES	6
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CHAPTER 2: GENERAL REHABILITATION GUIDELINES

General Preservation Policy:
Preservation of character-defining elements of historic buildings is a top priority, and alterations and repairs should accurately represent the historic qualities of the buildings. Original documentation therefore should be used for restoration work whenever possible. Where original documentation is not available, interpretations of similar elements that occurred in the Village may be used. These are defined in the Guidelines that follow.

These Guidelines apply to all rehabilitation projects in Biltmore Village, including "historic" and "non-historic" structures:

DESIGN CHARACTER



1. RESPECT THE ORIGINAL DESIGN CHARACTER OF THE BUILDING.

- Analyze the building to determine which elements are essential to its character.
- Don't try to make it appear older (or younger) in style than it really is. The genuine heritage of Biltmore Village should be expressed. For example, "Colonial" styles are inappropriate.
- Avoid theme designs that do not reflect the original character of the building. For example, a "Wild West" theme is inappropriate.
- Also respect the characteristics established within the block.

WHEN CONSIDERING A CHANGE IN USE, FOLLOW THESE GUIDELINES:

CHANGE IN USE

Policy:
Every reasonable effort should be made to provide a **compatible use** for the building that will require minimal alteration to the building and its site.

2. NEW USES THAT REQUIRE THE LEAST CHANGE TO EXISTING STRUCTURES ARE ENCOURAGED.

- The HRC does not review building use in terms of zoning approval; however, it will consider the impact the proposed use will have on the exterior appearance of the historic structure. It may find that to adapt the building to the proposed new use may require such radical alteration to its significant elements that the entire concept is inappropriate. Experience has shown, however, that in most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.

WHEN PRESERVING OR REPAIRING SIGNIFICANT ORIGINAL QUALITIES, USE THESE GUIDELINES:

REPAIRING ORIGINAL QUALITIES

Policy:
Original materials and details that contribute to the historic significance of the structure are qualities that should be preserved whenever feasible. Rehabilitation work should not destroy the distinguishing character of the property or its environment.

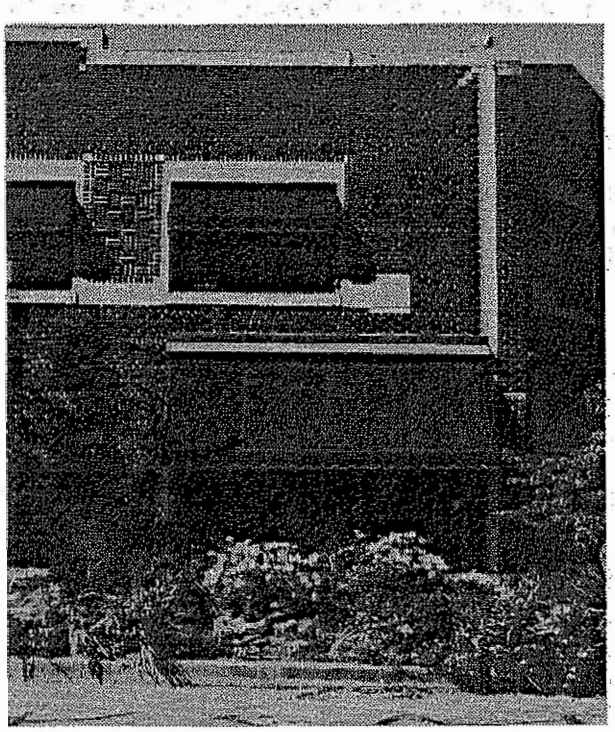
3. AVOID REMOVING OR ALTERING ANY HISTORIC MATERIAL OR SIGNIFICANT ARCHITECTURAL FEATURES.

- Examples of historically significant architectural features are porches, window trim and chimneys. Other significant elements may be the overall building form, its roof shape or pebbledash finish..

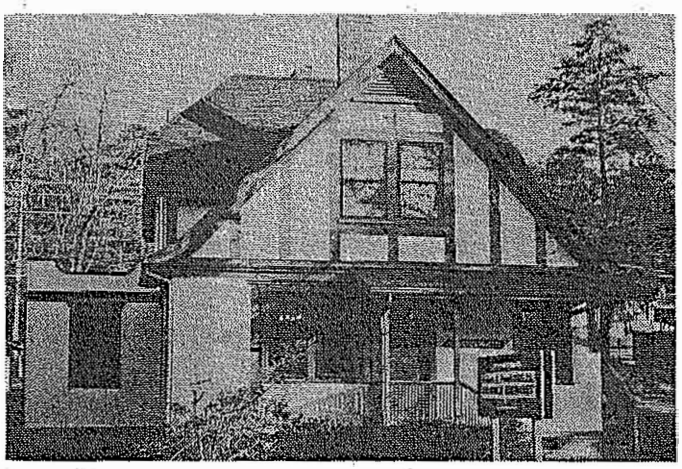
Policy:
Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity.

4. PROTECT AND MAINTAIN EXISTING SIGNIFICANT STYLISTIC ELEMENTS.

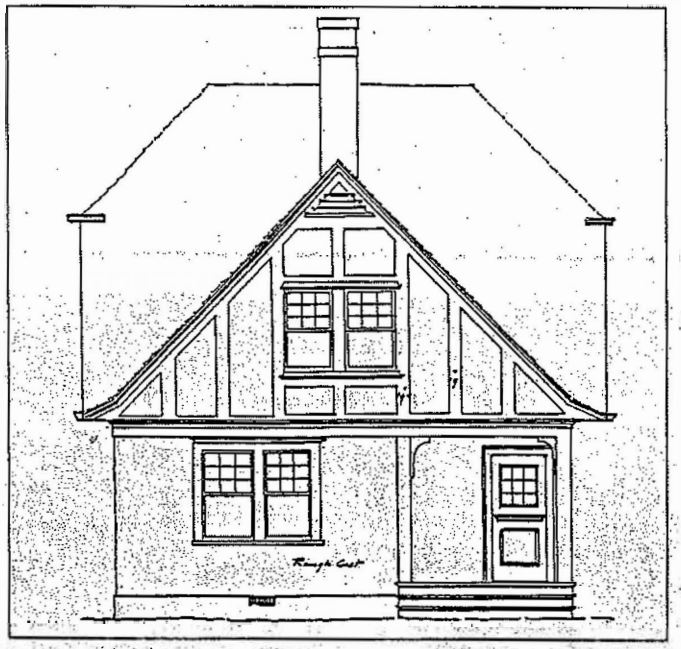
- Protection includes the maintenance of historic material through treatments such as rust removal, caulking, and re-painting.



Guideline 3: Significant details, such as this window trim, should be protected.



Guideline 7. When planning the replacement of missing features, refer to historic photographs and drawings. (Compare with the drawing below).



The original design for Cottage 23 "F" shows an inset porch. Such documents should be used when replacing missing elements.

5. USE APPROVED PROCEDURES FOR CLEANING, REFINISHING, AND REPAIRING HISTORIC MATERIALS.

Policy:
Deteriorated architectural features should be repaired rather than replaced, wherever possible.

6. MINIMIZE INTERVENTION WITH HISTORIC ELEMENTS.

- Patch, piece-in, splice, consolidate, or otherwise upgrade the existing material, using recognized preservation methods, whenever possible.

7. THE REPLACEMENT OF MISSING PORTIONS OF AN ELEMENT MAY BE INCLUDED IN REPAIR ACTIVITIES.

- Match the original material when feasible. A substitute material is acceptable if the form and design of the substitute conveys the visual appearance of the original.

8. WHEN DISASSEMBLY OF AN HISTORIC ELEMENT IS NECESSARY FOR ITS REHAB, USE METHODS THAT MINIMIZE DAMAGE TO THE ORIGINAL MATERIALS.

- Always devise methods of replacing the disassembled materials in their original configuration.

WHEN REPLACING ORIGINAL FEATURES, USE THESE GUIDELINES:

REPLACING ORIGINAL FEATURES

Policy:
In the event replacement is necessary, the new material should match that being replaced in design, color, texture, and other visual qualities.

9. REPLACEMENT OF MISSING ARCHITECTURAL ELEMENTS SHOULD BE BASED ON ACCURATE DUPLICATIONS OF ORIGINAL FEATURES.

- The design should be substantiated by physical or pictorial evidence.

10. USE MATERIALS SIMILAR TO THOSE EMPLOYED HISTORICALLY WHERE FEASIBLE.

- If alternate materials must be used, they should match the original in appearance as closely as is possible.

11. WHERE RECONSTRUCTION OF AN ELEMENT IS IMPOSSIBLE BECAUSE OF A LACK OF HISTORICAL EVIDENCE, THEN A NEW DESIGN THAT RELATES TO THE BUILDING IN GENERAL SIZE, SCALE AND MATERIAL MAY BE CONSIDERED.

- Use design elements that reflect the building's style.

WHEN CONSIDERING WORK ON ALTERATIONS THAT ALREADY EXIST, USE THESE GUIDELINES:

EXISTING ALTERATIONS

Policy:

Many changes to buildings that have occurred in the course of time are themselves evidence of the history of the building and its neighborhood. These changes may have developed significance in their own right, and this significance should be recognized and respected.

12. PRESERVE OLDER ALTERATIONS THAT HAVE ACHIEVED HISTORIC SIGNIFICANCE IN THEMSELVES.

- An example of such an alteration may be a porch or a kitchen wing that was added to the original building early in its history.

13. MORE RECENT ALTERATIONS THAT ARE NOT HISTORICALLY SIGNIFICANT MAY BE REMOVED.

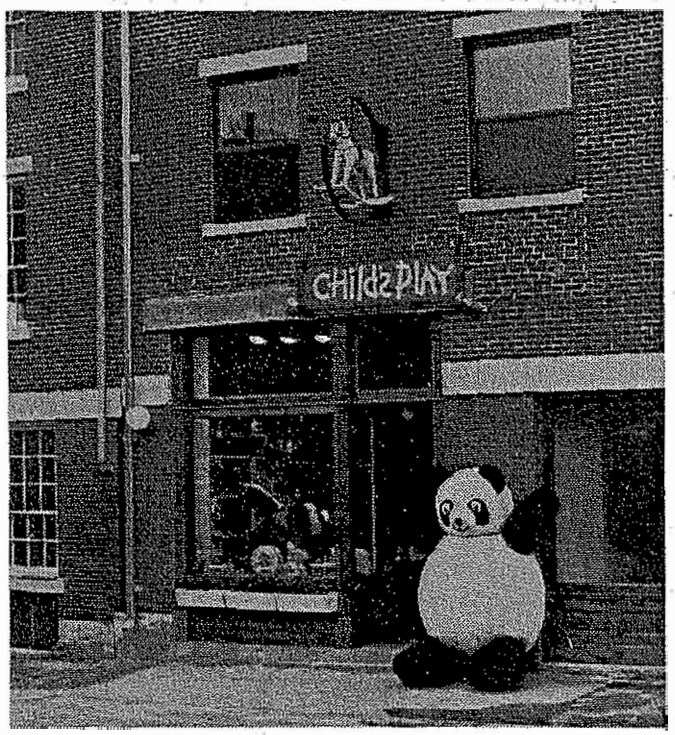
- In general alterations after 1940 do not contribute to the historic character of the district.



Guideline 13. More recent alterations, such as the bay window pictured above, may be removed.

IN ALL REHAB PROJECTS, USE THESE GUIDELINES:

REAR ENTRANCES



Guideline 14. Use materials, colors and signs that coordinate with the main facade, so customers will learn to recognize both entrances as related to the same business.

Back entrances have become more important for public use as off-street parking lots are developed behind buildings. Also consider how your building's image can be improved here as well.

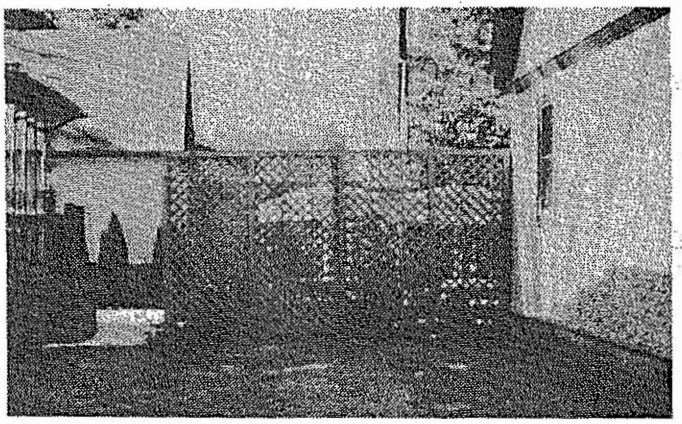
14. DEVELOP THE REAR ENTRANCE FOR SHARED PUBLIC AND SERVICE ACCESS WHERE THEY FACE PARKING LOTS.

- Use materials and colors that coordinate with the main facade, so customers will learn to recognize both entrances as related to the same business.
- Use a smaller version of the main sign to identify this entrance.

15. AVOID CONCEALING ORIGINAL BUILDING MATERIALS WHEN IMPROVING REAR ENTRANCES.

- Brick and stucco are the dominant materials here, and these are encouraged.

SERVICE AREAS AND EQUIPMENT



Guideline 16. Screen service equipment and trash containers from public view. (Wood or metal screens should be painted.)

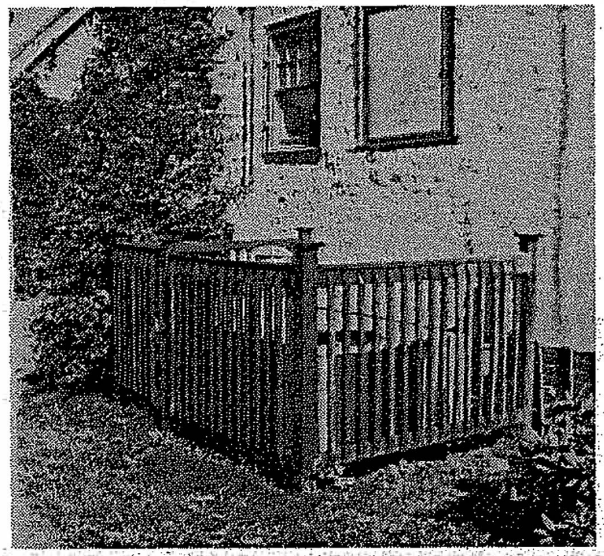
Policy:
The visual impact of mechanical and electrical equipment should be minimized.

16. SCREEN SERVICE EQUIPMENT AND TRASH CONTAINERS FROM PUBLIC VIEW.

- Use solid partitions, lattice-work screens, or a hedge.

17. MINIMIZE THE VISUAL IMPACT OF MECHANICAL AND ELECTRICAL EQUIPMENT.

- Screen the equipment with fences or hedges.
- Locate equipment in the rear of the building.
- No window mounted air conditioning units should be visible from the street.



Guideline 17. Screens such as this are appropriate if they have a painted finish that is coordinated with the overall color scheme of the building.

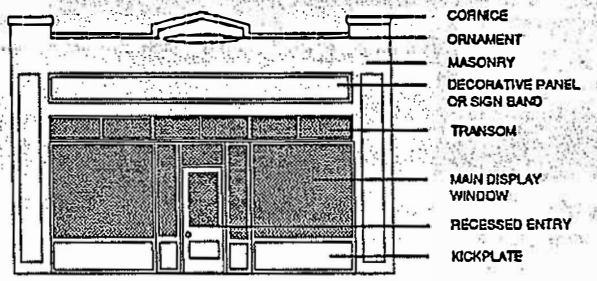
IF YOUR PROJECT IS A REHAB OF A "COMMERCIAL TYPE" BUILDING, PROCEED TO CHAPTER 3.

IF YOUR PROJECT IS FOR A "COTTAGE TYPE" BUILDING, PROCEED TO CHAPTER 4.

CHAPTER 3:
GUIDELINES FOR REHABILITATION OF "COMMERCIAL TYPE" BUILDINGS

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CHAPTER 3: GUIDELINES FOR REHAB OF "COMMERCIAL TYPE" BUILDINGS



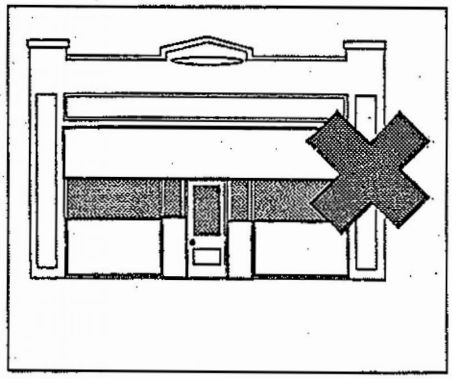
TYPICAL ELEMENTS OF "COMMERCIAL TYPE" BUILDINGS

Most of the "Commercial Type" buildings are historic structures located in the core area, centered around the Plaza. THESE GENERAL CHARACTERISTICS OF A "MAIN STREET" BUILDING ARE TO BE RESPECTED IN ALL REHABILITATION PROJECTS:

1. The facade has ornament and detail that provides interest to pedestrians.
2. The first floor level has a large glass area that allows pedestrians to see goods and activities inside.
3. A kickplate supports the window.
4. The front of the store is placed immediately at the sidewalk edge, helping enclose the pedestrian zone.
5. Signs are sized and positioned to be read by pedestrians.
6. The second story, where it exists, is more solid than the first, with smaller windows.
7. Brick is the dominant building material.
8. The entrance is recessed.

IN ADDITION TO THE GENERAL REHABILITATION GUIDELINES, IN CHAPTER 2, THE FOLLOWING GUIDELINES APPLY:

DISPLAY WINDOWS



Policy:
The traditional "storefront" image should be preserved at the street level. This will help to preserve the historic character of these buildings and to promote a pedestrian-oriented business environment.

18. MAINTAIN THE LARGE DISPLAY WINDOWS THAT ARE CHARACTERISTIC OF THE ORIGINAL COMMERCIAL BUILDINGS.

- When replacing glass or restoring windows, maintain the original size and shape of the storefront opening.
- Where feasible, align the top of the display glass with others in the block. This line helps to reinforce the visual harmony of the Commercial Core Area.

• Opaque materials are not appropriate in the place of glass, because they diminish pedestrian interest as well as alter the historic character. Reflective mirror glass is also inappropriate.

19. MAINTAIN THE LINE OF THE STOREFRONT AT THE SIDEWALK EDGE.

• Preserve the glass at this line, to define the pedestrian zone.

• If the original storefront is missing, replace it at this alignment.

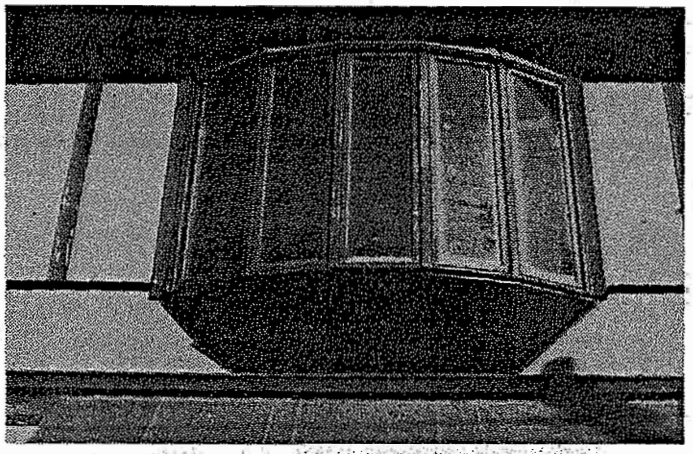
20. USE BAY WINDOWS WITH CAUTION.

• Bay windows are not typical of most buildings in the Core Area.

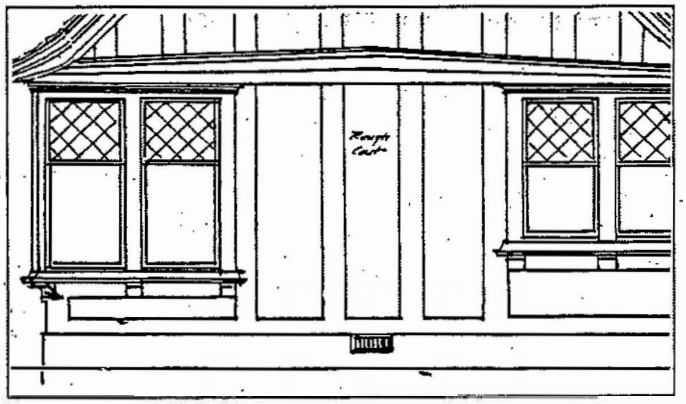
• Use only the type of bay windows found historically in the Village.

21. WINDOW FRAMES SHOULD HAVE A PAINTED OR BRONZED FINISH.

• Unpainted wood and unfinished metal are inappropriate.

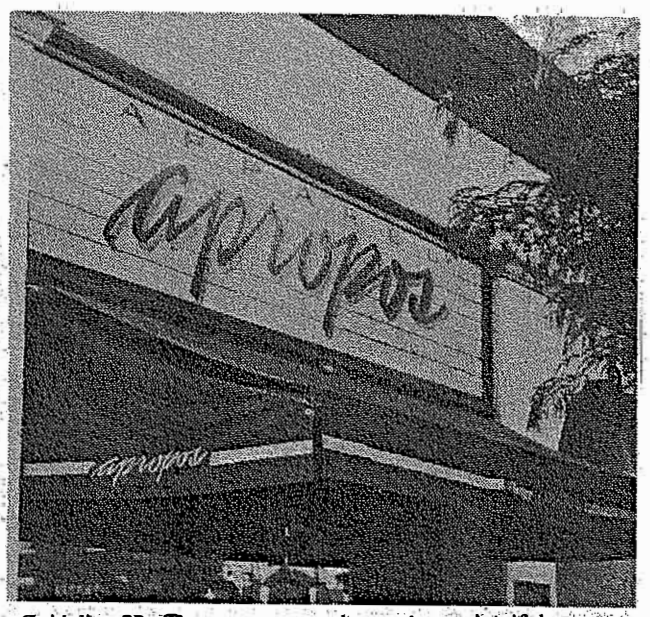


Guideline 20. Bay windows on traditional "Main Street" commercial buildings are inappropriate.



Guideline 20. This bay window design by Smith is appropriate only on cottage-type structures in the Core.

TRANSOMS

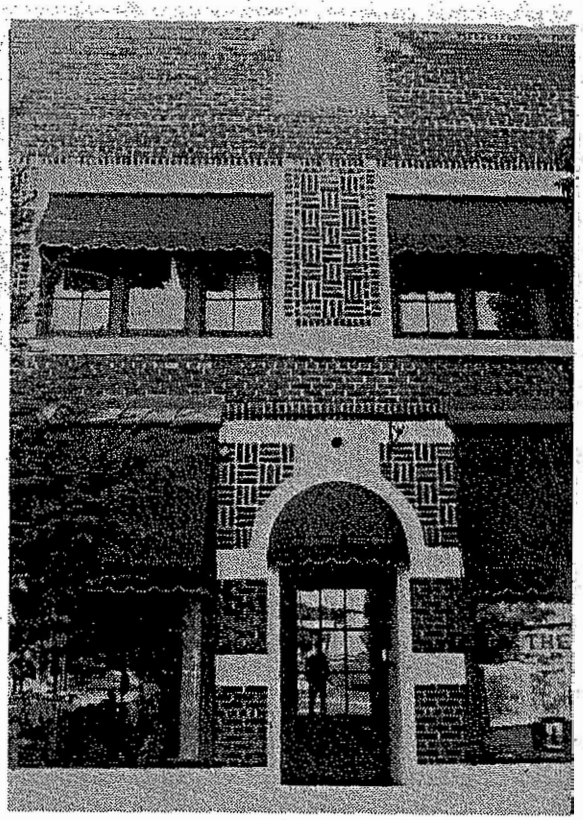


Guideline 22. The transom may be used as a sign if the original glass has already been removed.

22. PRESERVE THE TRANSOM (CLERESTORY) WHERE IT EXISTS.

- Use glass if possible. The purpose is to maintain the alignment of your storefront with others in the block. Glass is preferred, because it is a good source of light into the interior of your store.
- Or use the space as a sign or decorative panel. Keep the background a dark color, similar to the way glass is perceived.
- Retain the shape and proportions of the original opening.

SECOND STORY WINDOWS



Guideline 23. Preserve the original size and shape of upper story windows.

23. PRESERVE THE ORIGINAL SIZE AND SHAPE OF UPPER STORY WINDOWS.

- Second floor windows are smaller, and vertically proportioned. Preserve this distinction between first and second floor windows.
- If awnings are used on upper story windows they must match those on the first floor, in style and color.
- Shutters are inappropriate on commercial type structures.

BUILDING ENTRANCES

24. MAINTAIN RECESSED ENTRIES WHERE THEY EXIST.

- Use doors with large areas of glass where feasible, as these will enhance the visibility of your business to customers.
- Recessed entries also help shelter pedestrians, and they help to clearly define your entrance.
- Hint: Provide a good quality door handle as a finishing touch to the entrance. It's the customer's first impression of the quality of your business.



Guideline 24: Maintain recessed entries where they exist.

ROOFS

Policy:

Roof lines should reinforce the original character of the Village Core.

Guidelines:

25. PRESERVE ORIGINAL ROOF FORMS WHERE THEY CONTRIBUTE TO THE HISTORIC CHARACTER OF THE BUILDING.

- Most commercial type buildings present a flat parapet to the street. This form is encouraged, because the repetition of these horizontal lines contributes to the visual continuity of the area.
- Some roofs are hipped or gabled. Where sloping roofs are original, they should be preserved.
- Fake mansard and shed roofs are inappropriate, because they are out of character with the original facade designs.
- Preserve dormers where they exist.

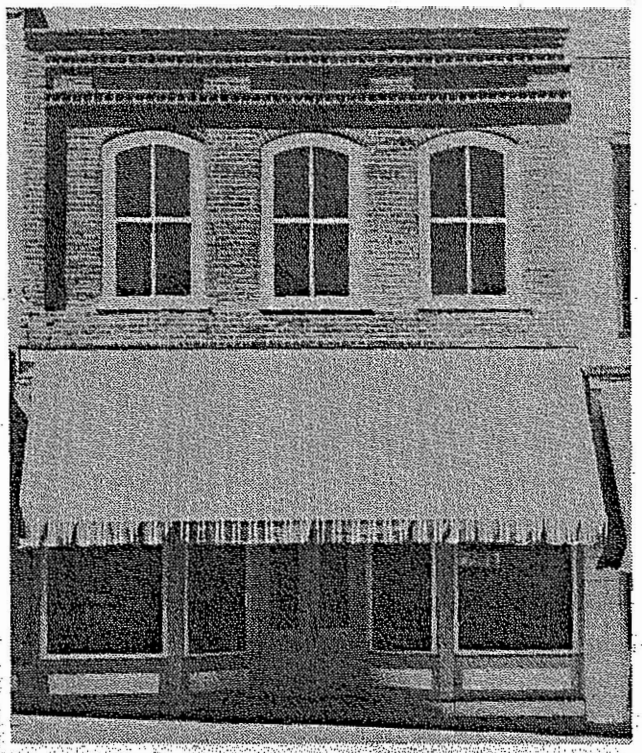


Guideline 25: Preserve original parapet details found on most "flat-roofed" buildings.

26. MAINTAIN ORIGINAL ROOF MATERIALS WHERE THEY ARE VISIBLE TO THE STREET.

- Roof tiles are typical of the buildings designed by R.M. Hunt
- Wood shingles were typical of buildings designed by Smith. However, asphalt shingles are appropriate substitutes if used in colors that resemble the original material.
- All roofs shall be a muted red color, in compliance with the intent of early deed restrictions.

AWNINGS



Guideline 27. Consider using fabric awings to provide weather protection and create interest.



Guideline 27. On some buildings, flat-roofed canopies may be appropriate, where there is historic precedence for their being used on similar buildings.

27. CONSIDER USING FABRIC AWNINGS TO PROVIDE WEATHER PROTECTION AND CREATE INTEREST.

- The awning should fit the dimensions of the storefront opening, to emphasize these proportions. It should not obscure ornamental details.
- Mount the top edge to align with the top of the transom, or to align with the framing that separates the transom from the main display window. This will help strengthen the visual continuity of storefronts.
- Coordinate the color of the awning with the color scheme for the entire building. Fabric awnings are encouraged.
- They may be fixed or operable. (Fixed awnings will wear longer, but operable ones have the flexibility of being changed with weather and light conditions. Awnings will wear, and this should be acknowledged as an operating cost of doing business. Awnings can be changed every few years for a fresh look.)
- Use matte finishes on awning materials.
- Internal illumination of an awning is inappropriate.
- Refer to the HRC color palette for trim and accent colors.
- On some buildings, flat-roofed canopies may be appropriate, where there is historic precedence for their being used on similar buildings. Consider painting the edge of the canopy with a color that matches other trim on your building. This will help tie it into the overall composition.
- Other sloped awnings, such as metal slats and wood shingle, are inappropriate.

**WHEN REHABILITATING PLAIN FRONT BUILDINGS,
USE THESE GUIDELINES:**

(In addition to the others in this Chapter)

Some buildings in the Village are later commercial-type structures that lack historic features or even modern ornamentation. Many were built as simple fronts, others are actually cover-ups on older buildings. If your building seems "plain," consider these options:

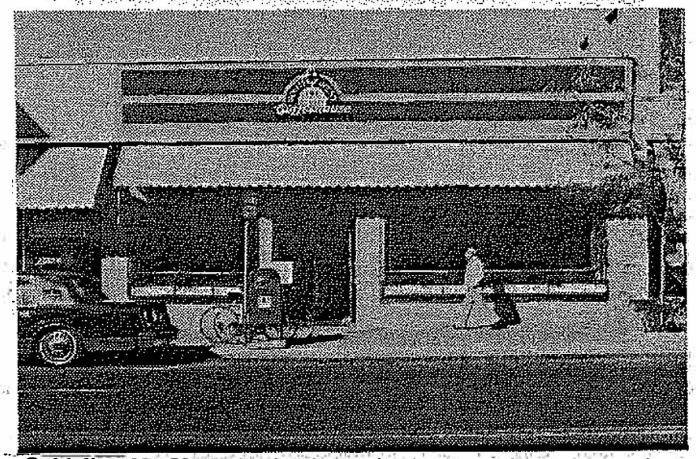
PLAIN FRONTS

28. WHENEVER FEASIBLE, UNCOVER ORIGINAL FACADE MATERIALS.

- In some cases, original building fabric of historic significance will be hidden.
- These original materials are often more durable, and more interesting than later coverings.
- They may also provide an overall design idea for more extensive rehab.

29. IF UNCOVERING IS NOT FEASIBLE, DEVELOP A NEW DESIGN THAT WILL REINFORCE THE GENERIC CHARACTERISTICS OF OTHER BUILDINGS IN THE BLOCK.

- Develop a new contemporary facade, using the traditional storefront elements described above, or:
- Develop a simple design using these three basic elements: a unified paint scheme, an awning and a sign.
- In either case, align design elements with neighboring structures, and seek to repeat patterns of window shapes, trim and roof forms where feasible.
- If the project is so extensive as to be almost entirely a new facade, refer also to design ideas for new construction in Book 3.



Guideline 29. If uncovering is not feasible, develop a new design that will reinforce the generic characteristics of other buildings in the block.

CHAPTER 4: GUIDELINES FOR THE REHABILITATION OF "COTTAGE TYPE" STRUCTURES

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CHAPTER 4: GUIDELINES FOR REHABILITATION OF "COTTAGE TYPE" STRUCTURES

Most of the residential type buildings in the Village were designed by Smith. Typical characteristics are half-timbering, recessed porches, multiple gables, steeply pitched roofs, simple molded trim, dormers, brick chimneys and brick foundations.

Policy:
Smith buildings should be respected, with regard to original character, but some (limited) flexibility should be considered to accommodate new uses.

MATERIALS

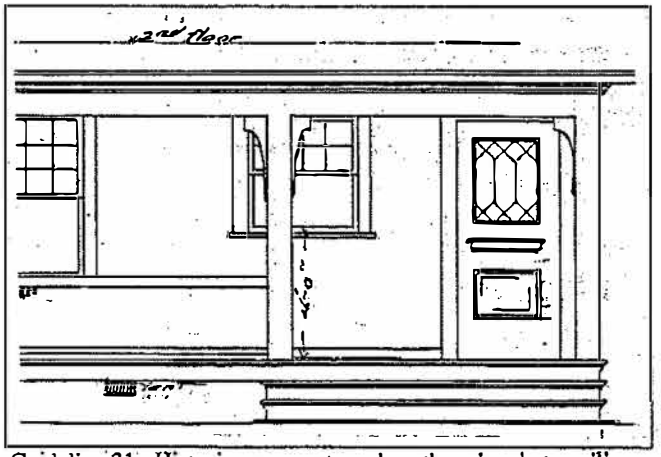


Guideline 30. Repair pebbledash finishes to blend with the original.

30. MAINTAIN THE ORIGINAL PEBBLEDASH OR ROUGH CAST FINISH.
Where repairs are necessary:

- Maintain the typical texture.
- For technical assistance, see the Historic Resources Commission.
- Alternate materials may be used if they are visually similar in texture and finish to the original.
- Patching original Rough Cast with substitute materials is inappropriate where differences in expansion and contraction will result in cracking.

TRIM AND ORNAMENT



Guideline 31. Historic ornament, such as these brackets, railings, and leaded glass window, should be preserved.

31. MAINTAIN HISTORIC TRIM AND ORNAMENT

- Preserve existing trim in place where it survives.
- Where original trim is missing, replace missing elements with designs to match the original.
- Use original proportions for trim designs.
- See copies of the original historic drawings for designs of missing details. A catalog of these drawings is available for reference at the Historic Resources Commission.

ROOFS

Policy:
Roof forms should reinforce the original village character.

Guidelines:

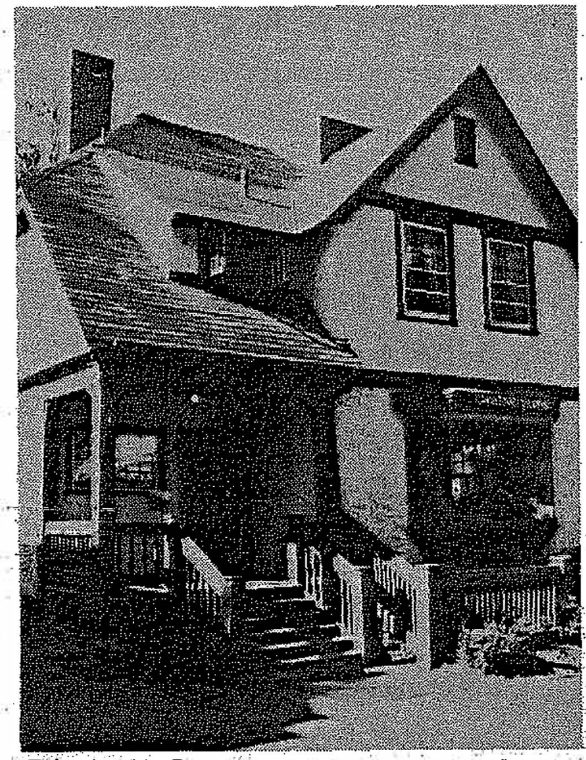
32. PRESERVE GABLED AND GAMBREL ROOFS AT THE ORIGINAL PITCH.

33. PRESERVE THE CHARACTER OF ORIGINAL ROOFING MATERIALS

- Maintain historic roofing materials where they survive.
- When replacement of roofing is necessary, use wood or asphalt, in thin profile, to resemble the original. Rough shake shingles are not appropriate.
- All roofs shall have a muted red color.

34. WHERE THEY ARE USED, GUTTERS SHOULD COMPLEMENT TRIM AND MOLDING.

- Simple, half-round gutters are recommended in locations where decorative molding exists.
- More ornamental gutters may be considered where other facia trim is plain.
- Paint gutters to blend with other trim on the building.



Guideline 32. Preserve gabled and gambrel roofs at the original pitch.

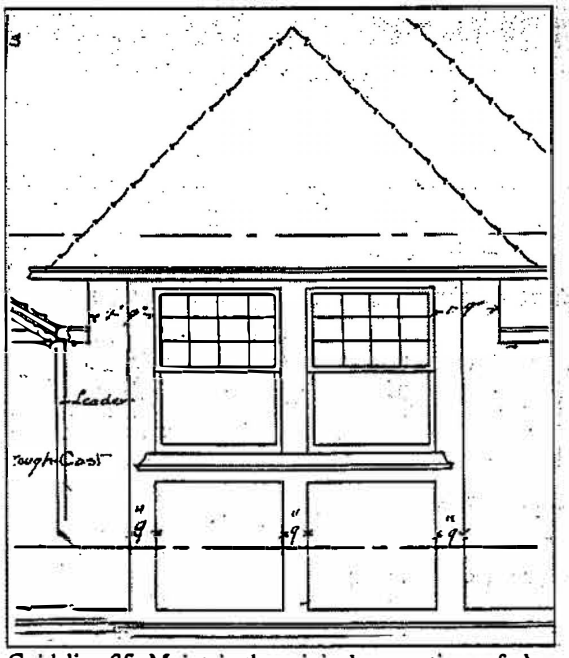
WINDOWS

35. MAINTAIN THE HISTORIC WINDOW PROPORTIONS.

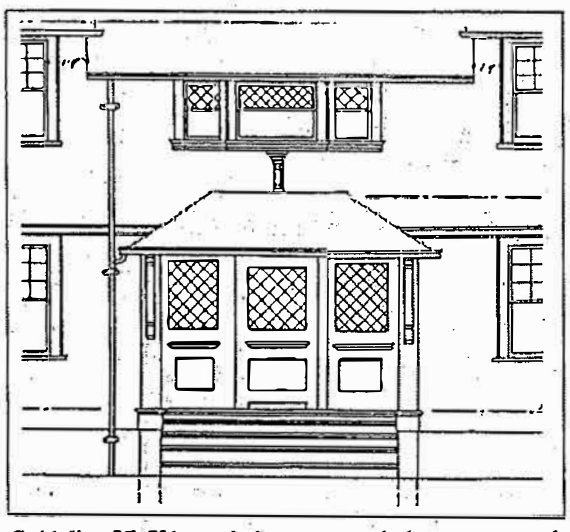
- Most windows had a vertical emphasis.
- Avoid enlarging window openings.
- Reflective glass is inappropriate.

36. IF STORM WINDOWS ARE USED, THEY SHOULD NOT OBSCURE ORIGINAL WINDOW PROPORTIONS.

- Consider mounting storm windows on the interior.
- If mounted on the exterior, storm frames should match original windows in dimensions and painted finish.



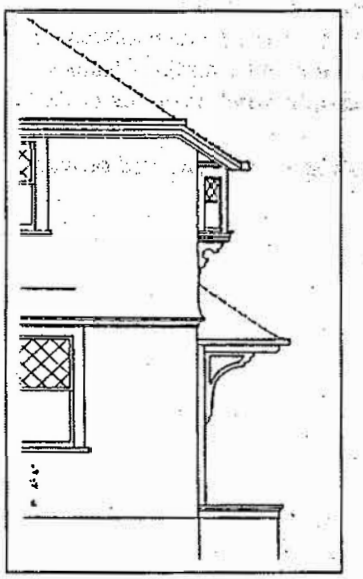
Guideline 35. Maintain the original proportions of glass and sash when making repairs or replacing window frames. (Cottage "A")



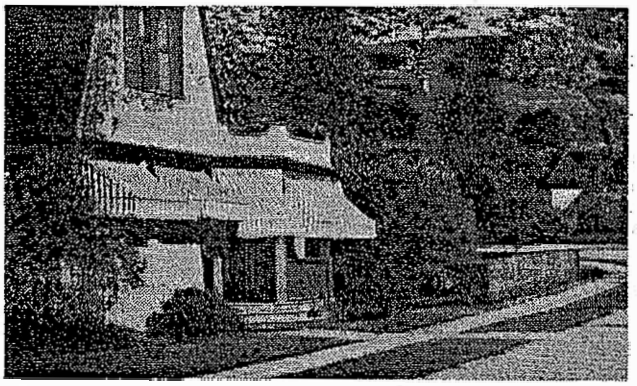
Guideline 37. If bay windows are used, they must match the original Smith window design. See the front view above and the side view below. Note the bracket support.

37. BAY WINDOWS MAY BE CONSIDERED ONLY IF THEIR INSTALLATION DOES NOT REQUIRE REMOVAL OF ORIGINAL WINDOWS OR TRIM.

- If used, bay windows must match the original Smith window design.



AWNINGS



Guideline 38. This historic photo illustrates the use of awnings on a cottage type building. (Photo courtesy Robert Griffin).

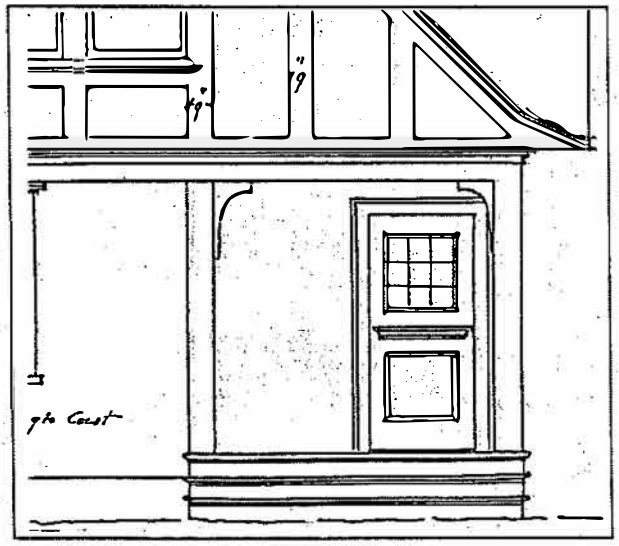
38. CONSIDER USING AWNINGS TO SHADE WINDOWS AND CREATE INTEREST.

- The width of the awning should match the window opening.
- Fabric awnings only are appropriate.
- Coordinate the awning color with the overall scheme.

ENTRANCES

39. MAINTAIN THE RESIDENTIAL CHARACTER OF THE BUILDING ENTRANCES.

- Preserve stair railings.
- Maintain open porches to define entrances.
- Maintain walkways to define entrances as well.
- If storm doors are used, they should be as unobtrusive as possible. Large plate glass doors with minimal frames are appropriate. The frames should match the color of the primary door.
- Stairs to front entrances should be constructed of wood or brick.



Guideline 39. Original doors are also important entrance features to be preserved. (Cottage No. 23 "F").

CHAPTER 5:
GUIDELINES FOR REHABILITATION OF EXISTING AUTO-ORIENTED BUILDINGS

LANDSCAPING	21
BUILDING MATERIALS	21
PARKING LOCATION	21
ROOFS	22
WINDOWS	22

CHAPTER 5: GUIDELINES FOR REHABILITATION OF EXISTING AUTO-ORIENTED COMMERCIAL BUILDINGS

LANDSCAPING

40. ESTABLISH OR MAINTAIN A YARD IMAGE IN FRONT OF SET-BACK BUILDINGS WHERE FEASIBLE.

- Provide landscaping in the "interior" of parking lots.

BUILDING MATERIALS

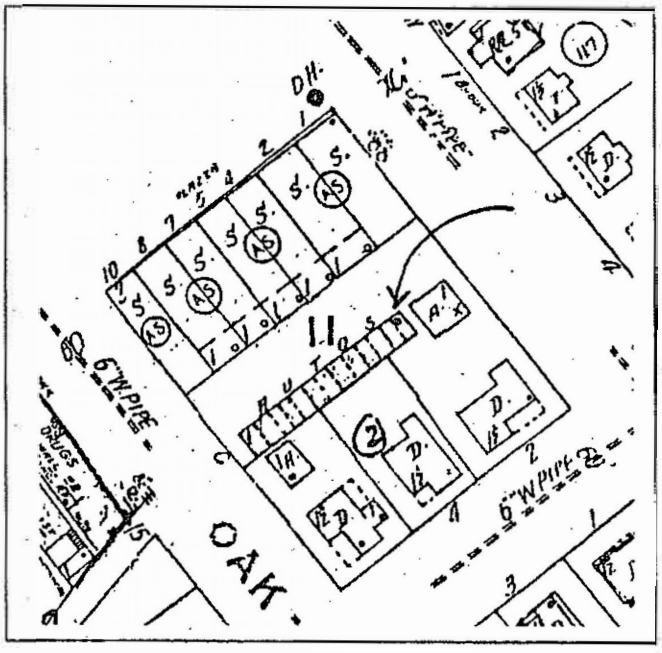
Policy:
Building materials of auto-oriented businesses should relate to the historic Village materials.

Guideline:

41. USE BRICK OR STUCCO AS THE PREDOMINANT FACADE MATERIALS IN RENOVATIONS.

- Red brick is encouraged.
- Rough-textured stucco similar to "Pebbledash" is also appropriate. See Appendix A in Book 3.

PARKING LOCATION



Guideline 42. Covered parking was included behind the Village stores building that was located at the Plaza and Brook Street.

Policy:
Historically, parking was planned to be placed behind buildings and was therefore visually subordinate to the Village/lawn character. Therefore the visual impact of cars today should be minimized.

Guidelines:

42. LOCATE PARKING LOTS TO THE SIDE OR REAR OF BUILDINGS WHERE FEASIBLE.

43. DEVELOP SHARED LOTS AND DRIVEWAYS AMONG LOTS WHERE FEASIBLE.

- This will help to minimize the number of curb cuts and pedestrian crossing conflicts.
- Buffer edges with landscaping.
- See also Guidelines for Site Design Guidelines in Book 1.

ROOFS

44. ROOFS MAY BE FLAT OR SLOPING

- Sloping roofs should be in the proportions/ slopes of those used historically.
- Gabled roofs are strongly encouraged.
- Roofs should be a muted red color.

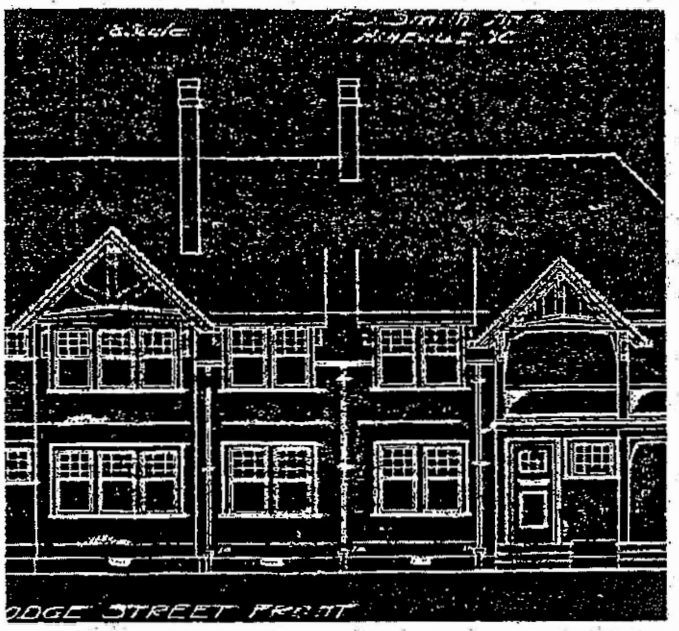
WINDOWS

45. WINDOW PROPORTIONS SHOULD MATCH THOSE USED HISTORICALLY.

- Vertically proportioned windows should be used. These may be grouped in sets to establish larger window areas.
- See also Guidelines for Signs, Book 1.

46. ADAPTATIONS OF HISTORIC DETAILS ARE ENCOURAGED IN THE REHABILITATION OF AUTO-ORIENTED COMMERCIAL BUILDINGS.

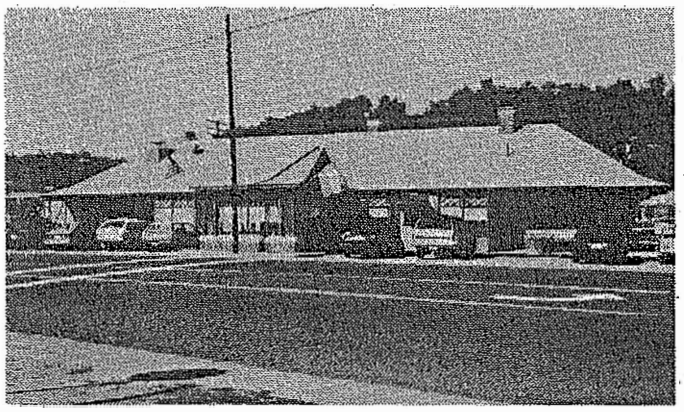
- Consider brick quoins at building corners.
- Consider using wood "strap-work" to trim windows and delineate horizontal elements.
- See Appendix A, Book 3, for historic design elements.



Guideline 45. Window proportions should match those used historically. (Design for Apartments and Reading Room at Lodge Street and Biltmore Road.)

CHAPTER 6:
GUIDELINES FOR THE REHABILITATION OF LANDMARK BUILDINGS

CHAPTER 6: GUIDELINES FOR THE REHABILITATION OF LANDMARK BUILDINGS



The Depot in Biltmore Village is an individual landmark. (The original entrance porch is now enclosed.)

These guidelines apply to the individual landmark buildings listed on page 22 in Book 1.

Policy:
Buildings on special landmark sites should have special review.

Policy:
These buildings should be restored to their original character, and treated as "landmarks."

47. IF ALTERATIONS HAVE OCCURED TO A LANDMARK BUILDING, EVERY ATTEMPT SHOULD BE MADE TO RESTORE THE BUILDING TO ITS ORIGINAL STATE.

- Consult the original drawings available at the HRC office, and remove the later alterations.
- Use historic evidence for reconstruction information.
- Following approved technical maintenance procedures is especially important for Landmark structures. See the Historic Resources Commission for information.

48. THE GENERAL GUIDELINES FOR REHABILITATION, SITE DESIGN, AND SIGNS APPLY TO LANDMARK BUILDINGS, WITH THESE SPECIAL NOTES OF EMPHASIS:

- It is especially important that site furniture, such as tables, benches and lights, be in keeping with the historic style.
- Original materials should be preserved. This is especially true for pebbledash wall finishes, brick trim, and tile roofs.
- The visual impact of parking should be minimized for primary facades.
- Locate utility cabinets and service areas away from the view of primary facades.
- When painting is necessary, discovering and reapplying paint colors based on evidence of an original scheme is especially encouraged.
- Place signs in positions used historically, or locate them in free-standing configurations, detached from primary facades.

SEE ALSO GUIDELINES FOR SIGNS, ILLUMINATION AND SITE DESIGN IN BOOK 1.



CHAPTER 7:
GENERAL TECHNICAL REHABILITATION GUIDELINES

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MASONRY	26
STUCCO	27
PAINT	27
METALS	27
GENERAL MAINTENANCE TASKS	28
ENERGY CONSERVATION	29

CHAPTER 7: GENERAL TECHNICAL REHABILITATION GUIDELINES

NOTE:

CONSULTATION WITH HRC STAFF IS REQUIRED FOR CLEANING AND PAINTING OF HISTORIC BUILDING MATERIALS. SEE APPENDIX A, BOOK 1.

Policy:
Technical maintenance procedures should be employed for all historic building materials that will extend their life.

WOOD TRIM

48. PROTECT WOOD TRIM WITH A CONTINUOUS COAT OF PAINT.

- Use approved colors. A catalogue of approved colors is on file at the Historic Resources Commission.
- Always establish a good substrate to assure bonding of the new paint.

49. PRESERVE WOOD FEATURES THAT ARE IMPORTANT IN DEFINING THE OVERALL HISTORIC CHARACTER OF THE BUILDING. EXAMPLES ARE SIDING CORNICES, BRACKETS, WINDOW AND DOOR FRAMES.

- Repair original wood wherever feasible.
- Replace deteriorated wood only; patch when feasible.

50. PROTECT WOOD FEATURES FROM DETERIORATION.

- Provide proper drainage where feasible to minimize rot.

51. REPAIR WOOD FEATURES BY PATCHING, PIECING-IN, CONSOLIDATING OR OTHERWISE REINFORCING THE WOOD.

- Avoid removal of damaged wood that can be repaired.
- Synthetic consolidating agents may be used. See the HRC for details.

MASONRY

52. LEAVE BRICK UNPAINTED WHERE FEASIBLE.

- This is especially true for historic buildings.
- If the brick is already painted, avoid paint removal schemes that damage the finish with abrasive methods. (Sandblasting, for example, will damage the finish and accelerate erosion).
- Consider repainting the brick rather than stripping down to bare brick. Recognize that this will require repainting periodically. A muted background color will work best, allowing you to use brighter colors for accents.

53. PRESERVE MASONRY FEATURES THAT DEFINE THE OVERALL HISTORIC CHARACTER OF THE BUILDING.

- Examples are: walls, foundatons, quions, and steps.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired, so that the building is no longer historic and is essentially new construction.

54. PRESERVE THE ORIGINAL MORTAR JOINT AND BRICK UNIT SIZE, THE TOOLING AND BONDING PATTERNS, COATINGS AND COLOR WERE FEASIBLE.

- Avoid applying paint to masonry that has been historically unpainted.

55. REPOINT MORTAR JOINTS WHERE THERE IS EVIDENCE OF DETERIORATION.

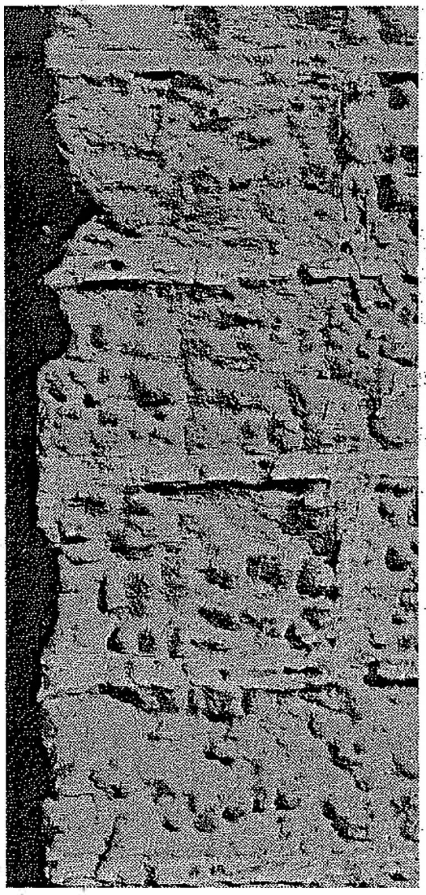
- Duplicate the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the original.
- Duplicate the mortar joints in width and profile.

56. PROTECT MASONRY FROM WATER DETERIORATION.

- Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.
- Provide positive drainage away from foundations to minimize rising moisture.

57. CLEAN MASONRY WITH THE GENTLEST METHODS POSSIBLE.

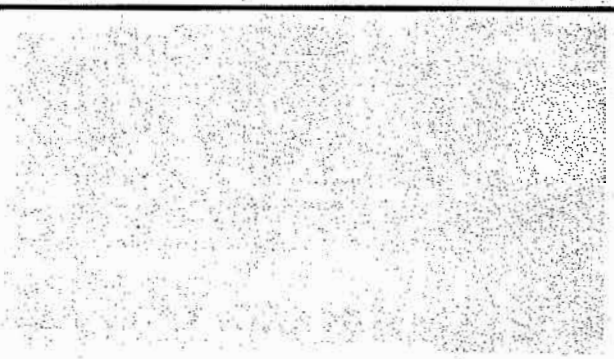
- Clean masonry only when necessary to remove heavy soiling.



Guideline 49. Sandblasting or other abrasive cleaning of historic materials is prohibited.

- Test cleaning procedures in sample patches first.
- Low pressure water and detergent cleaning, using bristle brushes, is encouraged.
- No abrasive cleaning methods, such as sand blasting, are allowed. These may remove the water-protective outer layer of the brick and thereby accelerate deterioration.

STUCCO



58. PRESERVE THE ORIGINAL STUCCO FINISHES.

- Note that "Pebbledash" (used on Hunt buildings) and "Roughcast" (used on Smith Buildings) are slightly different compositions.

59. AVOID ABRASIVE CLEANING METHODS.

- Sandblasting is inappropriate.

PAINT

60. ALWAYS PREPARE A GOOD SUBSTRATE.

- Remove damaged or deteriorated paint only to the next intact layer, using the gentlest method possible, prior to painting.

61. USE COMPATIBLE PAINTS.

- Some latex paints will not bond well to earlier oil-based paints without a primer coat.

METALS

62. PRESERVE ARCHITECTURAL METAL FEATURES THAT CONTRIBUTE TO THE OVERALL HISTORIC CHARACTER OF THE BUILDING.

- Examples are columns, storefronts, and some decorative trim.

63. PROTECT METALS FROM CORROSION.

- Provide proper drainage to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.

64. USE THE GENTLEST CLEANING METHOD POSSIBLE WHEN REMOVING DETERIORATED PAINT OR RUST FROM METAL SURFACES.

- Harsh abrasive cleaning methods should be avoided.

65. REPAIR METAL FEATURES BY PATCHING, SPLICING, OR OTHERWISE REINFORCE THE ORIGINAL METAL WHENEVER POSSIBLE.

66. AVOID COMBINING DISSIMILAR METALS THAT MAY REACT ELECTROLYTICALLY AND THEREBY DETERIORATE.

GENERAL MAINTENANCE TASKS

67. IN ADDITION TO THE REHABILITATION IMPROVEMENTS THAT YOU PLAN, YOU ARE ENCOURAGED TO INCLUDE THESE BASIC MAINTENANCE TASKS:

STREETS AND ALLEYS
- Clear debris from sidewalks and alleys.

UPPER STORY WINDOWS
- Wash upper story windows.
- Clear debris from upper story windows.
- Repair shades or curtains in upper story windows.
- Reglaze loose glass.
- Install weatherstripping.

STOREFRONTS
- Wash display windows.
- Repair damaged kickplates.
- Re-caulk display windows.
- Install weatherstripping around doors.

ROOFS
- Clear debris from gutters and downspouts, to prevent backing up.
- Patch leaks in the roof.
- Repoint eroded mortar in the parapet wall. Use an appropriate mortar mix. (See the HRC staff for advice.)
- Re-solder downspout connections, to prevent water leaking out onto the wall.
- Connect downspounts into underground sewers. Don't allow water to run out at the base of the building.

AWNINGS AND CANOPIES
- Repair leaking downspouts for metal canopies.
- Replace worn fabric awnings.
- Resecure loose awning hardware.

SIGNS
- Resecure sign mounts to building front.
- Repaint faded graphics.
- Replace burned out bulbs.
- Repair worn wiring.



Guideline 67. Maintain and repair metal canopies to avoid conditions like the one pictured above.

ENERGY CONSERVATION

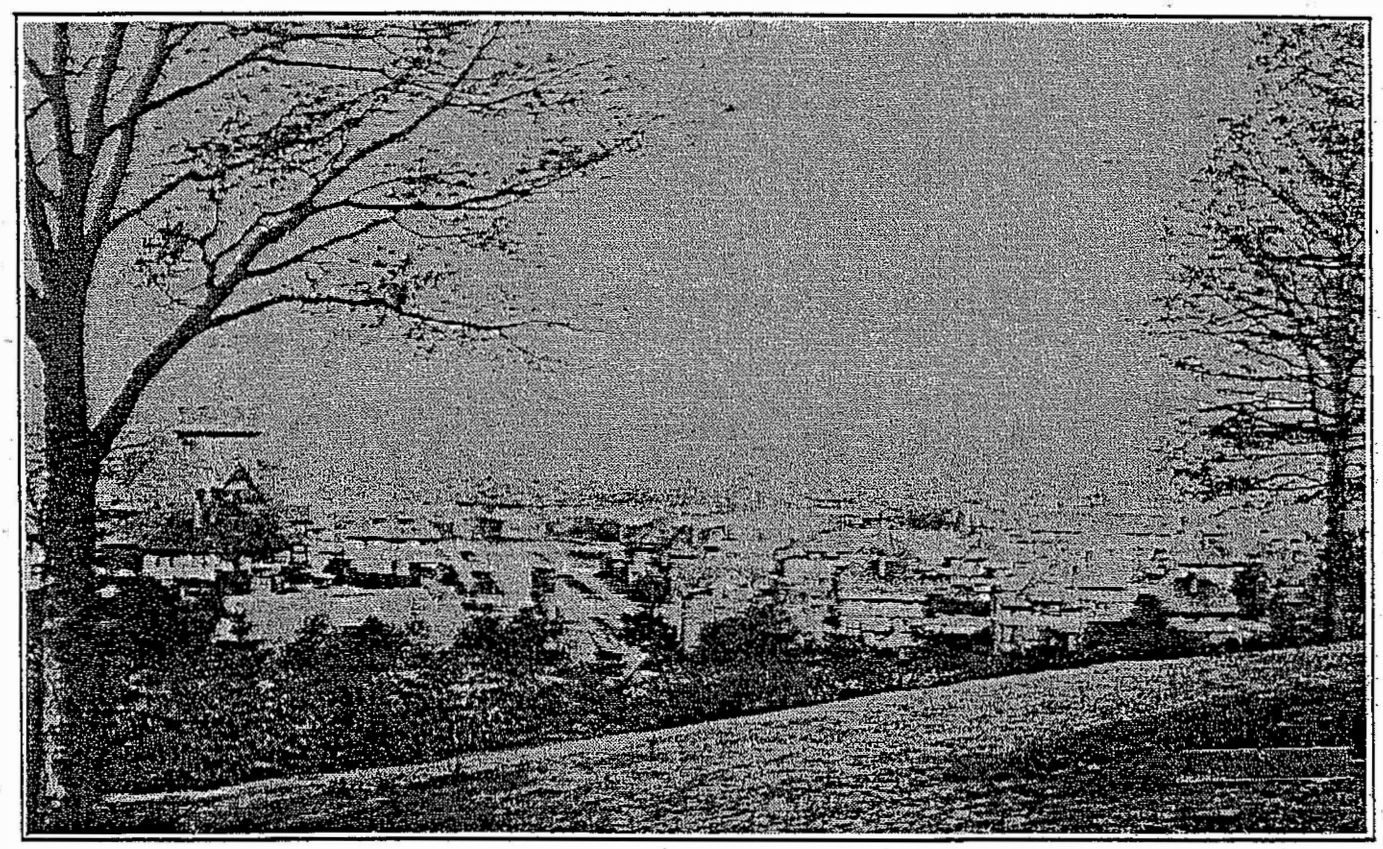
68. IT IS A MYTH THAT INSTALLING THERMAL GLASS SHOULD BE A PRIORITY. GENERALLY, THE PROBLEM IS THAT OLDER GLASS HAS DRIED AND SHRUNKEN GLAZING COMPOUND AROUND IT, WHICH ALLOWS AIR TO LEAK THROUGH. THE BEST STRATEGY IS TO REGLAZE EXISTING GLASS. YOU MAY ALSO CONSIDER INSTALLING STORM WINDOWS. BE CERTAIN THAT THE FRAME STYLES OF THE STORM WINDOWS MATCH THOSE OF THE ORIGINAL WINDOWS. FOLLOW THESE STEPS FIRST:

- Reglaze all loose glass.
- Weatherstrip doors and windows.
- Install destratification fans to circulate air.
- Install insulation in the attic.
- Consider installing insulation in the crawl space or basement.

These techniques will generally yield more effective results than installing storm windows.

BILTMORE VILLAGE HISTORIC DISTRICT DESIGN GUIDELINES

BOOK 3
DESIGN GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS



Historic Resources Commission
Asheville, North Carolina

BILTMORE VILLAGE HISTORIC DISTRICT DESIGN GUIDELINES

BOOK 3
DESIGN GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS

Historic Resources Commission
Asheville, North Carolina

October 1, 1988

CREDITS

The development of these guidelines has been a project of the Historic Resources Commission of Asheville and Buncombe County, Doug Swaim, Director.

Steering Committee:

Bill Bell
M. G. Bitter
John Cram
Bob Gray
Dick and Susan Gray
Robert Griffin
Richard King
Frank and Marjory Martin
Dr. William Mynatt
Duffy Reints
Arch Wood
Robert York

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Consultant:

Noré V. Winter
Urban Design and Historic Preservation
475 Poplar Avenue
Boulder, Colorado 80302

303-442-5822

Illustrations:

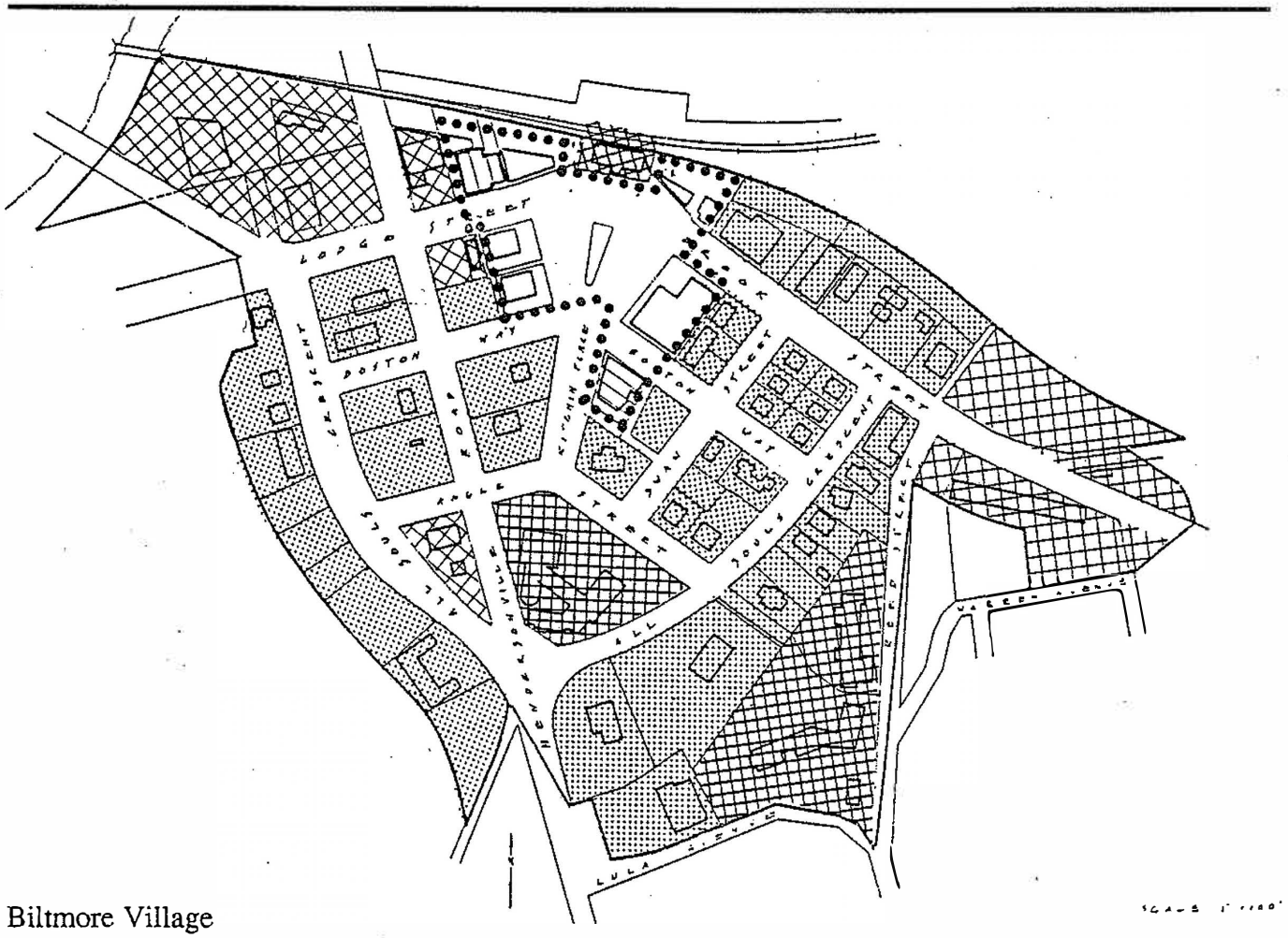
Special appreciation is expressed to the Biltmore Estate for assistance in researching historic photographs and architectural drawings. Historic drawings published in these books are by Richard Sharp Smith, except where noted, courtsey of the Historic Resources Commission. Historic post cards are courtesy of Robert Griffin, Architect.

Map Orientation:

It is normal convention to orient all maps with North placed at the top of the page. However, several early maps of Biltmore Village were drawn in the opposite orientation. To preserve original wording on these maps, they are presented in their original configuration.

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THE SUB-AREAS OF BILTMORE VILLAGE



Biltmore Village

INSTITUTIONAL AREAS

MIXED USE AREAS

COMMERCIAL AREAS

COTTAGE AREAS

PREFACE

This booklet contains specific guidelines for new buildings in the Biltmore Village Historic District, and should be used as a guide in all new construction projects that will be visible to the public. It also contains guidelines for major additions to existing structures.

In addition to this booklet, there are two other guidelines publications that should be consulted: Book 1 provides general introduction and policies for the district as well as guidelines for site design and signs and should be used in addition to this book. The second booklet provides guidelines for rehabilitation of existing buildings. If your project includes rehabilitation of an existing building, you should also refer to Book 2.

WHICH BOOKS APPLY:

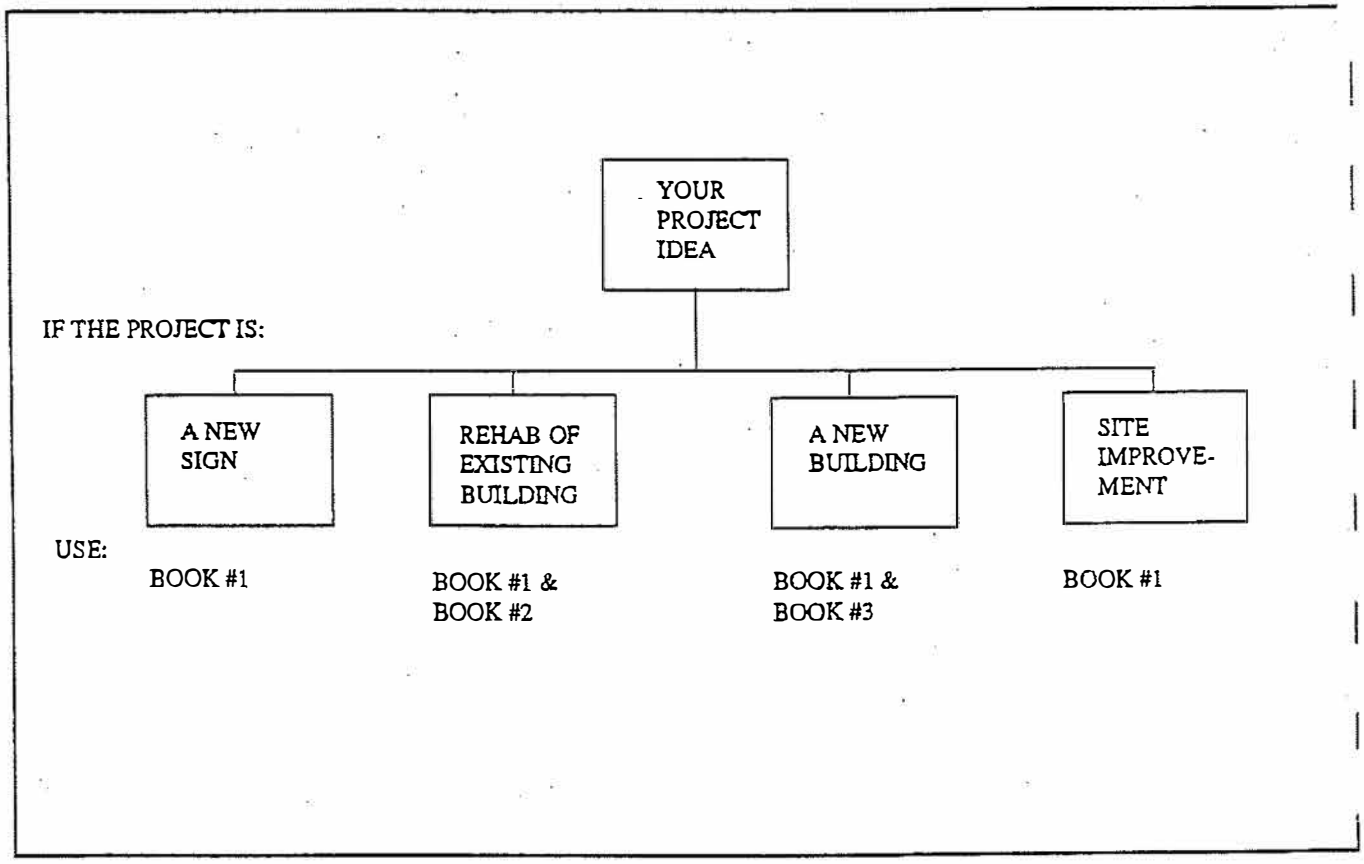


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Chapter 3	Guidelines for Designing in the Historic Style of Biltmore Village	7
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CHAPTER 1:
INTRODUCTION

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HOW THE GUIDELINES ARE ORGANIZED	1
GOAL FOR NEW DEVELOPMENT IN BILTMORE VILLAGE	2
HOW TO DETERMINE WHICH GUIDELINES YOU SHOULD USE	2

CHAPTER 1: INTRODUCTION

SCOPE OF THE GUIDELINES

All exterior changes, including rehabilitation and new construction, are subject to design review in the Biltmore Village Historic District. This includes any work requiring a building permit as well as any exterior painting, sign alteration, landscape work, building illumination, or any minor maintenance and repair items that may change the physical character of the exterior of a building or portions of its site that are visible from a public way.

The Guidelines for Rehabilitation provide design principles for historic structures and also for buildings that are not designated as having historic value. (These are called "non-contributing buildings"). Professional surveyors determined the historic significance for each structure in a building-by-building analysis, and the results of this evaluation are on file with the Historic Resources Commission. You should refer to this information in determining which of the guidelines apply to your project.

HOW THE GUIDELINES ARE ORGANIZED

The design guidelines are organized in 3 booklets:

BOOK ONE contains overview materials that apply to all construction in the district. This book includes a general explanation of the historic design concept for the village as it was envisioned by Olmsted, Hunt, Smith, and Vanderbilt as well as an explanation of the goals for preservation and development in the Village.

Some specific design guidelines found in Book One are:

- Site design guidelines
- Sign guidelines
- Color guidelines

BOOK TWO contains Guidelines for Rehabilitation of existing buildings. It is divided into sections that address specific design issues for a range of building types and styles that exist in the Village. The building types include:

- Individual Landmark Structures (most were designed by R. M. Hunt).
- Commercial-type buildings (found in the Village Core).
- Historic Cottages (most were designed by R. S. Smith).
- Auto-oriented commercial buildings (later additions to the village)

BOOK THREE contains Guidelines for New Construction and Additions. Compatibility with the surrounding context is a basic principle underlying these guidelines, and they include concepts that correspond to different sub-areas within the District that have distinct characteristics. Separate chapters address:

- Reconstructing an historic building.
- Designing a new buildings in the historic style.
- Developing a "contemporary" design.

THE GOAL FOR NEW DEVELOPMENT IN BILTMORE VILLAGE

The overall goal for new construction is to **re-establish the historic character of the Village** where it has been lost. Many historic buildings have been removed in later redevelopment, and the character of many sites now strongly deviates from the original plan. Several of these buildings, however, are in themselves transitory in nature, and are likely to be replaced in the future. When redeveloped, these sites can greatly influence the successful revitalization of the Biltmore Village image. For this reason, the guidelines for new development are vitally important.

HOW TO DETERMINE WHICH GUIDELINES YOU SHOULD USE

You have THREE OPTIONS for your basic design approach:

Option #1:
RECONSTRUCT missing historic buildings and site features of the Biltmore Village where feasible. This approach is **preferred**, because it will help to re-establish the Village character as originally planned. Extensive documentation exists for many buildings that were demolished, which can facilitate their reconstruction. In fact, drawings also exist for structures that were built and subsequently demolished, as well as for some that were never executed. The Historic Resources Commission maintains a catalog of the information that is known to exist. See Chapter 2, Guidelines 1 through 7.

Option #2:
Develop a NEW DESIGN, BUT IN THE HISTORIC STYLES originally planned for the Village.
This approach is **encouraged**, because it will help to strengthen the visual continuity of the Village and re-establish the original plan. This design approach draws upon the "vocabulary" of design elements used by Smith and Hunt while allowing more flexibility in the way these elements are combined. Consider this approach where reconstruction is not feasible. See Chapter 3, Guidelines 8 through 22.

Option #3:
Develop a NEW DESIGN, IN A "CONTEMPORARY STYLE," but in a way that is compatible with the historic context. This approach may be viable where reconstruction of an original design or building in the historic style is not feasible. With the "compatible but contemporary" approach, basic characteristics, such as the scale, shape, and orientation of the new building must relate to those used historically. See Chapter 4, Guidelines 23 through 33.

If you are uncertain about what your basic design approach should be, read "Choosing an Approach" in Chapter 1 of Guide Book 1.

YOUR OPTIONS ARE:

IF YOUR SITE IS:	Reconstruct an original design (1)	A new design, in the historic style (2)	A contemporary, compatible style (3)
A site that once had an historic structure	●	●	●
A site that never had an historic structure		●	●

(1) The exterior only need be reproduced.

(2) The design should be similar in type to that which was on the site, using the historic design vocabulary.

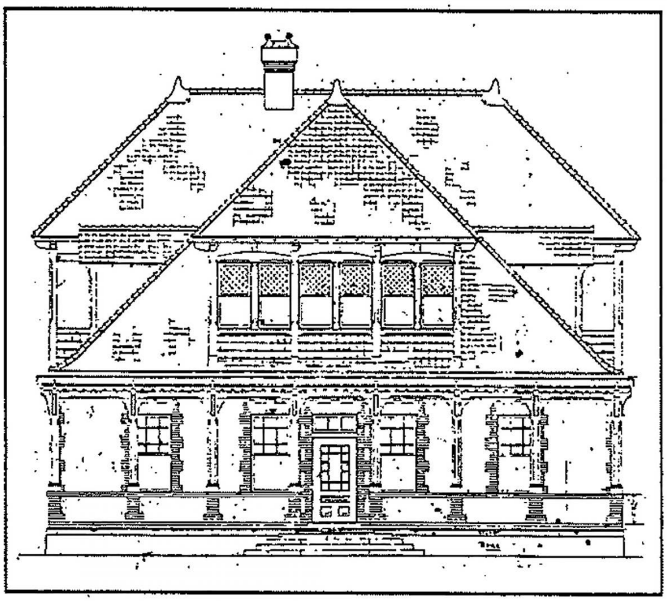
(3) The design should respect the "generic" building characteristics of that sub-area of the village.

CHAPTER 2:
GUIDELINES FOR RECONSTRUCTING AN HISTORIC BUILDING

DOCUMENTATION	5
SITING	5
MATERIALS	6

CHAPTER 2: GUIDELINES FOR RECONSTRUCTING AN HISTORIC BUILDING

DOCUMENTATION



Guideline 1. Richard Morris Hunt's drawing of the Estate Office Building in the Village. HRC has a catalog of Hunt and Smith drawings available. (Drawing courtesy of the Biltmore Estate.)

1. WHERE ADEQUATE DOCUMENTATION EXISTS, EXTERIOR DESIGNS OF ORIGINAL HUNT/SMITH BUILDINGS MAY BE RECONSTRUCTED.

- Interior designs need not be reproduced in order to accommodate new functional requirements.
- Photographs and drawings must provide a sufficient level of detail to accurately determine materials, their scale and quality of finish as well as overall design character.
- Reconstruction of a building not designed by Hunt or Smith, or otherwise designated as an historic structure is not appropriate.

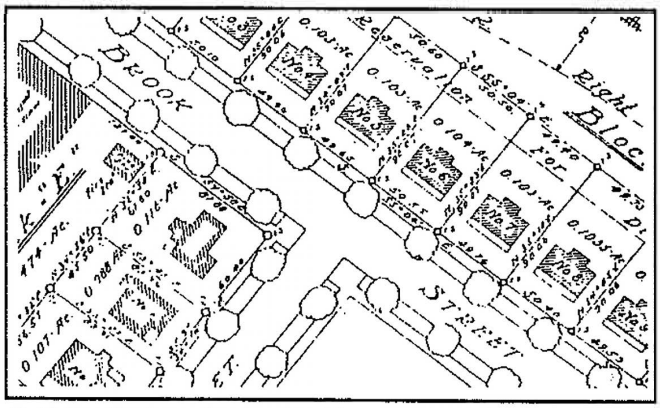
2. IDENTIFY THE BUILDING AS A RECONSTRUCTION WITH A MARKER ATTACHED TO THE EXTERIOR.

- This will aid visitors in interpreting the history and development of the Village.

3. FOLLOW ORIGINAL DOCUMENTATION IN ESTABLISHING THE BASIC CHARACTERISTICS OF THE DESIGN.

- The building should match the original design in form, mass and scale.
- A "magnified" version of the original is inappropriate.
- Minor deviations from original drawings are allowed if the design change is in keeping with the original character of the building.

SITING



Guideline 5. An early drawing illustrates the uniform building setbacks and even spacing between buildings, distinctive characteristics of the Village.

4. WHEN RECONSTRUCTING A BUILDING, FOLLOW THE ORIGINAL SITE PLAN AS MUCH AS IS FEASIBLE.

- The building need not be located on its original site, but it must be sited in a similar sub-area as its historic setting. In other words, a commercial type structure may not be located in a cottage area.

5. ALIGN THE BUILDING WITH THE HISTORIC SET-BACKS OF THE SUB-AREA

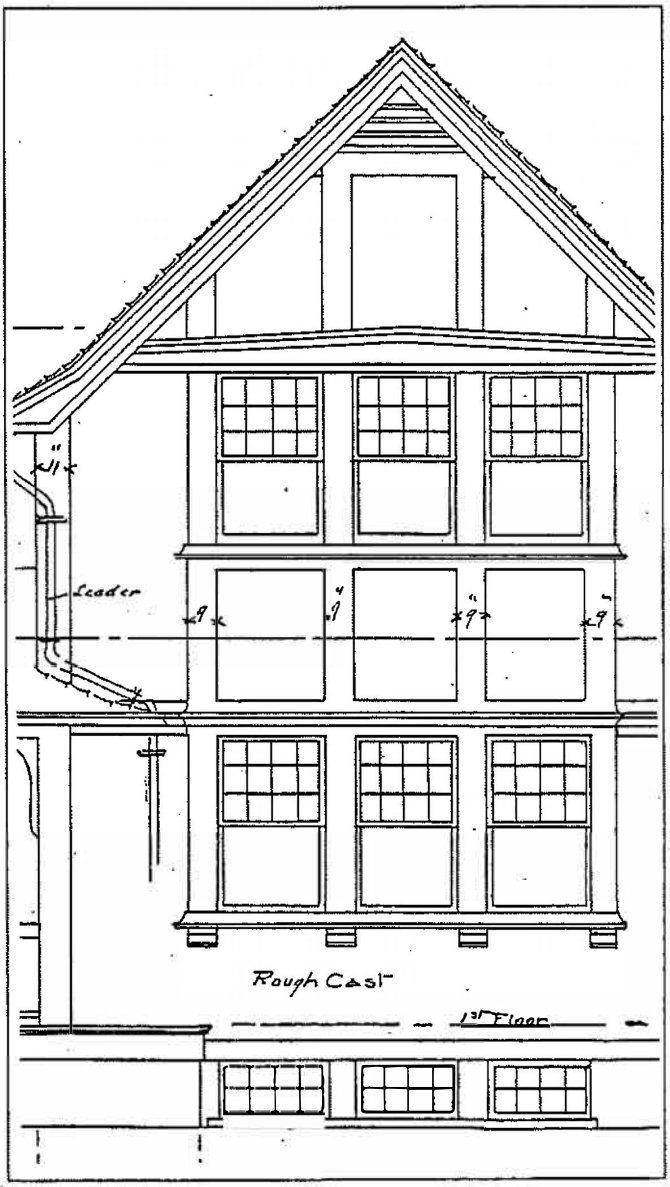
- Maintain the historic orientation of the main entrance to the street.
- See also, Guidelines for Site Design, Book 1.

MATERIALS

6. RE-ESTABLISH THE HISTORIC CHARACTER OF PRIMARY BUILDING MATERIALS.

- New materials may be used if the appearance is similar to that of the historic building materials. For example, substitute stucco products may be used if they can be configured to represent the texture of pebbledash.
- All wood trim should have a painted finish. Rough-sawn or unpainted wood is inappropriate.

7. WHEN RECONSTRUCTING WOOD TRIM AND FRAMES, MATCH THE HISTORIC DIMENSIONS.



Guidelines 6 and 7. The original drawing of the front of Cottage "A" shows rough cast stucco as the primary material. All trim was wood. Note the strapwork dimensions and window proportions. (1901)

SEE ALSO GUIDELINES FOR SITE DESIGN, SIGNS AND ILLUMINATION IN BOOK 1.

CHAPTER 3:
GUIDELINES FOR DESIGNING IN THE HISTORIC STYLE OF BILTMORE VILLAGE

DOCUMENTATION	8
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FORM AND SCALE	9
MATERIALS	9
ORNAMENT AND DETAIL	10
ENTRANCES	10
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CHAPTER 3: GUIDELINES FOR DESIGNING IN THE HISTORIC STYLE OF BILTMORE VILLAGE

FOR PROJECTS THAT WILL BE BUILT IN A STYLE THAT WAS USED ORIGINALLY IN THE VILLAGE, THESE GUIDELINES APPLY:

Policy:
Building in the style or manner of Hunt and Smith within the historic core is encouraged. A range of flexibility within the vocabulary of these styles is appropriate so long as the result is similar in character to those designed historically.

Although the overall character for the entire Village was established early in its history and many buildings were designed and a number were built, vacant sites remained where later development was anticipated. The style for development was, however, clearly established by the earlier constructions. Even though specific designs for many sites were not developed or do not survive, it is clear that the intent was to build out the Village in a consistent style. As a result, development of new buildings in the historic styles can help to complete the original master plan for the Village.



Building in the historic style of the Village allows projects that combine elements from the established design palette in new ways that are similar, but not identical to, original designs.

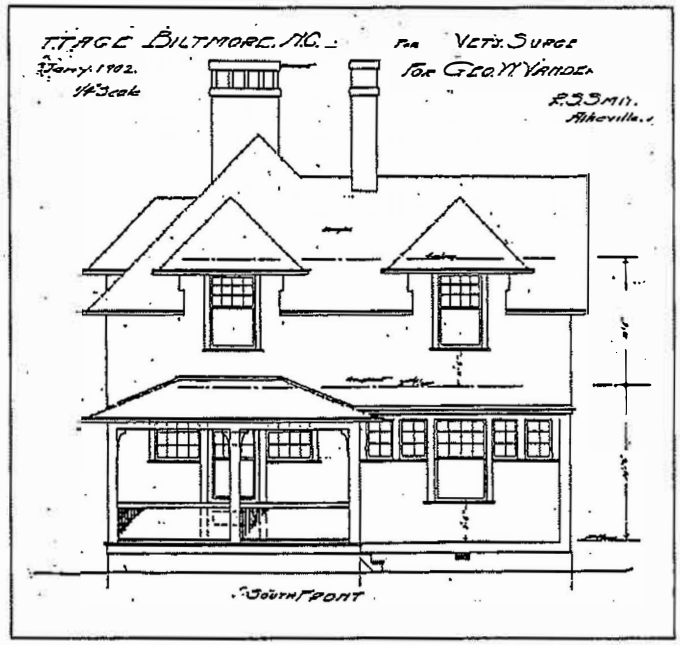
DOCUMENTATION

8. WHEN DEVELOPING DESIGNS IN THE HISTORIC STYLES, REFER TO HISTORIC DOCUMENTATION OF OTHER BUILDINGS IN THE DISTRICT TO IDENTIFY ELEMENTS THAT MAY BE USED.

- Moderate flexibility in interpreting this historic design vocabulary is appropriate as long as the resulting design is in keeping with the original character of the Village.

9. IDENTIFY THE CONSTRUCTION DATE OF THE NEW BUILDING WITH A MARKER ATTACHED TO THE EXTERIOR.

- This will assist visitors in interpreting the history and development of the Village.



Guideline 8. These windows designed for the Veterinary surgeon could be suited for other professional and commerical buildings where more glass area is needed.

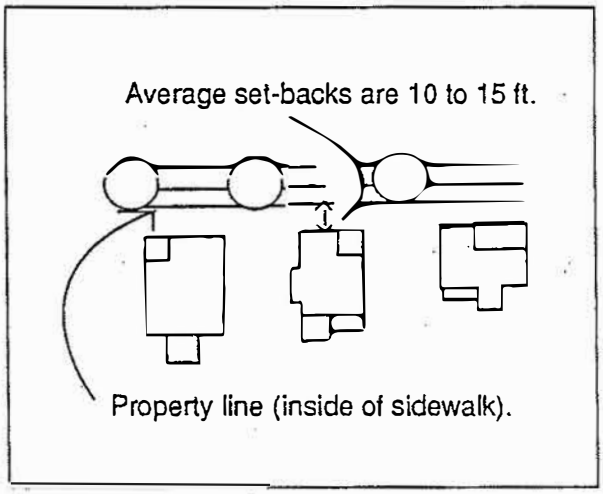
ORIENTATION

10. ALIGN THE BUILDING WITH THE HISTORIC SET-BACKS OF THE SUB-AREA.

- Most set-backs in the Cottage Area were: 10 feet
- Most set-backs in the Commercial Core Area were: 0 feet.
- Most set-backs in the Multi-use Area were: 10 feet (from the inside sidewalk line).

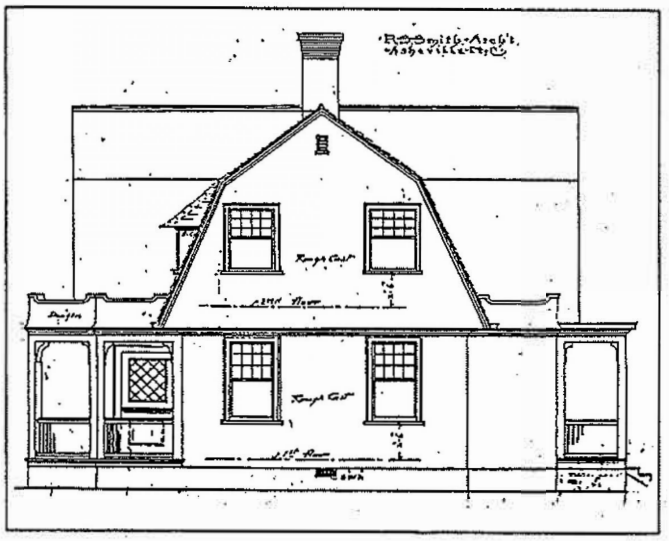
11. ORIENT BUILDINGS WITH THE MAIN ENTRANCE FACING THE STREET.

- See also, Guidelines for Site Design, Book 1.



Guideline 10. Uniform setbacks and even spacing of buildings are distinct characteristics of the Village that are to be respected.

FORM AND SCALE



Guidelines 14 & 15. This Smith cottage design includes porches, dormers and various roof forms representative of the Village. Note that the flat roofs of the porches are screened by parapets.

13. NEW BUILDINGS SHOULD APPEAR SIMILAR IN MASS AND SCALE WITH HISTORIC STRUCTURES TYPICAL OF THE SUB-AREA.

- Primary facades should not exceed 30 feet in height.

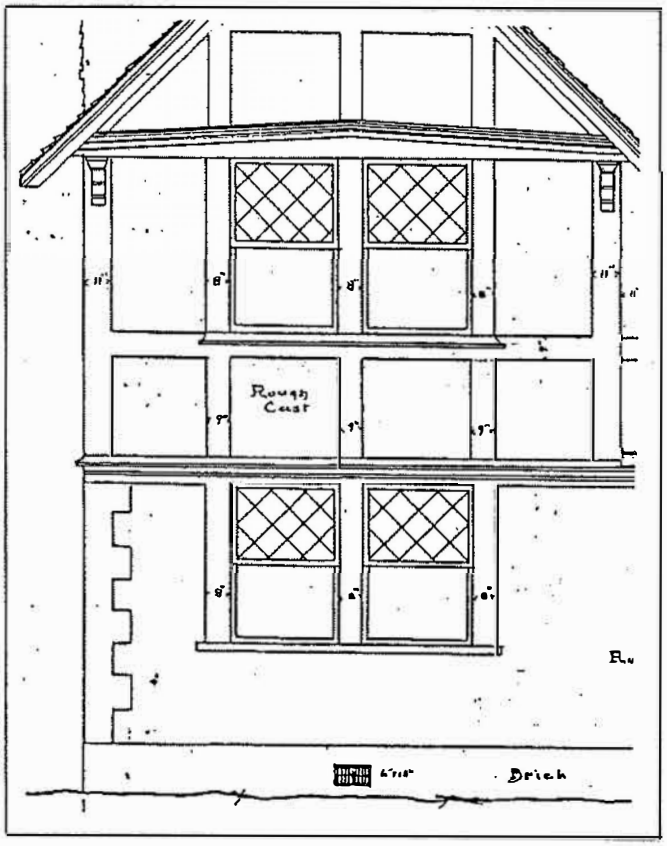
14. USE BUILDING FORMS THAT MATCH THOSE USED HISTORICALLY.

- For Cottage-type structures a basic rectangular form was often modulated with extensions, wings, and porches, such that the form appeared moderately complex, and "residential" in character.

15. USE ROOF FORMS THAT MATCH THOSE USED HISTORICALLY IN THE SUB-AREA.

- Dominant roof shapes for Cottages should be gabled. Hipped and gambrel roofs are also appropriate.
- With Cottage-type structures, use dormers to add interest to the roof line.
- Areas with flat roofs should not exceed 25% of the primary facade, and should be screened with a parapet.

MATERIALS



Guideline 16. Rough cast work is specified on this Smith drawing for Cottage No. 20. Foundations were often brick.

16. USE BUILDING MATERIALS THAT ARE SIMILAR TO THOSE USED HISTORICALLY FOR ALL MAJOR SURFACES.

- Stucco in a "Pebbledash" or "Rough Cast" finish was the dominate building material for cottages. (See Appendix A for specifications for "Rough Cast" stucco.)
- Materials for roofs should be red asphalt or clay tile shingles.
- New materials may be used if the appearances are similar to those of the historic building materials. For example, substitute stucco products may be used if they can be configured to represent the texture of pebbledash.

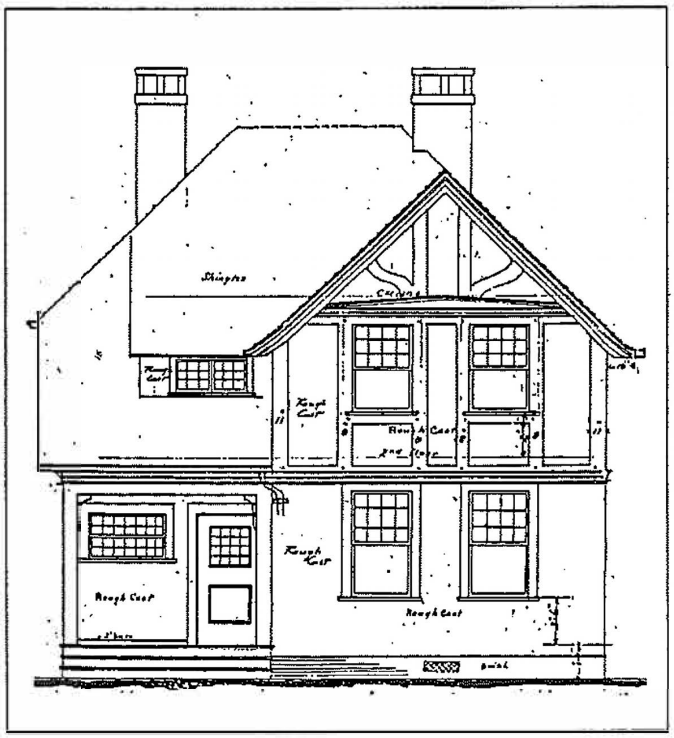
ORNAMENT AND TRIM

17. ORNAMENT AND TRIM SHOULD BE APPLIED IN A MANNER SIMILAR TO THAT USED ORIGINALLY.

- Use flat wood strap-work on Cottage type structures.
- Use contrasting masonry for accent on Commercial Core structures.

18. WHEN CONSTRUCTING WOOD TRIM AND FRAMES, MATCH THE HISTORIC DIMENSIONS.

- Window frames, sash, and muntins should be similar in scale to original designs.
- All wood trim should have a painted finish.
- Rough-sawn or unpainted wood is inappropriate.



Guideline 17. Use flat wood strap-work to enframe window openings and decorate gable ends.

ENTRANCES

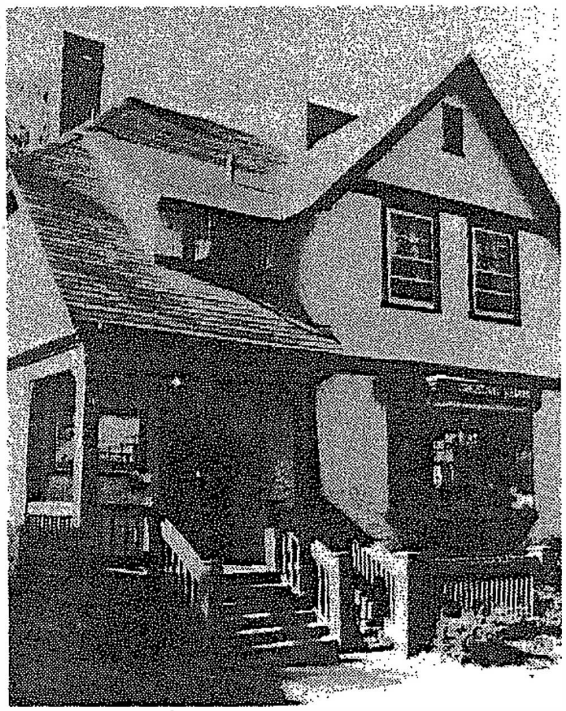
19. IN THE COTTAGE AND MULTI-USE AREAS, DEFINE MAJOR ENTRANCES WITH PORCHES.

20. IN THE VILLAGE CORE, DEFINE ENTRANCES BY RECESSING THEM FROM THE PRIMARY FACADE.

- Provide awnings or canopies.

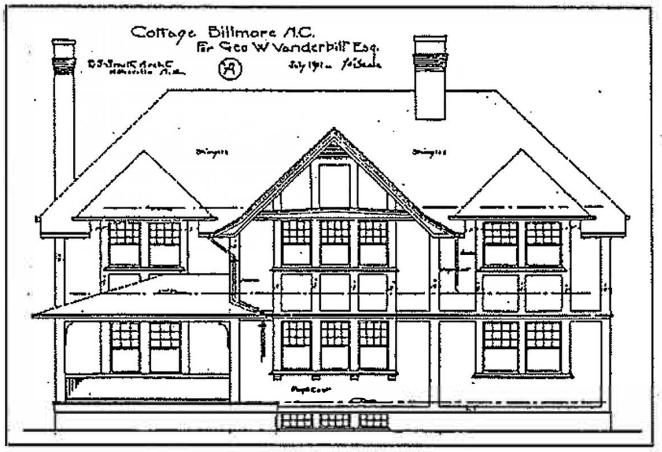
21. DOOR FRAMES SHALL HAVE A PAINTED OR ANODIZED FINISH.

- Unpainted wood or shiny metal are inappropriate in the Village.



Guideline 19. In the cottage and multi-use areas, define major entrances with porches.

WINDOWS



Guideline 22. Use window sizes and proportions identical to historic designs.

22. USE WINDOW SIZES AND PROPORTIONS IDENTICAL TO HISTORIC DESIGNS.

- Window frames, sash, and muntins should be similar in scale to original designs.
- Wood sash is encouraged.
- To create larger surfaces of glass, consider combining several standard windows in a row.
- Standard window dimensions were: 2 feet-9 inches x 5 feet-0 inches.

IN ADDITION TO THE GUIDELINES LISTED ABOVE, ALSO SEE BOOK ONE FOR THESE TOPICS:

- **Site Design (including landscaping)**
- **Signs**
- **Illumination (of buildings and sites)**

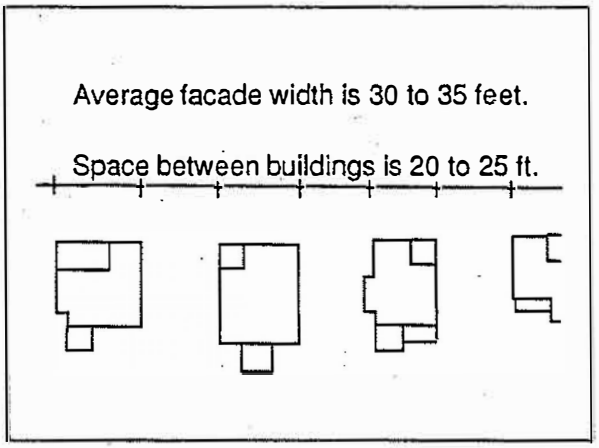
CHAPTER 4:
GUIDELINES FOR NEW CONSTRUCTION IN "CONTEMPORARY STYLES"

BUILDING ORIENTATION	13
BUILDING FORM AND SCALE	13
MATERIALS	14
ENTRANCES	15
WINDOWS	15

CHAPTER 4: GUIDELINES FOR NEW CONSTRUCTION IN "CONTEMPORARY STYLES"

Policy:
In general, contemporary styles should be harmonious in form, material and scale with the Village character. Design of ornament and trim and other details is more flexible in this category of design.

BUILDING ORIENTATION



Guideline 23. Uniform setbacks and even spacing of buildings are distinct characteristics of the Village that are to be respected in new construction.

23. ALIGN THE FACADE OF THE BUILDING WITH THE HISTORIC SET-BACKS OF THE SUB-AREA

- Most set-backs in the Cottage Area were: 10 feet.
- Most set-backs in the Commercial Core Area were: 0 feet.
- Most set-backs in the Multi-use Area were: 10 feet (from the inside sidewalk edge).
- See also, Guidelines for Site Design, Book 1.

24. DEVELOP PRIMARY FACADES TO BE "PEDESTRIAN-INTERESTING" AT THE GROUND LEVEL.

- Provide significant areas of glass to display goods, services, and activities to provide interest to the street.
- Where glass is not feasible, consider developing decorative wall surfaces or using screens or plant materials to create variety for pedestrians.

BUILDING FORM AND SCALE



Guideline 25. As exemplified by this original Village drawing, break up the massing of large buildings with dormers and porches. Establish a rhythm similiar to that of a row of detached houses.

25. NEW BUILDINGS SHOULD APPEAR SIMILAR IN MASS AND SCALE WITH HISTORIC STRUCTURES IN THE SUB-AREA.

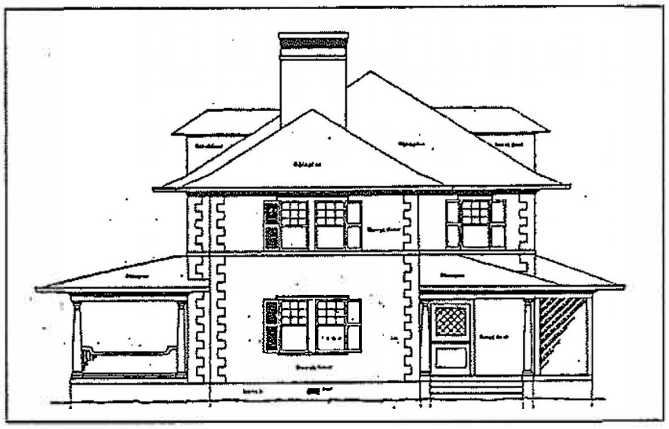
- Primary facades should not exceed 30 feet in height.
- Where new building facades will be wider than those found traditionally, subdivide the surface into portions similar in scale to historic facades by varying set-backs, roof forms, and materials.

26. USE BUILDING FORMS THAT MATCH THOSE USED HISTORICALLY.

- For structures in the Cottage Area, use a basic rectangular form modulated with extensions, wings, and porches.
- Sloped roofs are encouraged in all areas, except the Commercial Core.
- Flat parapets are encouraged for primary facades in the Commercial Core.

27. USE ROOF FORMS THAT MATCH THOSE USED HISTORICALLY IN THE SUB-AREA.

- Dominant roof shapes for the Cottage Area should be gabled. Hipped and gambrel roofs are also appropriate.
- With cottage-type structures, use dormers to add interest to the roof line.

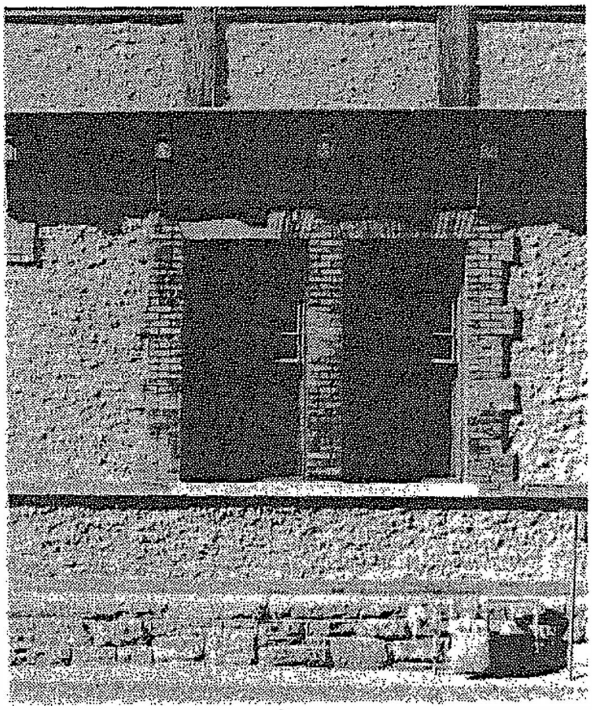


Guideline 27. Hipped roofs are dominant forms in this cottage design.

MATERIALS

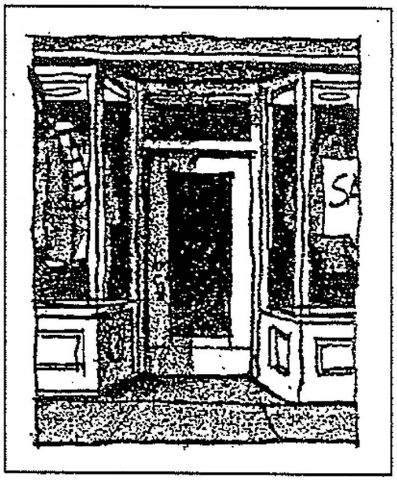
28. USE BUILDING MATERIALS THAT ARE SIMILAR TO THOSE USED HISTORICALLY FOR ALL MAJOR SURFACES.

- Stucco in "Pebbledash" and "Rough Cast" finishes were the dominant building materials.
- Brick was the dominant material for commercial buildings in the Village Core.
- Materials for roofs should be similar in appearance to those used historically and muted red in color.
- New materials may be used if their appearances are similar to those of the historic building materials. For example, substitute stucco products may be used if they can be configured to represent the texture of pebbledash.
- Unfinished materials, including raw aluminum, rough-sawn or unpainted wood are inappropriate. All wood trim should have a painted finish.



Guideline 28. Use building materials that are similar to those used historically for all major surfaces. Pebbledash, stone foundations, and brick quoins are typical of the buildings designed by Hunt.

ENTRANCES



Guideline 31. In the Village Core, define entrances by recessing them from the primary facade.

29. ORIENT THE BUILDING WITH THE MAIN ENTRANCE FACING THE STREET.

30. IN THE COTTAGE AND MULTI-USE AREAS, DEFINE MAJOR ENTRANCES WITH PORCHES.

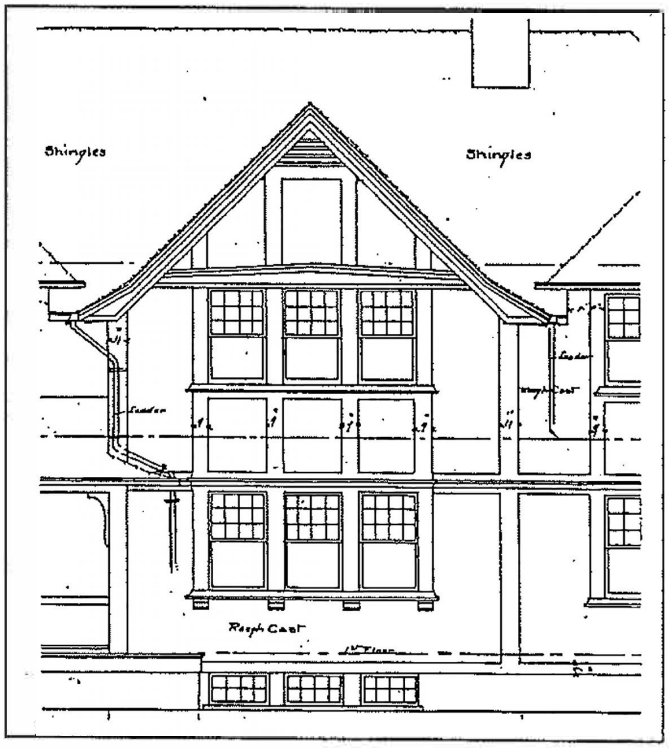
31. IN THE VILLAGE CORE, DEFINE ENTRANCES BY RECESSING THEM FROM THE PRIMARY FACADE.

- Consider adding emphasis to recessed entrances with awnings or canopies.

32. DOOR FRAMES SHOULD HAVE A PAINTED OR ANODIZED FINISH.

- Unpainted wood or shiny metal finishes are inappropriate in the Village.

WINDOWS



Guideline 33. In order to create large surfaces of glass, consider combining windows in sets.

33. USE OF WINDOW SIZES AND PROPORTIONS SIMILAR TO HISTORIC DESIGNS IS ENCOURAGED.

- Window frames, sash, and muntins should be similar in scale to original designs.
- Wood sash is encouraged.
- To create larger surfaces of glass, consider combining several standard windows in a row.
- Standard window dimensions were: 2 feet-9 inches x 5 feet-0 inches.

IN ADDITION TO THE GUIDELINES LISTED ABOVE, ALSO REFER TO BOOK 1 FOR THESE TOPICS:

- **Site Design (including landscaping)**
- **Signs**
- **Illumination (of buildings and sites)**

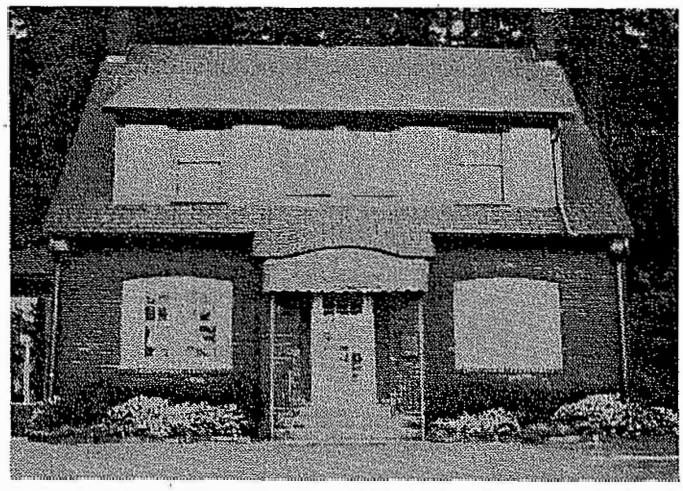
CHAPTER 5:
GUIDELINES FOR THE RELOCATION OF HISTORIC BUILDINGS

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ORIENTATION	17

CHAPTER 5: GUIDELINES FOR THE RELOCATION OF HISTORIC BUILDINGS

Buildings have been relocated in the Village in the past, even early in its history as well as more recently. Although preservation of a structure on its original site is preferred, relocation is a part of the Village's heritage, and the Commission recognizes this as an option for preservation. The Historic Resources Commission may consider approving the relocation of an historic structure, provided the following criteria are met:

ASSURANCES



Cottages such as this have been relocated as a means for preservation.

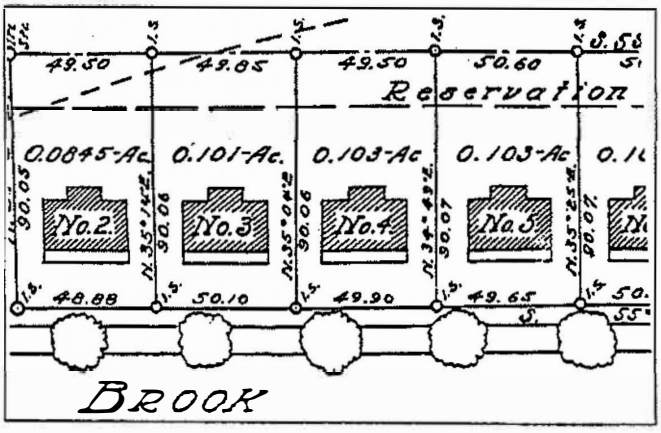
34. ADEQUATE ASSURANCE FOR THE PRESERVATION OF THE ORIGINAL BUILDING MUST BE PROVIDED.

35. DESIGNS FOR THE DEVELOPMENT OF THE ORIGINAL SITE WILL BE REVIEWED AT THE APPROPRIATE TIME.

36. EVIDENCE THAT AN APPROVED PROJECT WILL BE EXECUTED ON THE ORIGINAL SITE MUST BE PROVIDED.

- Adequate evidence may include completed construction documents and a financing commitment or other financial assurance of performance.

ORIENTATION



Guideline 38. Align the building with the historic side yard set-backs characteristic of the sub-area.

37. RELOCATE THE STRUCTURE IN A CONTEXT SIMILAR TO ITS HISTORIC LOCATION.

- The site must be within Biltmore Village.
- The site must be in a sub-area that is similar to the original context.

38. ALIGN THE BUILDING WITH THE HISTORIC SIDE YARD SET-BACKS CHARACTERISTIC OF THE SUB-AREA.

- Most set-backs in the Cottage Area were: 15 feet.
- Most set-backs in the Commercial Core Area were: 0 feet.
- Most set-backs in the Multi-use Area were: 10 feet (from the inside sidewalk edge).

39. ORIENT BUILDINGS WITH THE MAIN ENTRANCE FACING THE STREET.

IN ADDITION TO THE GUIDELINES LISTED ABOVE, ALSO REFER TO BOOK 1 FOR THESE TOPICS:

- **Site Design (including landscaping)**
- **Signs**
- **Illumination (of buildings and sites)**

CHAPTER 6:
GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS

ORIGINAL DESIGN CHARACTER	19
LOCATION	19
MATERIALS	21

CHAPTER 6: GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS

Policy:
For additions to historic buildings, the design should match the historic style of the original building where feasible.

Policy:
Additions to existing buildings should be compatible with the size, scale, color, material, and character of the building, and its environment. Additions include porches and bay windows, as well as entire wings or rooms.

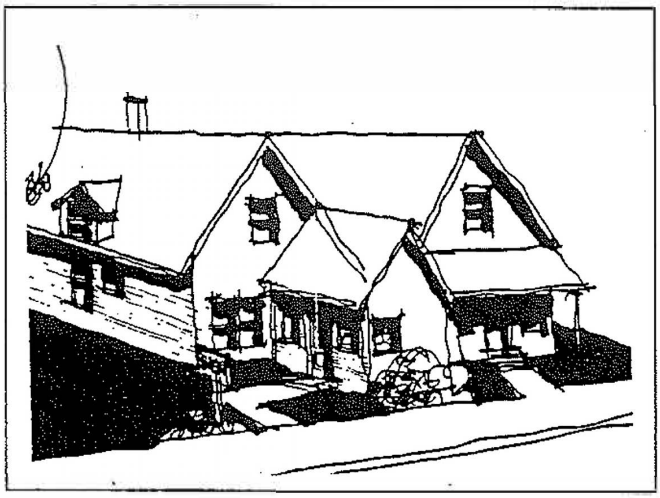
Policy:
Wherever possible, new additions or alterations to buildings should not obscure or confuse the essential form and character of the original building.

ORIGINAL DESIGN CHARACTER

40. AVOID NEW ADDITIONS OR ALTERATIONS THAT WOULD HINDER THE ABILITY TO INTERPRET THE DESIGN CHARACTER OF THE HISTORIC PERIOD OF BILTMORE VILLAGE.

- Alterations that seek to imply an earlier period than that of the building are inappropriate.
- Alterations that seek to imply an inaccurate variation on the historic style are also inappropriate.

LOCATION



Guideline 41. An addition to the front of a building, such as this one, is inappropriate.

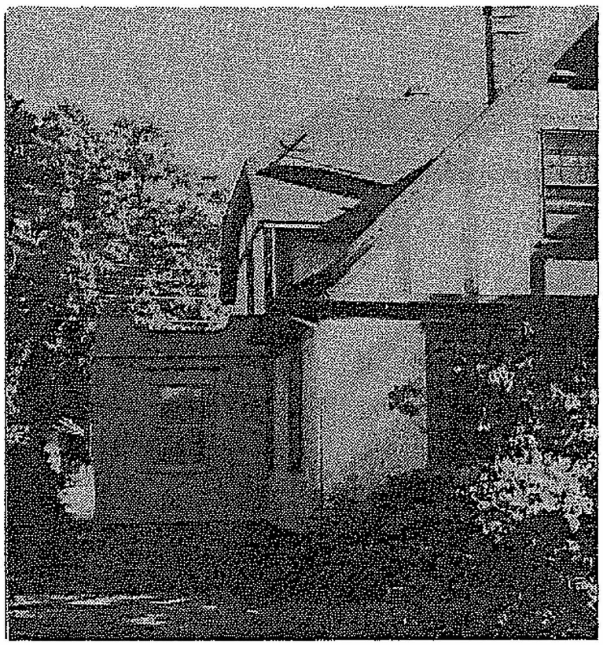
Policy:
Additions should be positioned so they do not negatively impact significant facades or features.

41. WHEN LOCATING ADDITIONS TO HISTORIC BUILDINGS, MAINTAIN THE PATTERN CREATED BY THE THE REPETITION OF SIMILAR BUILDING FRONTS.

- Site additions back from the building front so they will not alter the historic rhythm of building fronts.

42. LOCATE ADDITIONS SO THEY WILL NOT OBSCURE OR DAMAGE SIGNIFICANT ORNAMENT OR DETAIL.

- Place additions to the side or rear.
- Avoid impacts to special moldings, decorative windows or dormers.

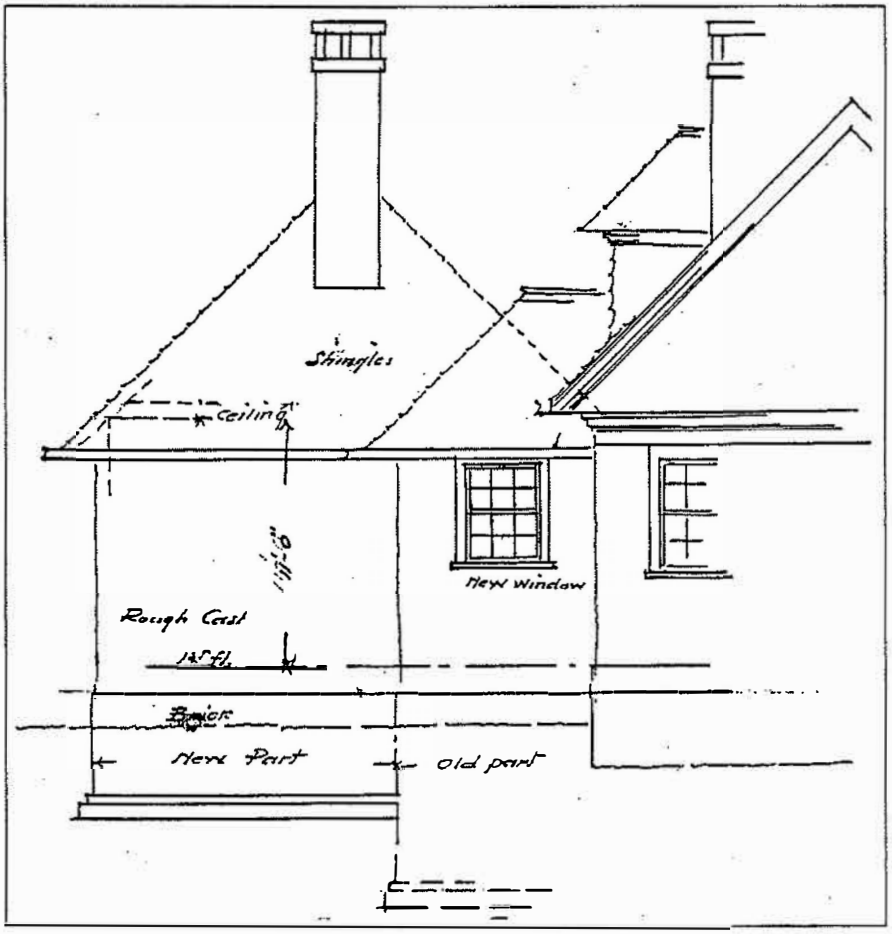


Guideline 42. This addition is located to the side where it will not obsure or damage significant ornament or detail. Note the parapet on the addition is similar to original

MATERIALS

43. USE MATERIALS THAT ARE COMPATIBLE WITH THE ORIGINAL BUILDING.

- Stucco-like finishes are appropriate for most additions outside the Commercial Core.
- Roof should be muted red in color.



Guideline 43. Smith's design for the additions to the Village Hospital clearly show his intent that expansions would match the original in materials and forms.

IN ADDITION TO THE GUIDELINES LISTED ABOVE, ALSO REFER TO BOOK 1 FOR THESE TOPICS:

- **Site Design (including landscaping)**
- **Signs**
- **Illumination (of buildings and sites)**

APPENDICES

APPENDIX A: A VOCABULARY OF ORIGINAL BILTMORE VILLAGE DESIGN ELEMENTS 23

APPENDIX A: A VOCABULARY OF ORIGINAL BILTMORE VILLAGE DESIGN ELEMENTS

Many of the original drawings for buildings in the Village survive today and these records, along with historic photographs, provide a valuable record of the original design intent. They demonstrate that a "kit" of design elements was conceived for the Village. This kit included rough textured stucco finishes, extensive "strapwork," complex roofs, and sparing use of ornament. These elements were freely combined, within certain constraints, to yield a variety of designs and yet maintain a visual harmony.

The drawings and photographs in this section are provided as a supplement to the body of design guidelines. Many original drawings and historic photographs are included in earlier chapters and these, too, should be reviewed along with those provided here to develop a sense of the overall vocabulary.

Designers are encouraged to use this vocabulary when developing concepts for new buildings "In the Style of the Original Buildings." They also can be used in a more abstract way when developing designs that are "Contemporary in Style, Yet Compatible with the Historic Context," for ideas about basic roof forms, entrance treatments, materials, and other basic building design elements.

This vocabulary is not exhaustive. Other design elements not shown here may also be considered, provided reasonable historic precedent or intent can be demonstrated.

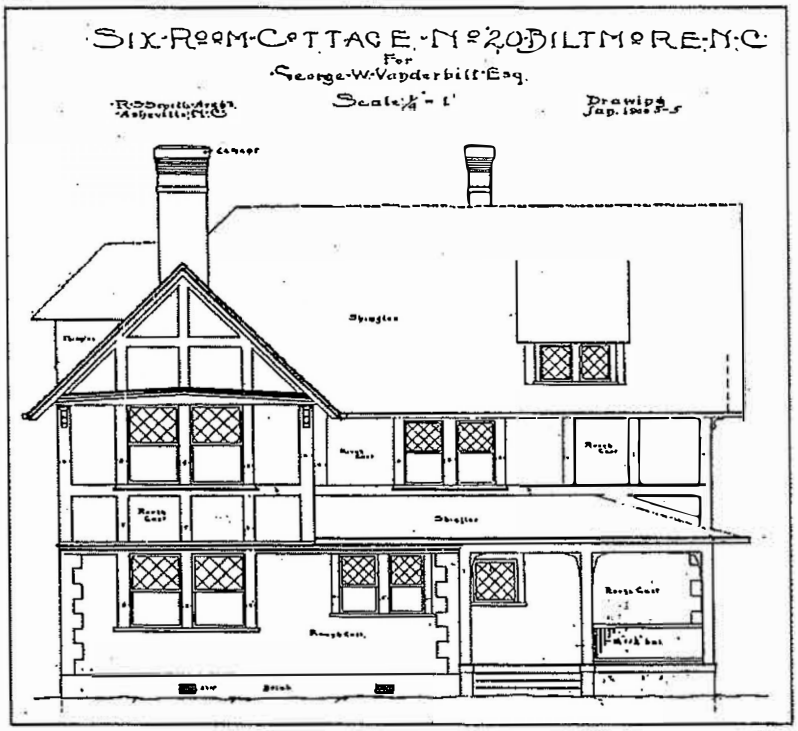
Cottage designs are identified by the original style and location numbers where available.

COTTAGES

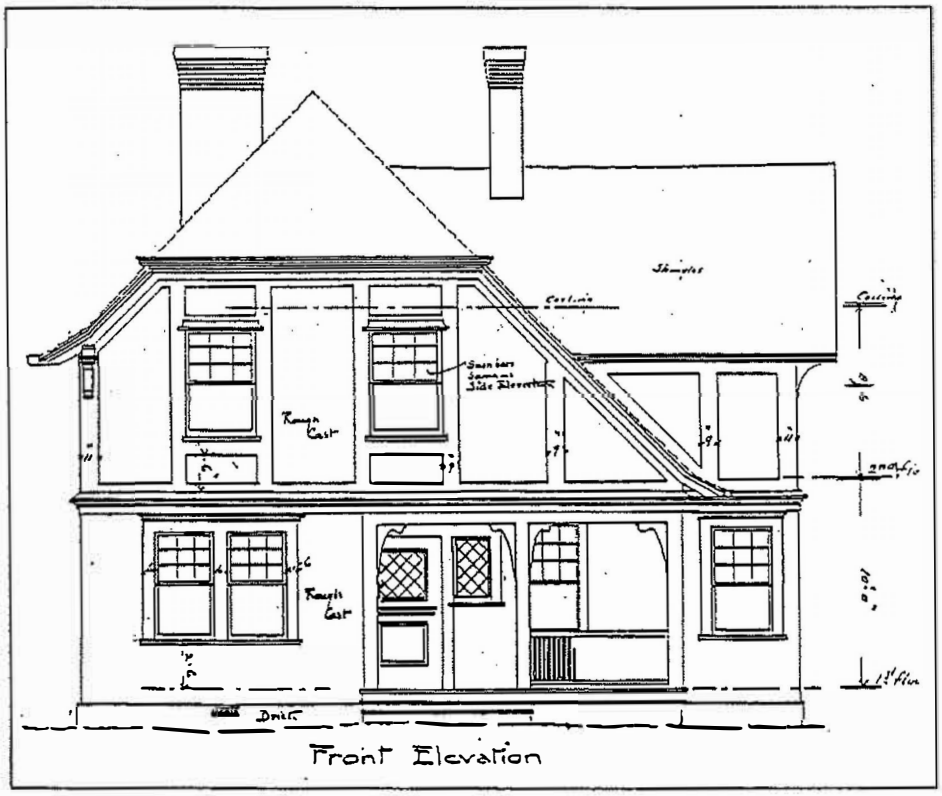


A combination of Village design elements are seen on Cotttage No. 18: A gambrel roof and shed dormer; shingled parapet; and leaded glass windows in sets, supported by brackets. (#12 All Soul's Crescent.)

COTTAGES



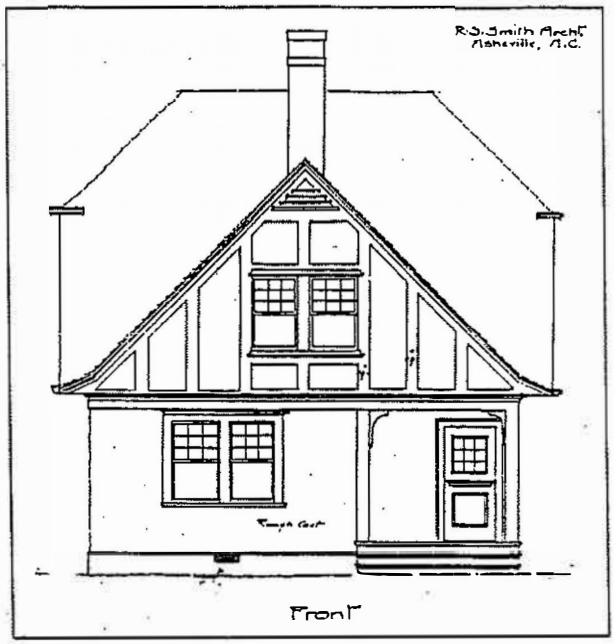
In this model, a gable end incorporates less than half the facade. First floor corners are defined with quoins.



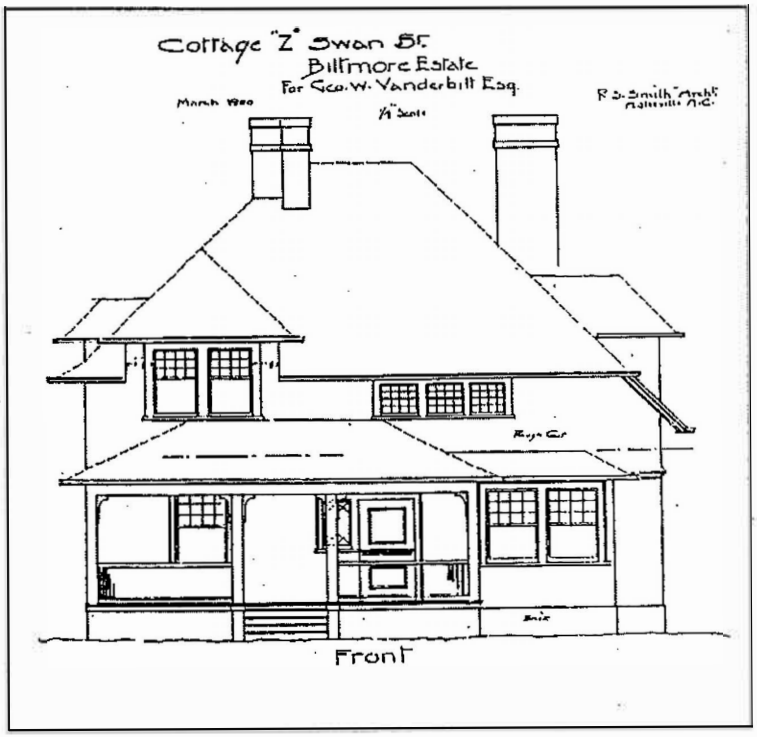
Windows are enframed with strapwork that runs continuously across the facade. This is a typical treatment for most cottages.

COTTAGES

Most Smith foundations were specified as brick. Hunt buildings were designed with stone foundations. Walls were a "rough cast" plaster. The first coat was half lime and half Portland cement, applied to #27 metal lath. The second coat was pure Portland cement and clean washed pebbles.



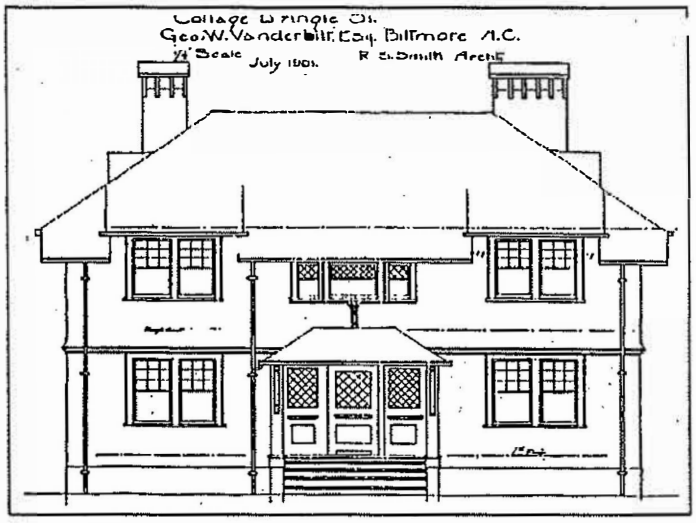
In this cottage type, a gable end faces the street, and extends the full facade width. The porch is recessed. (Cottage 23F.)



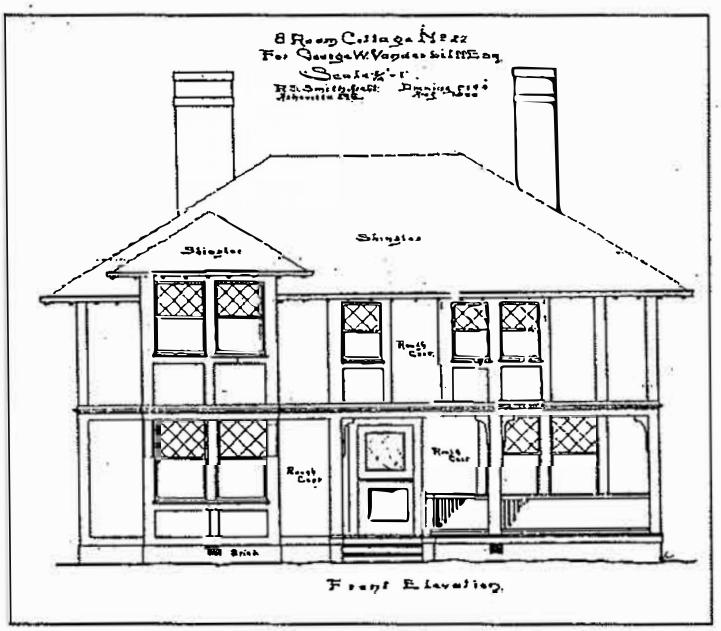
Windows are grouped in two's and three's in model "Z." The porch is sheltered by its own hip roof.

COTTAGES

These two designs for large cottages illustrate a flexibility in combining elements that was a part of the Village concept.

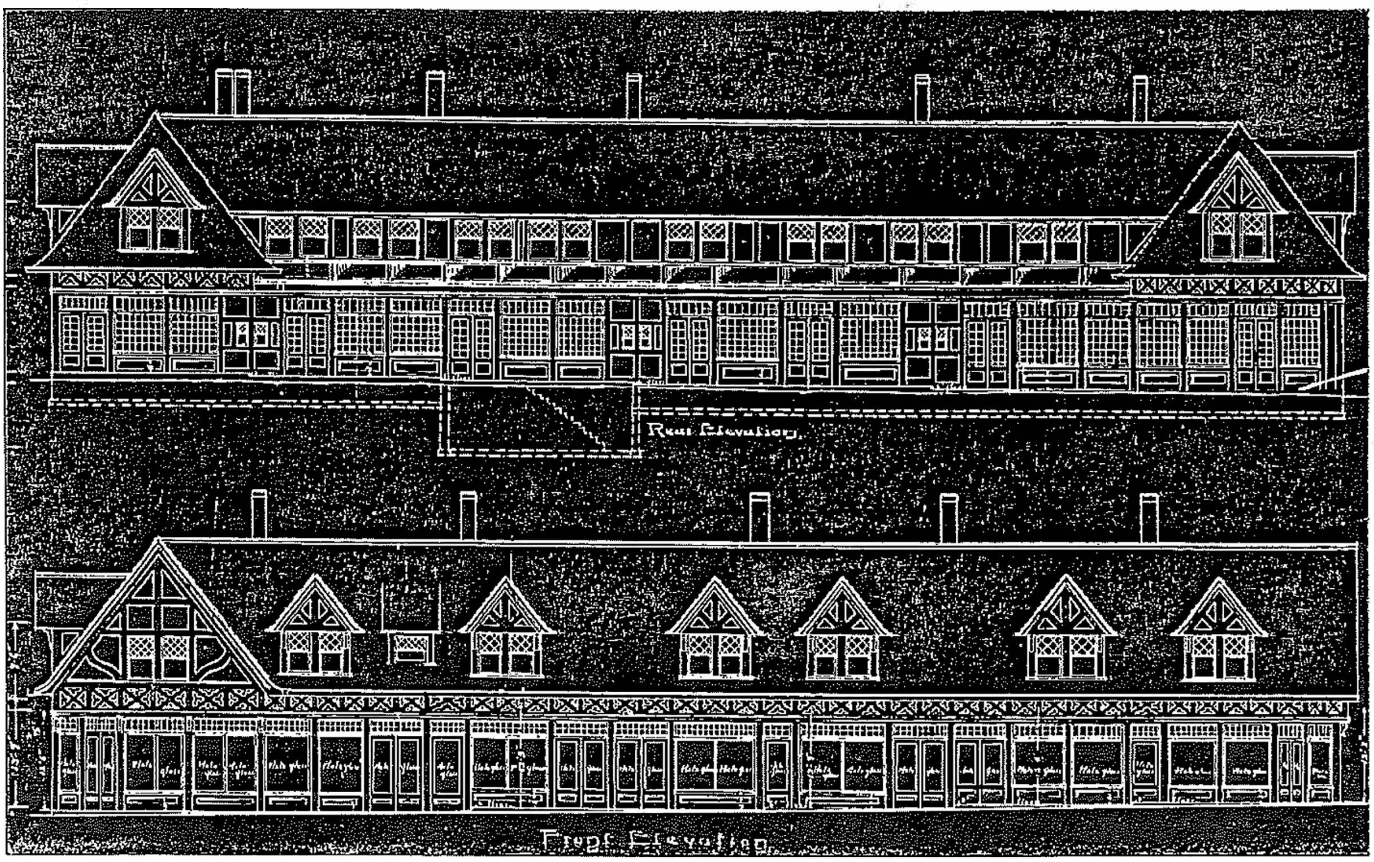


The design for "Cottage B" on Angle Street had a hip roof with shed dormers. The entrance porch projected forward.



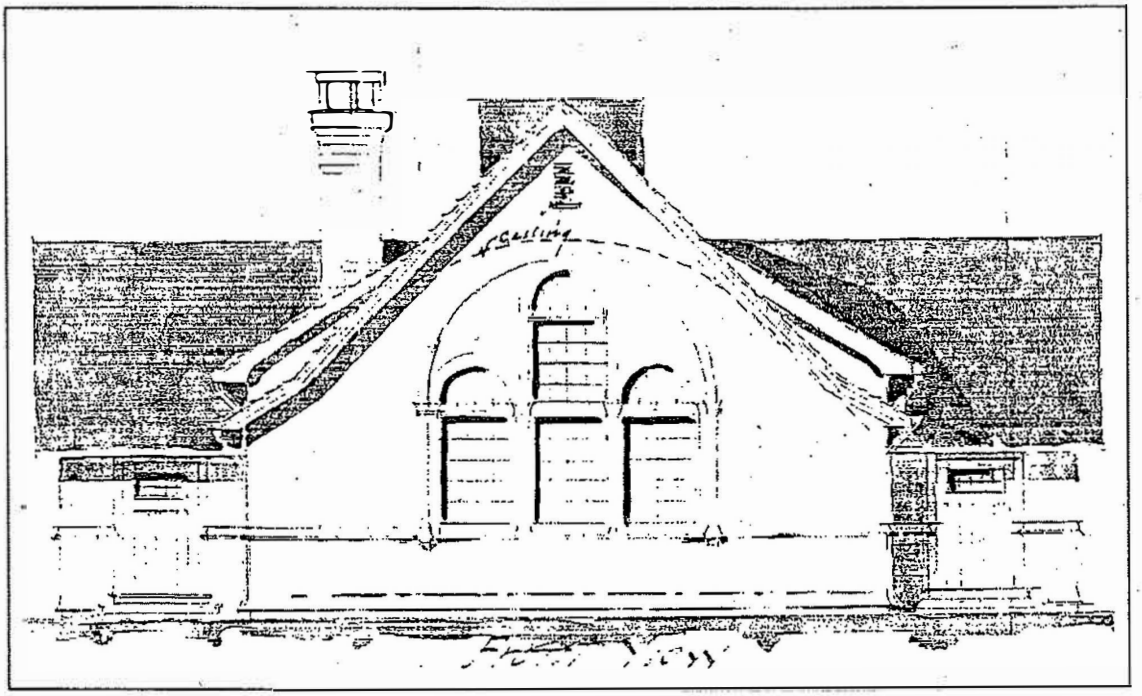
Essentially the same basic plan and form, this model also had a hip roof; dormers are hip as well. The porch is inset. Compare the window divisions with those above.

MIXED-USE



The design for the "Village Stores and Apartments" was begun by Hunt and finished by Smith in 1900. Large plate glass windows faced the street. Multi-paned glass faced the alley, which residents used for access.

INSTITUTIONAL



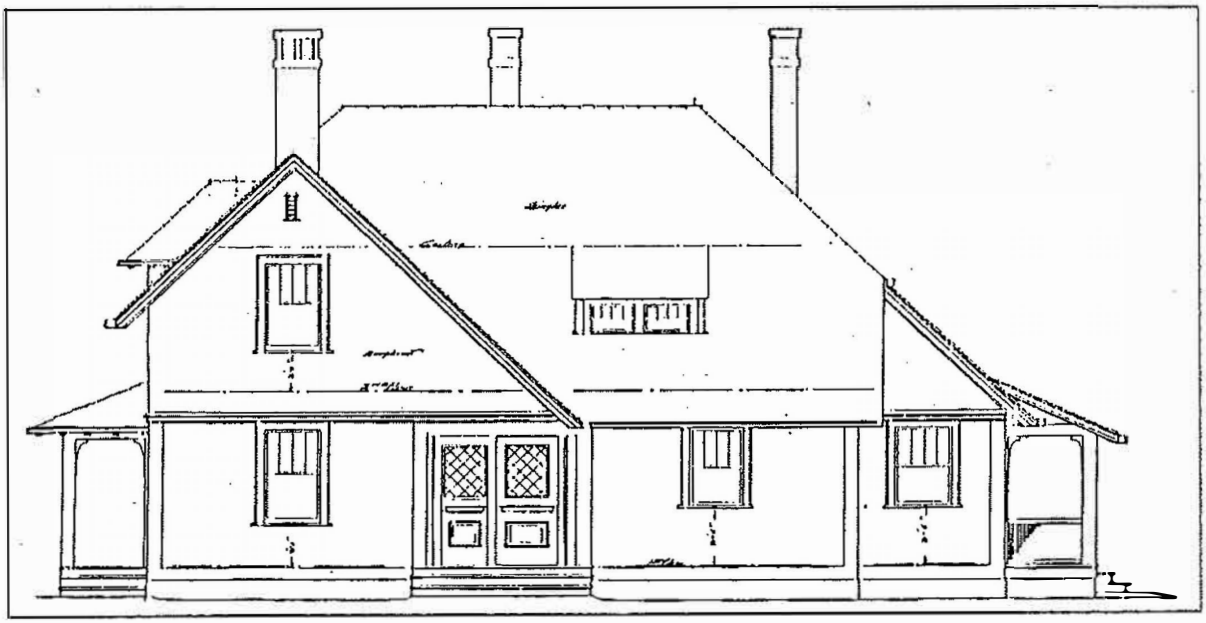
This "Sketch for a School House," produced by Smith in 1898, shows the greater variety in forms and details that were considered for institutional structures.

ROOFS

Although Hunt designed the major buildings with red tile roofs, cottage roofs were originally specified to be cypress shingles. By 1920, however, property covenants were requiring that all roofs in the Village be red - either asphalt shingle or tile.

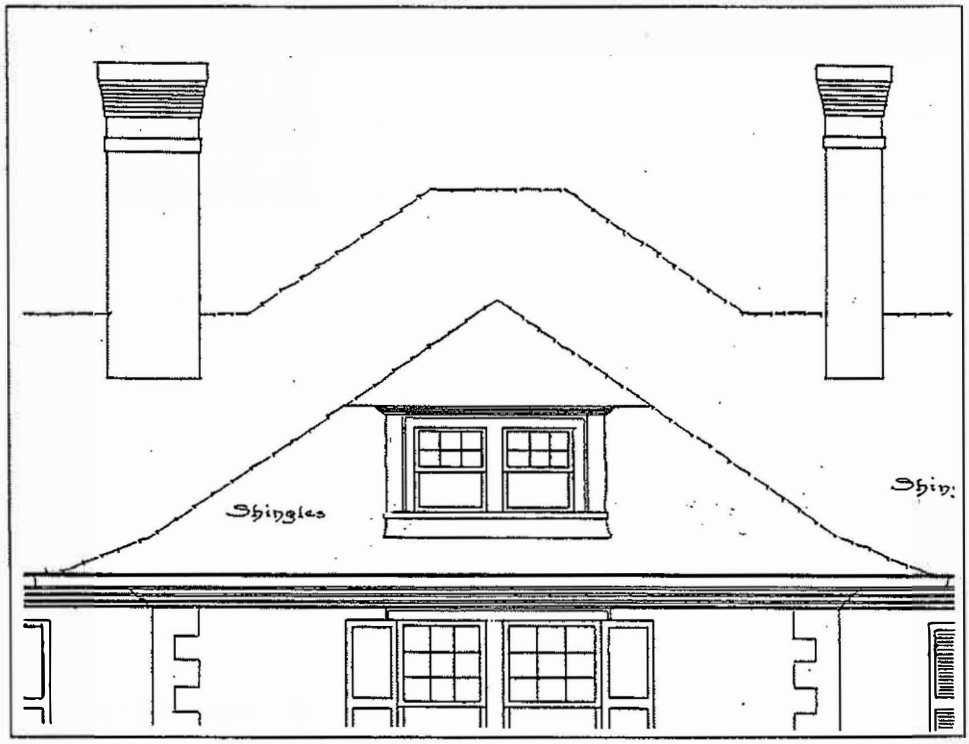


Large cottages along All Soul's Crescent exhibited hipped roofs and a variety of shed and clipped gabled dormers. (Photo courtesy of Biltmore Estates).



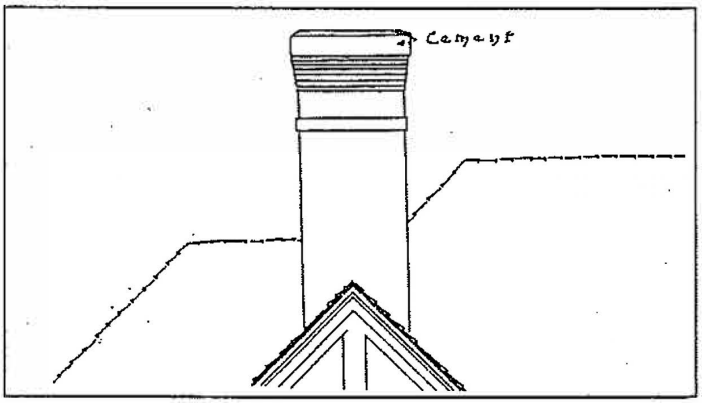
The Veterinary Surgeon's Cottage on All Soul's Crescent exhibited an off-set dormer. Note shed roofs at the rear.

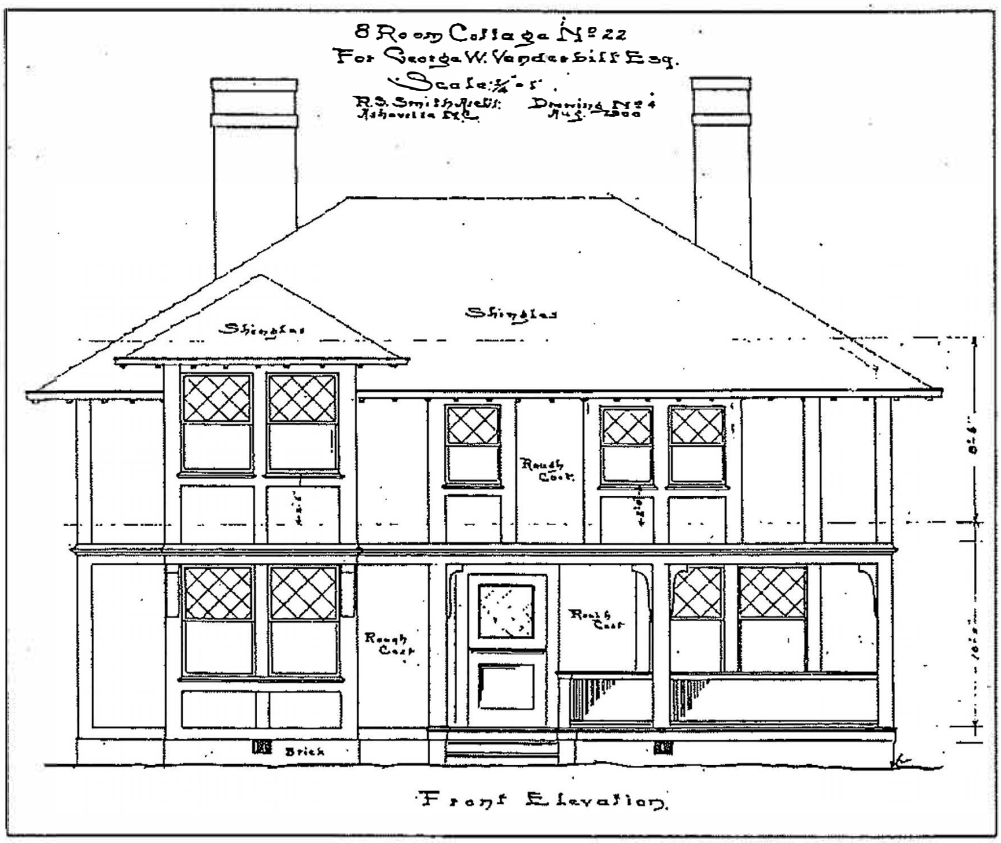
ROOFS

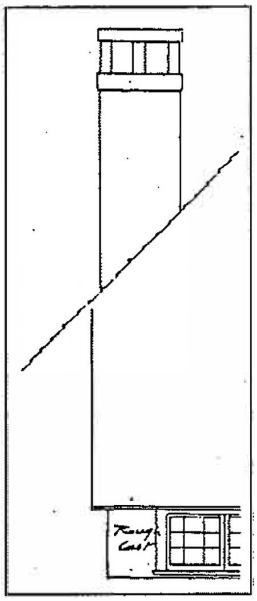


This dormer-within-a-dormer was designed for Cottage #19. This house stood on Angle Street between Hendersonville Road and Short Street.

CHIMNEYS

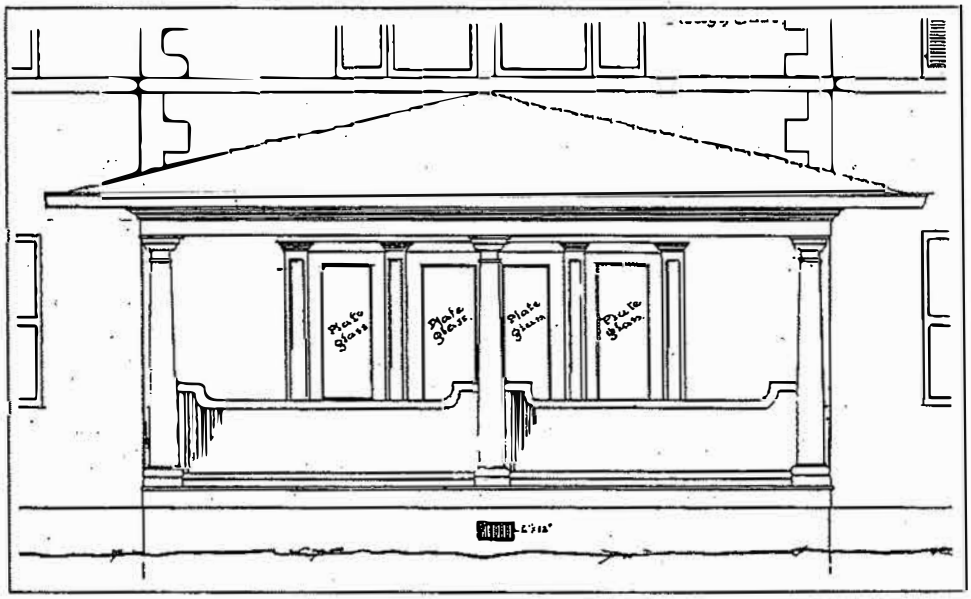




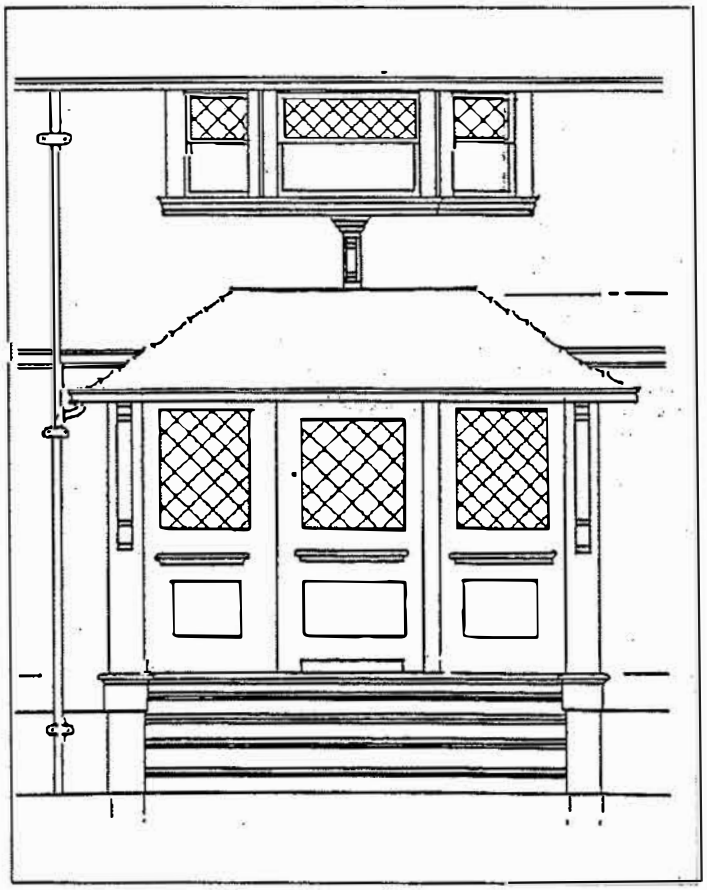


Most cottages had two chimneys. Decorative cement caps were developed for all. Most chimneys were red brick.

ENTRANCES

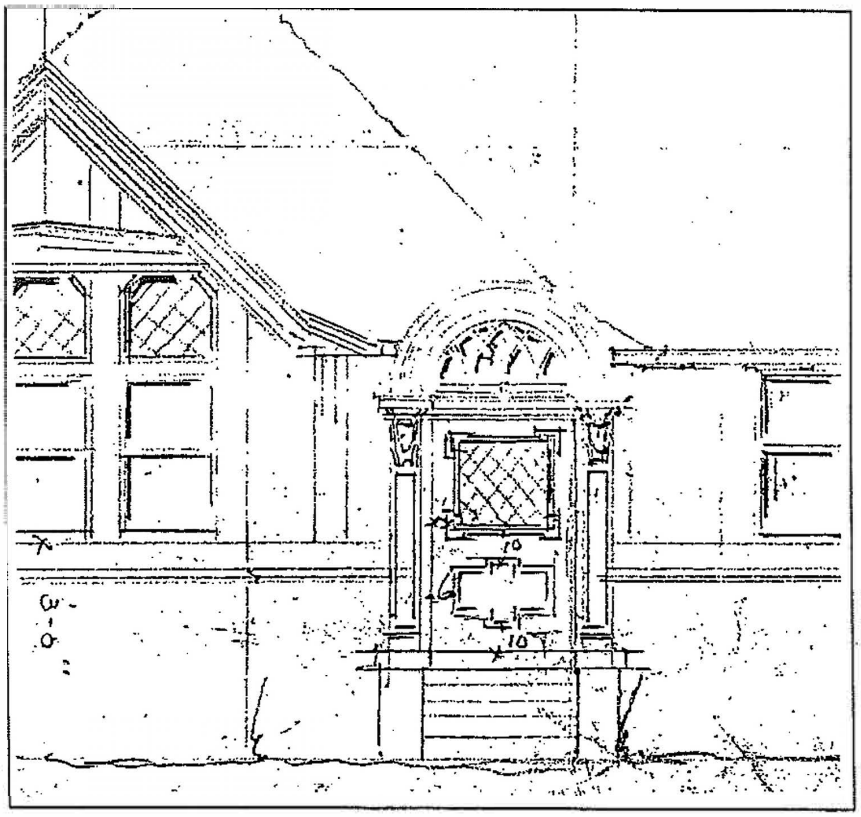


The entrance to Cottage #19 is defined by large plate glass panels and pilasters.

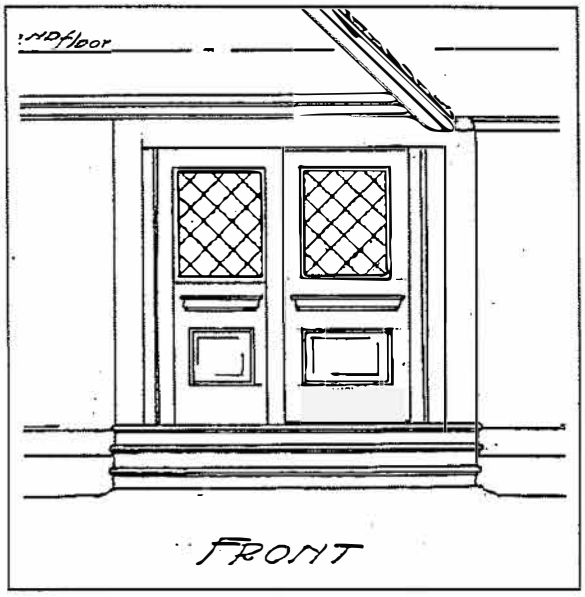


The central door for Cottage "B" on Angle Street was designed to have matching panels and diamond glazing flanking it.

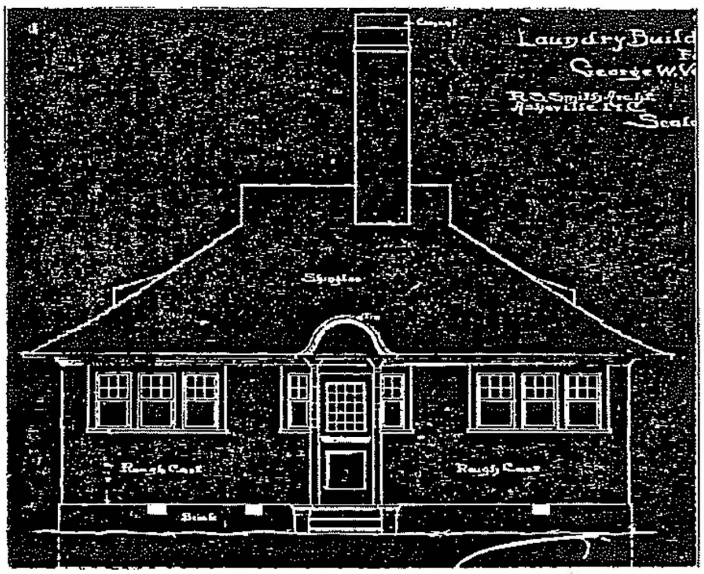
ENTRANCES



Entrances became more ornate on some mixed- use and institutional buildings. (Proposed Village Cub and Boys Work Room, at Lodge and Biltmore Road, ca. 1902.)



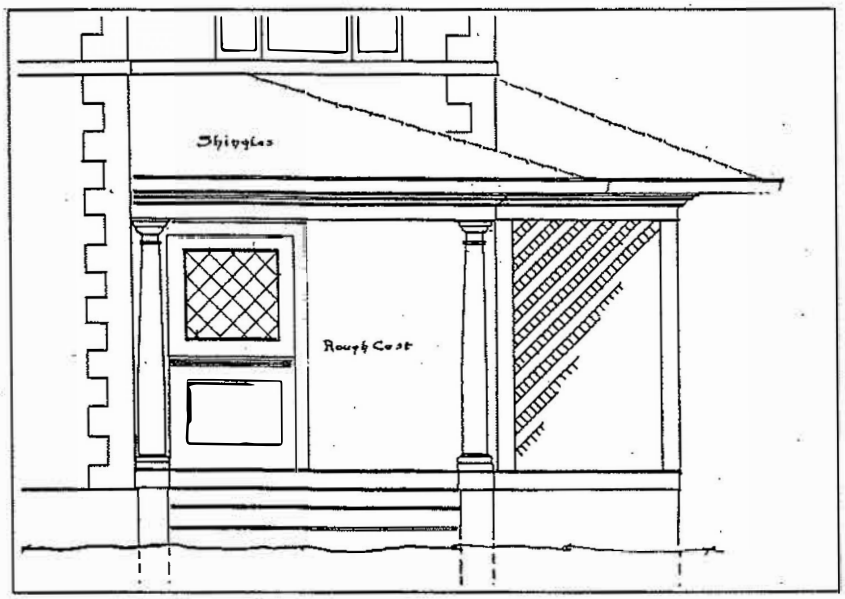
Diamond panes were designed for the doors of the Veterinary Surgeon's Cottage.



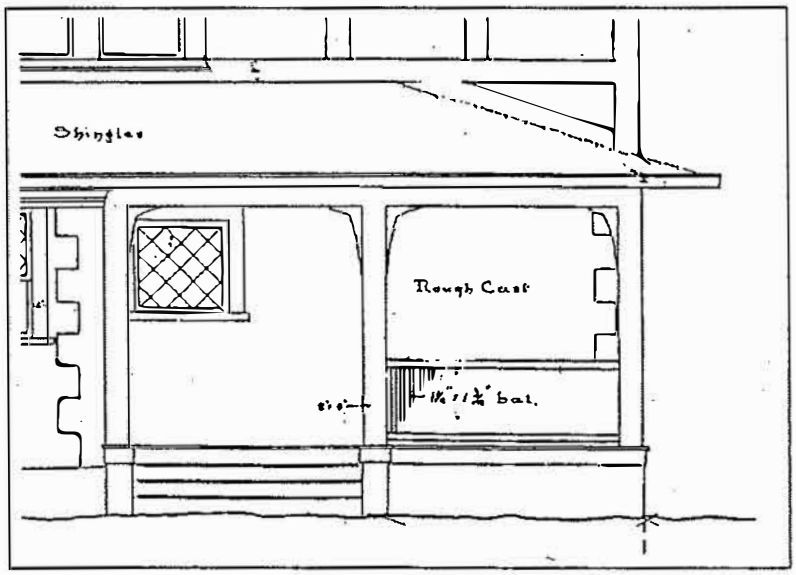
The entrance for the "Laundry Building" was defined by an arched dormer, which was supported on brackets. Multipane squares were planned for the door.

PORCHES

Smith's specifications refer to the porches as "verandahs" when they were inset. Porch posts were usually 8"x 8" square.

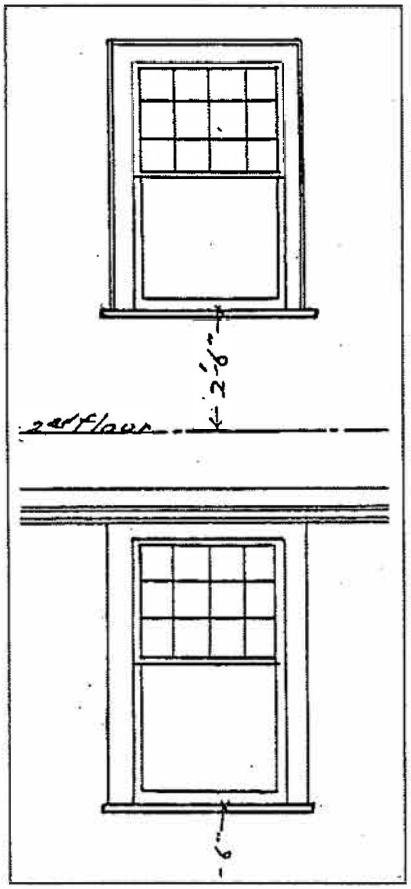


Doric columns support the roof of this side porch . Note the lattice on the service porch behind.

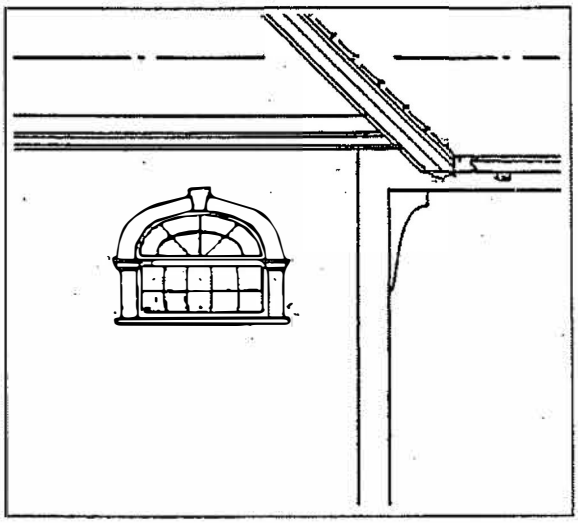


A similar porch on Cottage No. 20 is supported by square posts with brackets. This house stood at the northeast corner of Oak and Hendersonville Road.

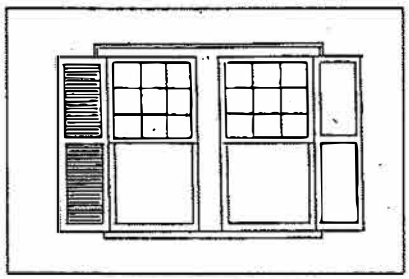
WINDOWS



Vertically proportioned windows were most typical. The upper sash was often divided, the lower, rarely.



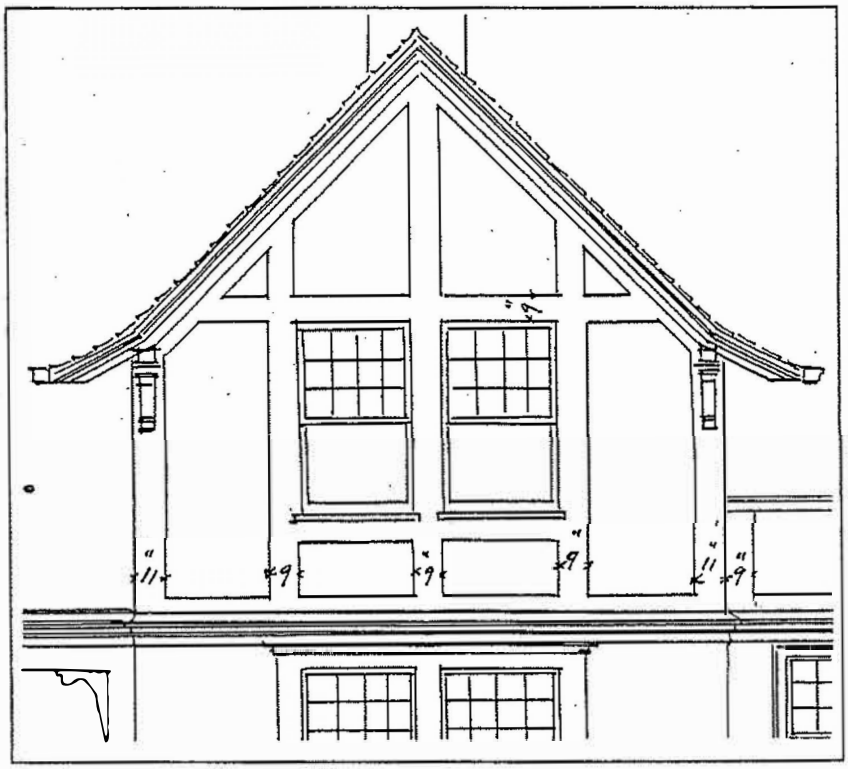
Not all windows were rectangular. This fan light window added accent to a side elevation drawn by Smith in 1902.



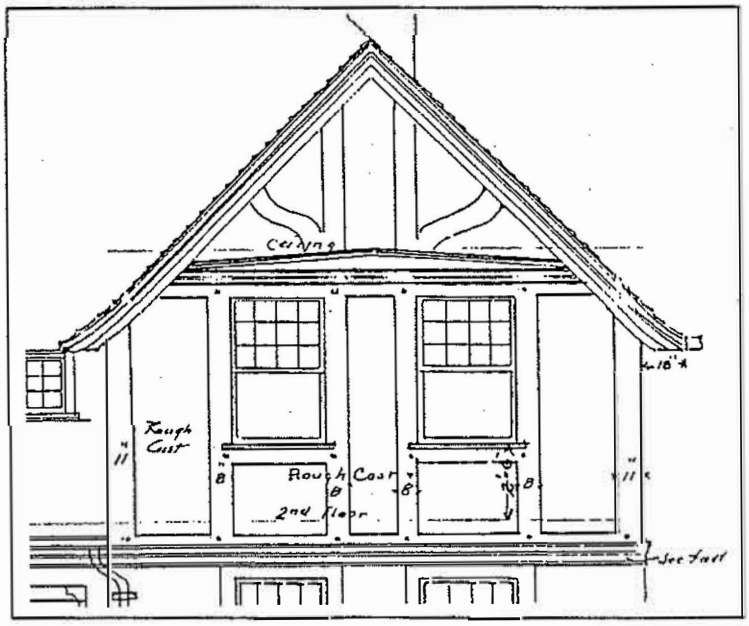
Many paired windows were flanked with "picturesque" blinds.

TRIM

Wood trim was specified to be yellow pine millwork. In general, first floor trim was 6 inches wide, and upper floor trim was 9 inches wide. Corner boards were 11 inches. A mid-course molding separated first and second floors.



Brackets were often used to support over-hangs at eaves as well as projecting bay windows and porch roofs.



Curved strapwork was occasionally added to decorate gable ends. (Cottage "H".)