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# BILTMORE VILLAGE HISTORIC DISTRICT DESIGN GUIDELINES

## BOOK 1 GENERAL DESIGN GUIDELINES AND POLICIES

Historic Resources Commission  
Asheville, North Carolina

October 1, 1988

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## CREDITS

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

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### 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, courtesy 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.

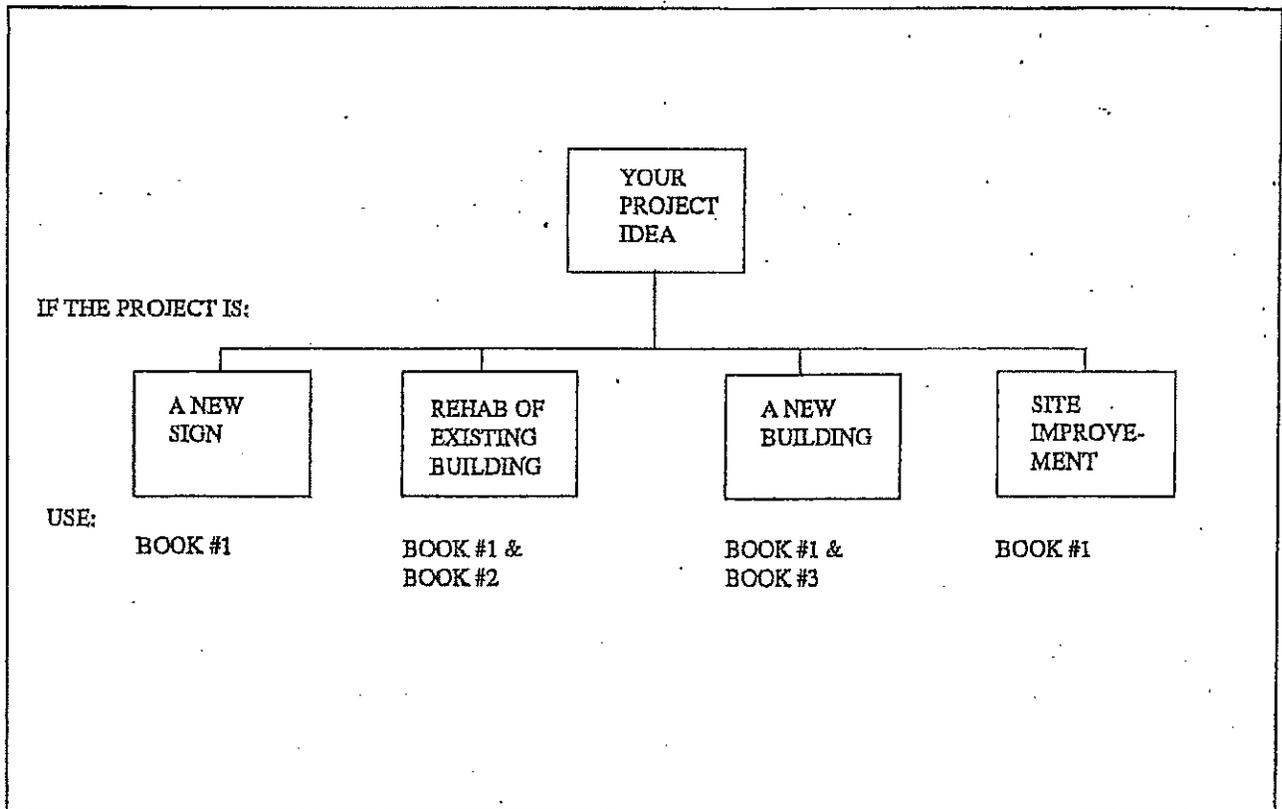
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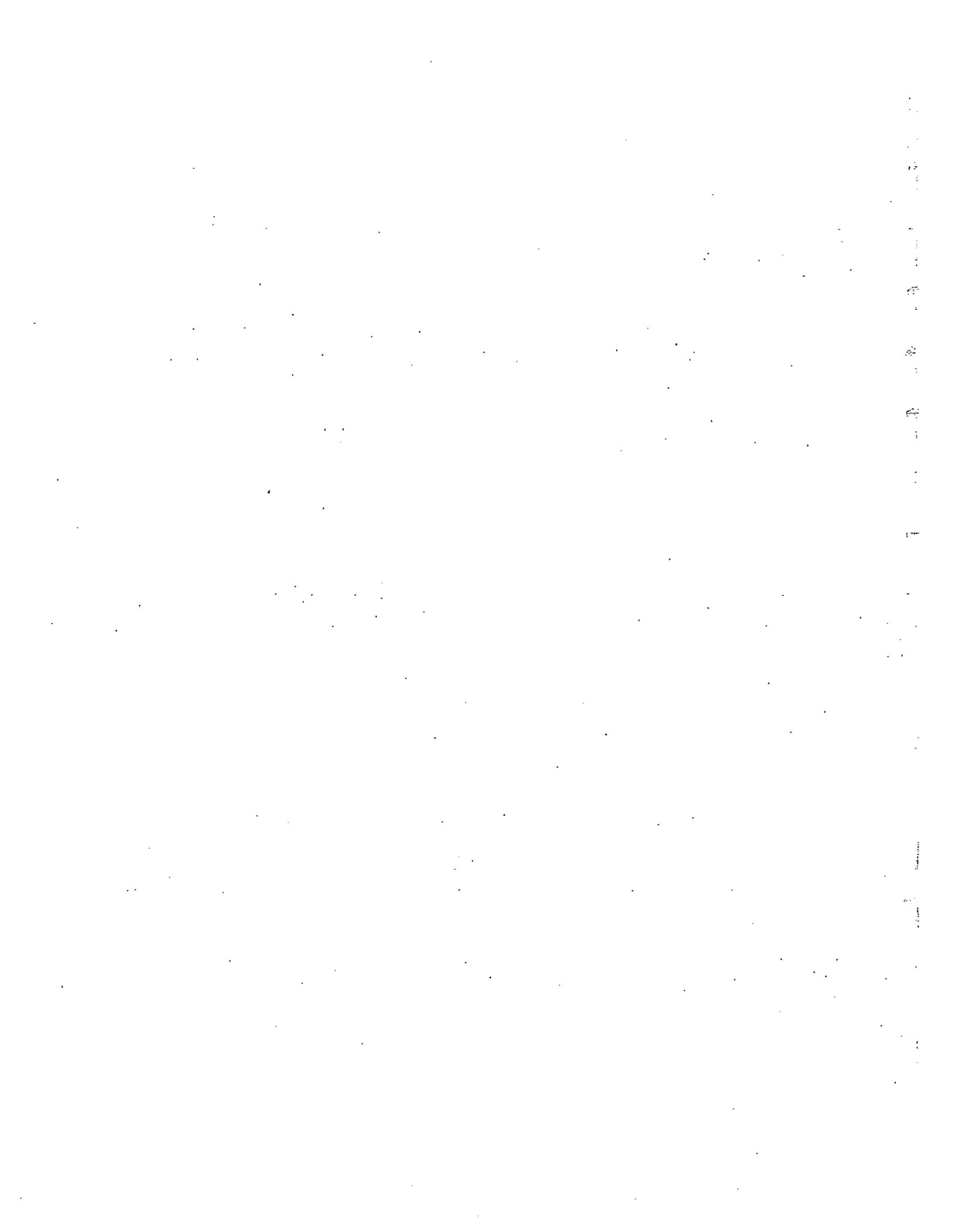
## PREFACE

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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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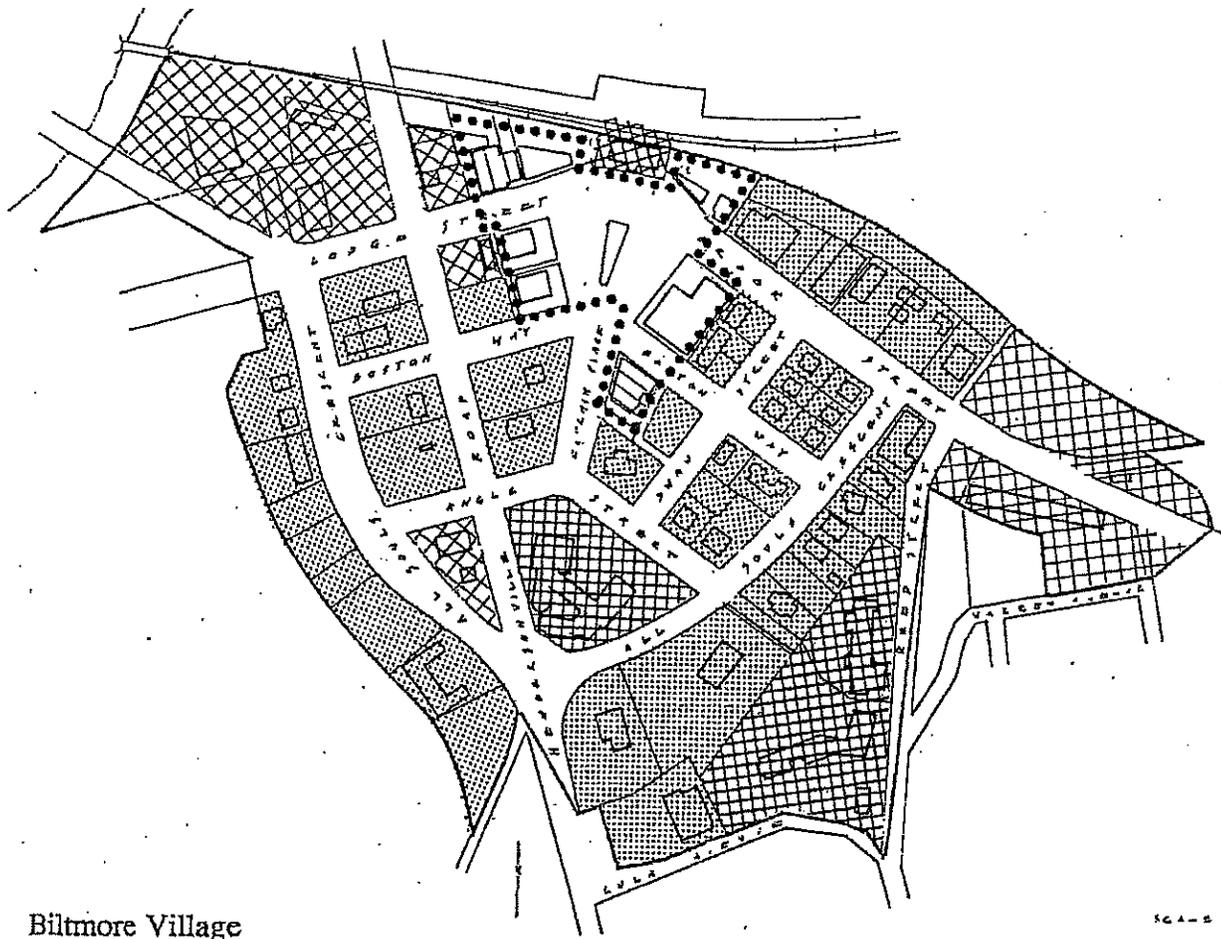
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# THE SUB-AREAS OF BILTMORE VILLAGE

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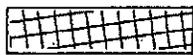
Biltmore Village

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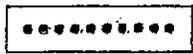
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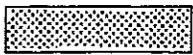
MIXED USE AREAS



COMMERCIAL CORE



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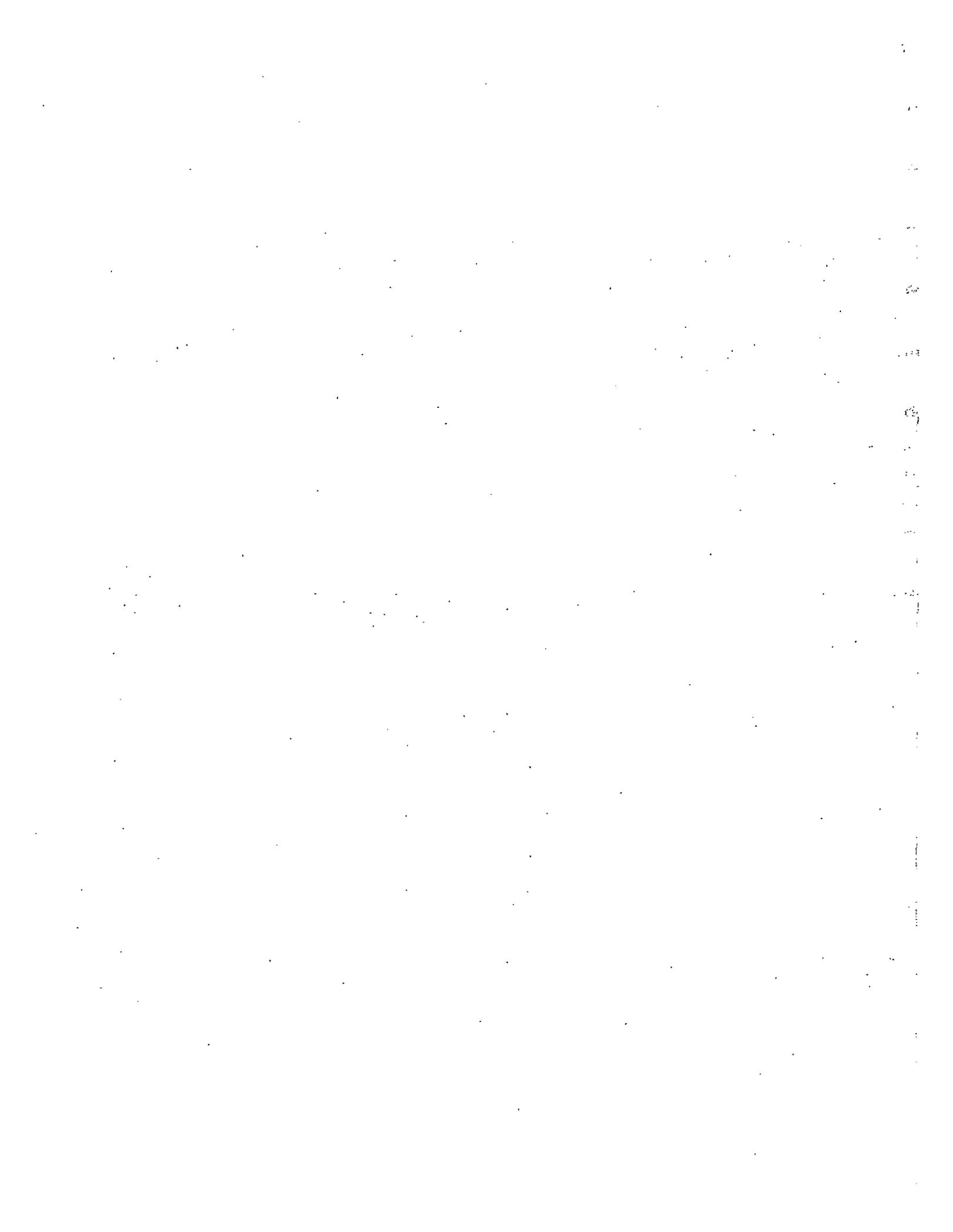
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# CHAPTER 1: INTRODUCTION

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# CHAPTER 1: INTRODUCTION

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## 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.**

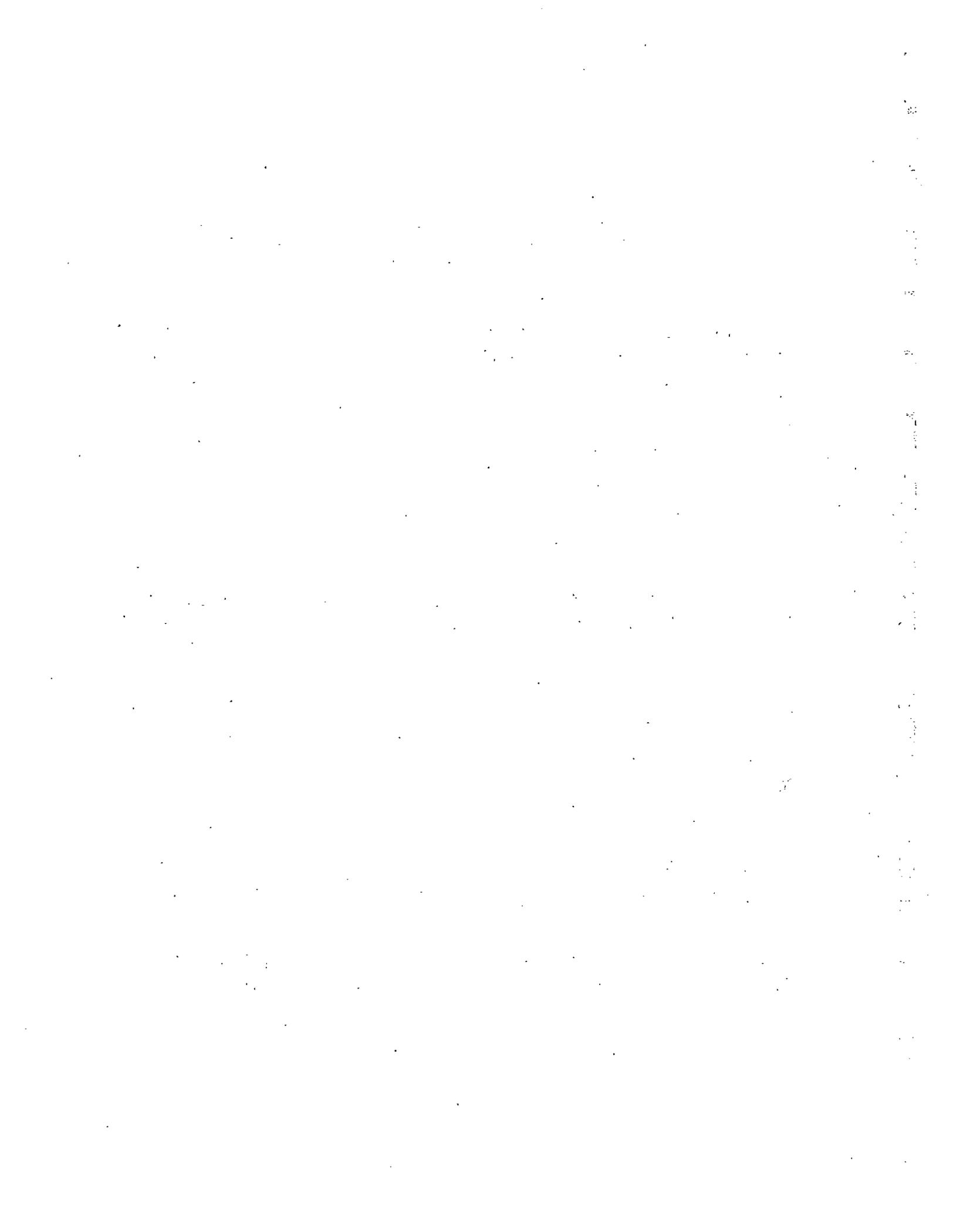
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# CHAPTER 2: GOALS FOR THE BILTMORE VILLAGE HISTORIC DISTRICT

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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.

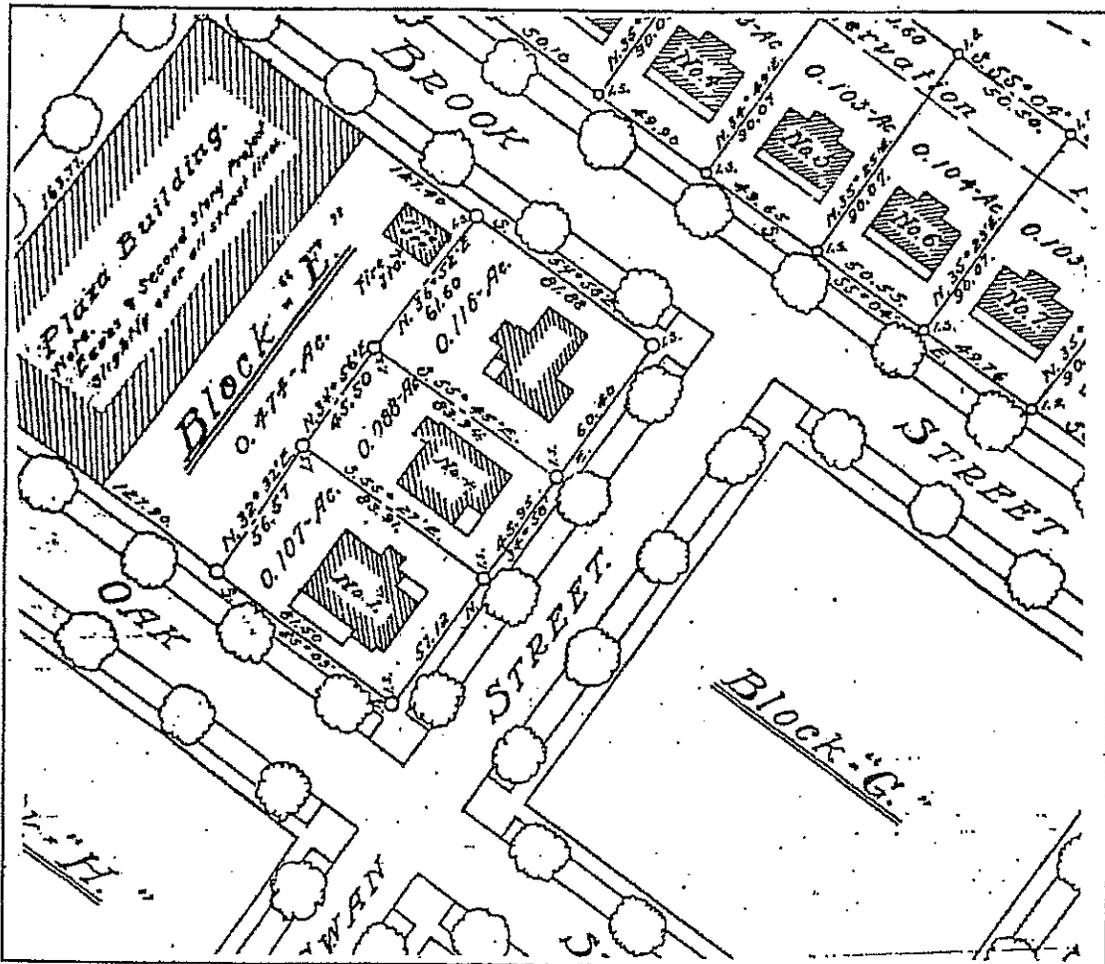
### GENERAL GOALS

#### 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:**

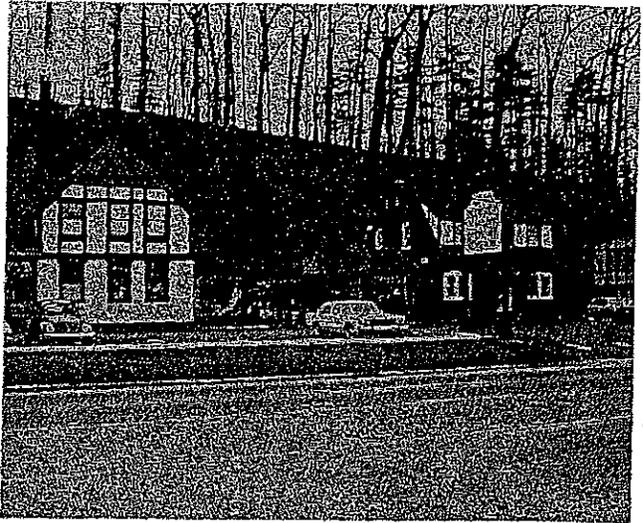
To enhance the Village with contemporary "urban design" amenities that are compatible with the historic character.

**OBJECTIVE:**

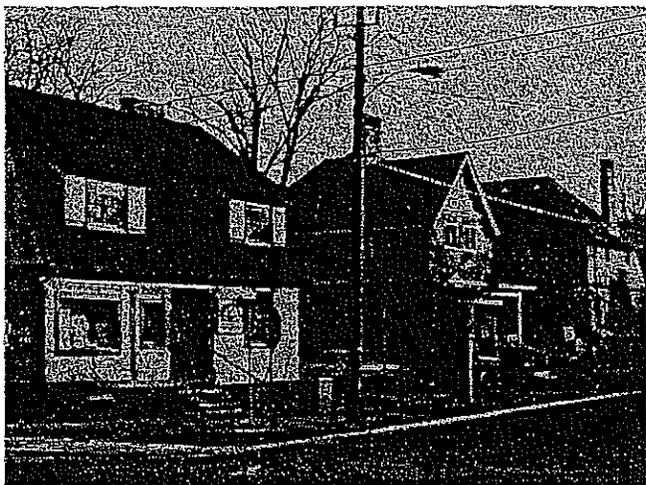
Introduce amenities to improve pedestrian use and attraction, such as decorative paving, ornamental street lights, and benches.

**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:

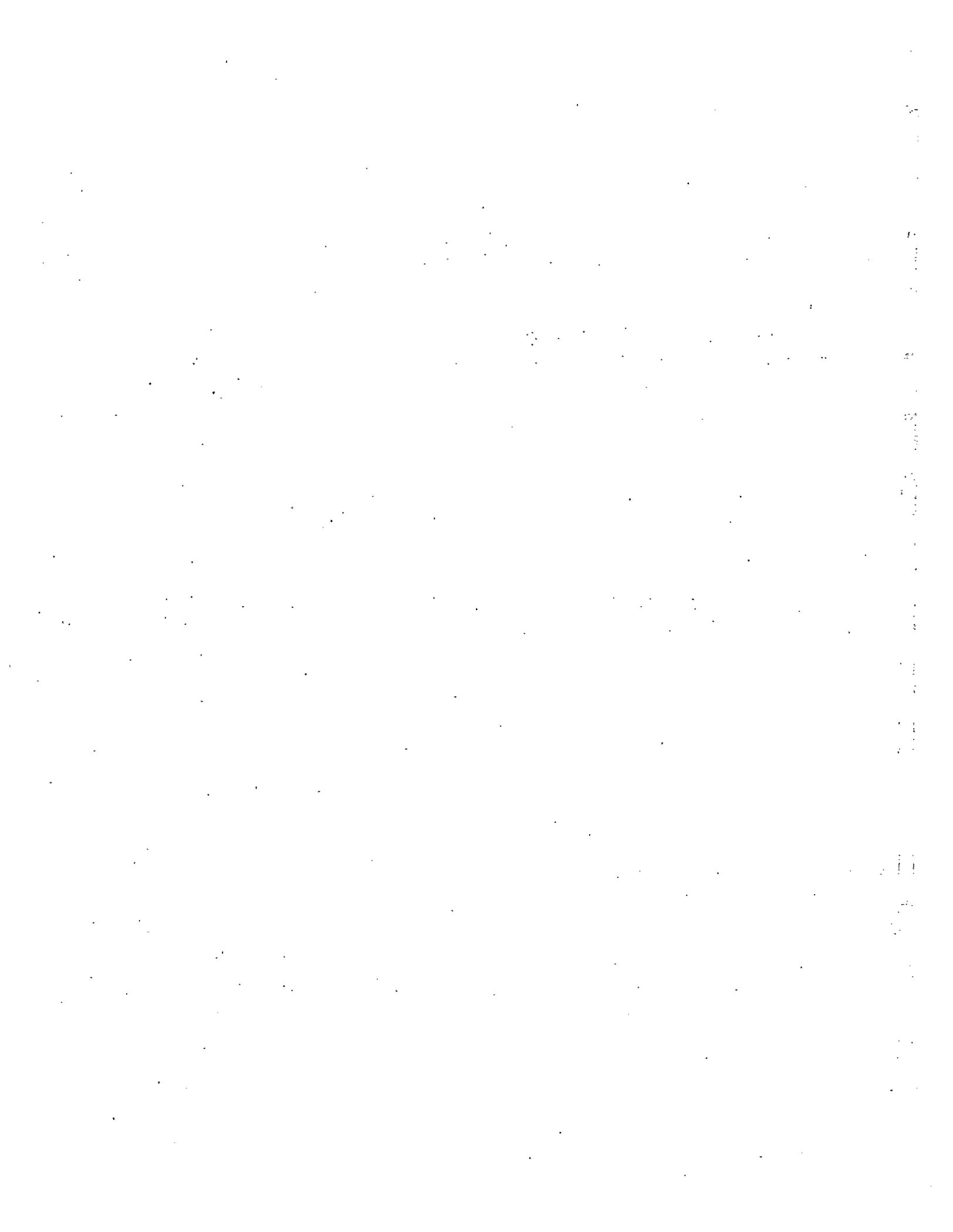
To restore and preserve the surviving historic buildings and streetscape fabric of the historic Biltmore Village.

### 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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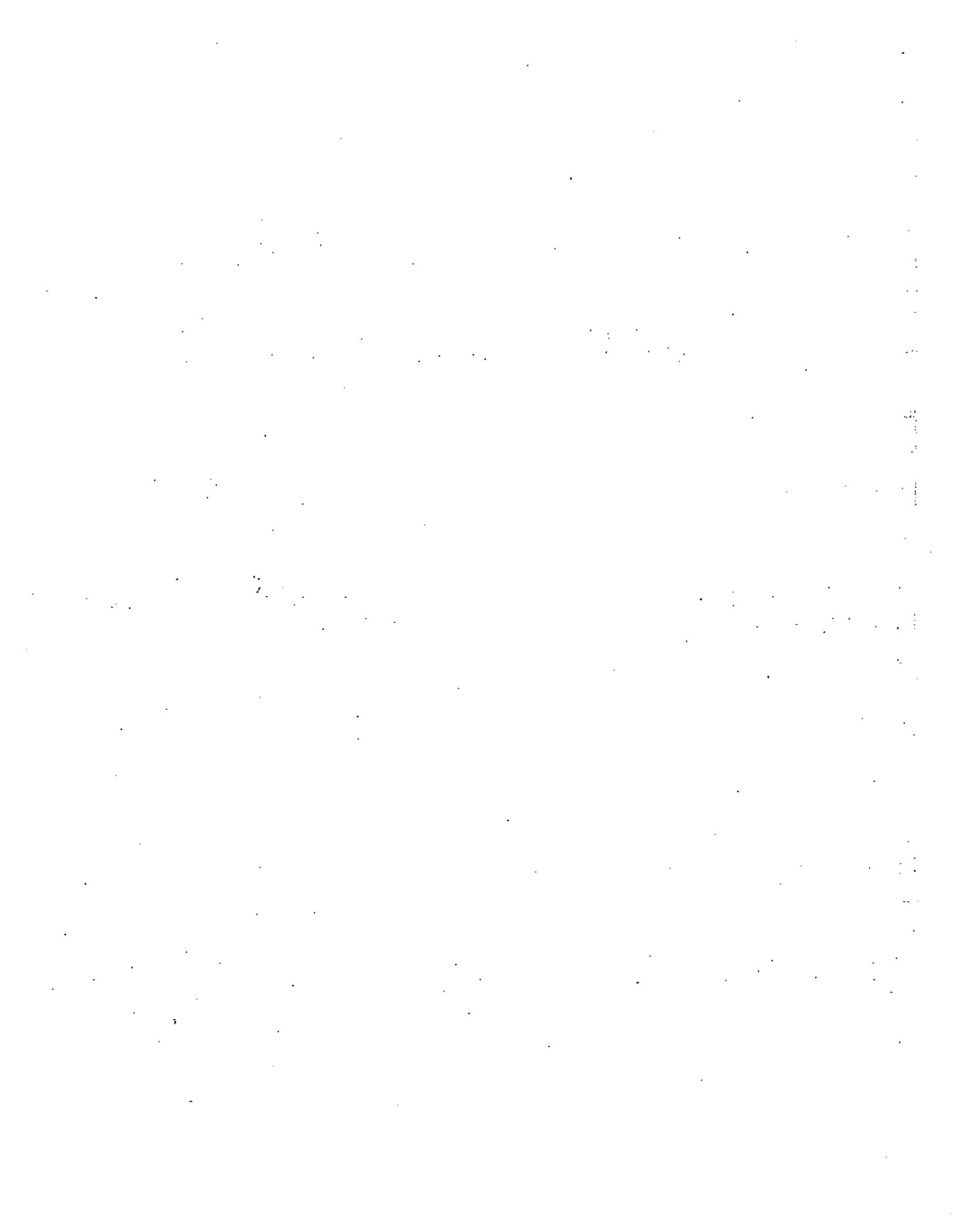
## CHAPTER 3: HISTORIC OVERVIEW

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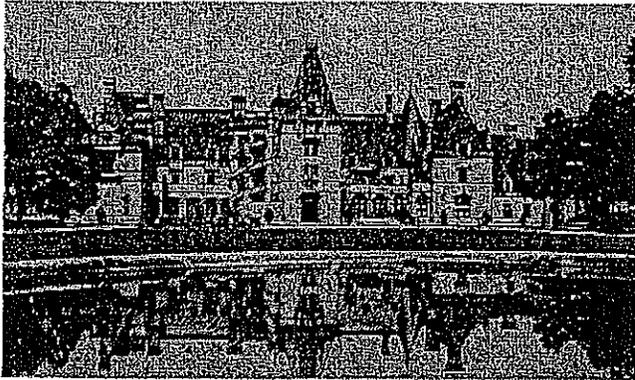
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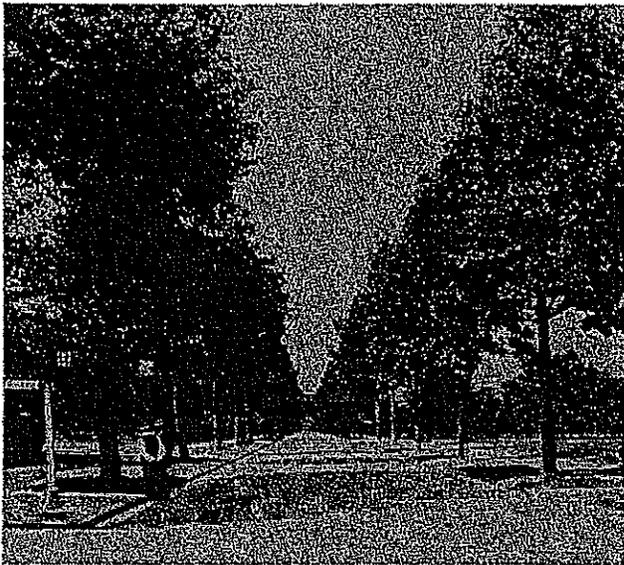
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## CHAPTER 3: HISTORIC OVERVIEW



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 Arboretum 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.

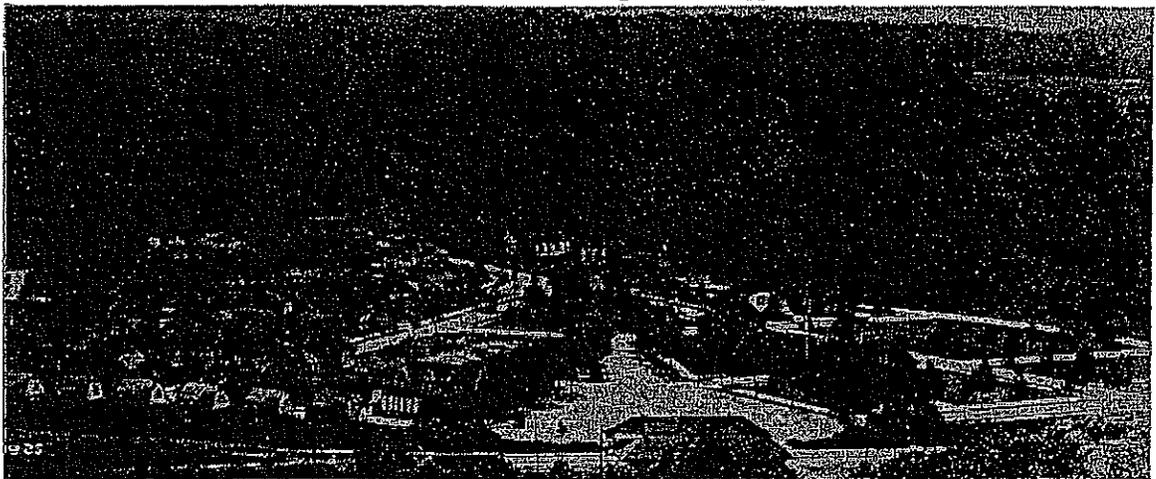
## THE OLMSTED, HUNT, AND SMITH DESIGNS

### 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

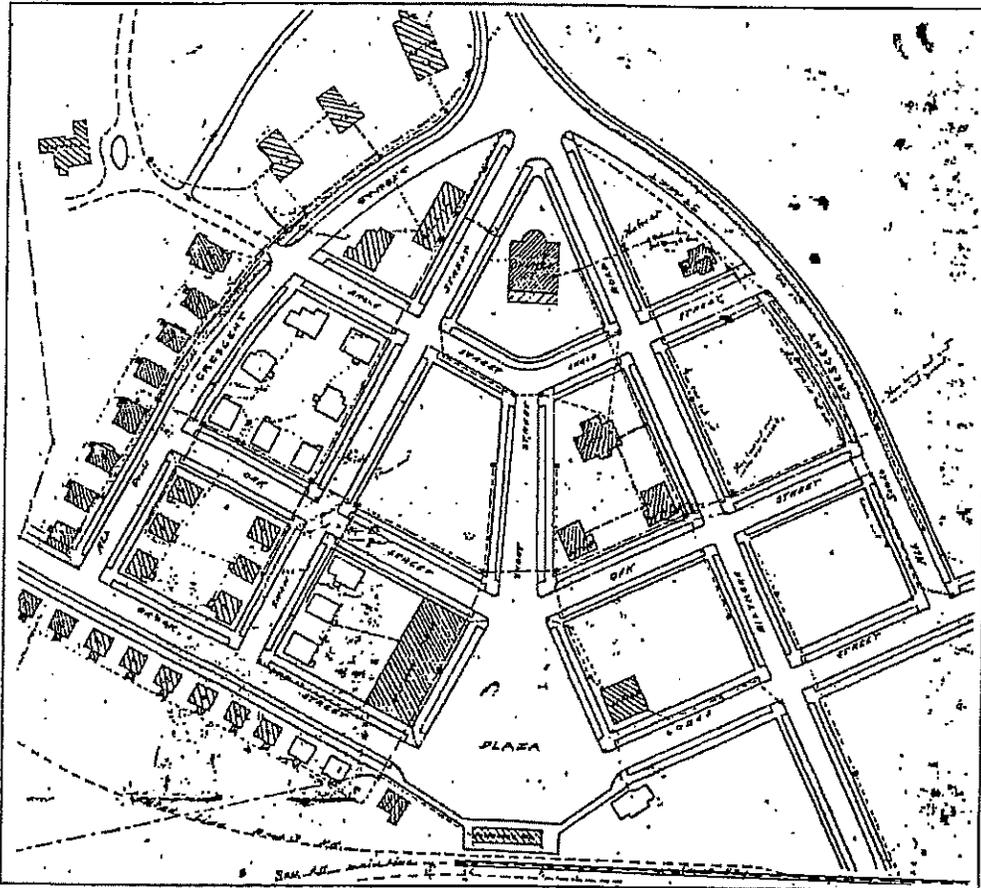
The streets were laid out in a fan-shape, in a symmetrical relationship with a central axis that connected two major sites, that of the depot and the church. At the front of the depot, Olmsted placed the central public space, a plaza, a simple diamond-shaped area framed by larger commercial buildings.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

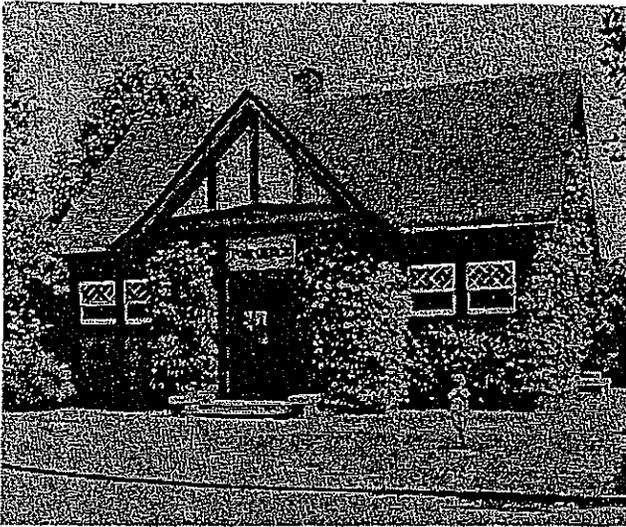
In the eastern portion of Biltmore Village are fourteen contiguous cottages designed by Richard Sharp Smith. All are one-and-one-half to two story cottages with recessed porches, multiple gables, steeply pitched roofs, simple molded trim, one or more brick chimneys, and brick foundations. Half-timbering, 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.

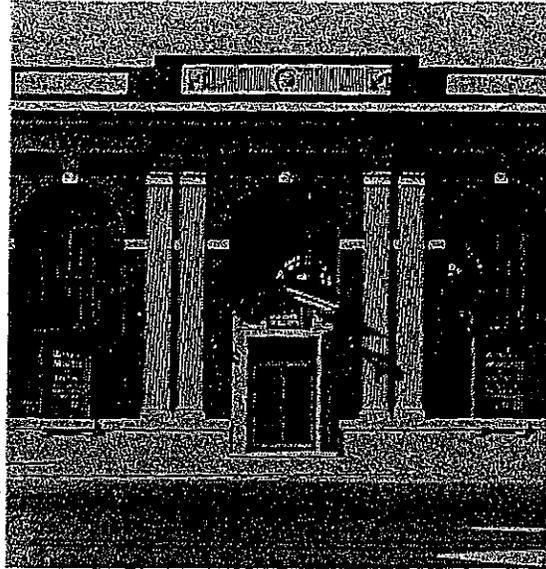
## OTHER HISTORIC BUILDINGS IN THE VILLAGE

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 from 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.

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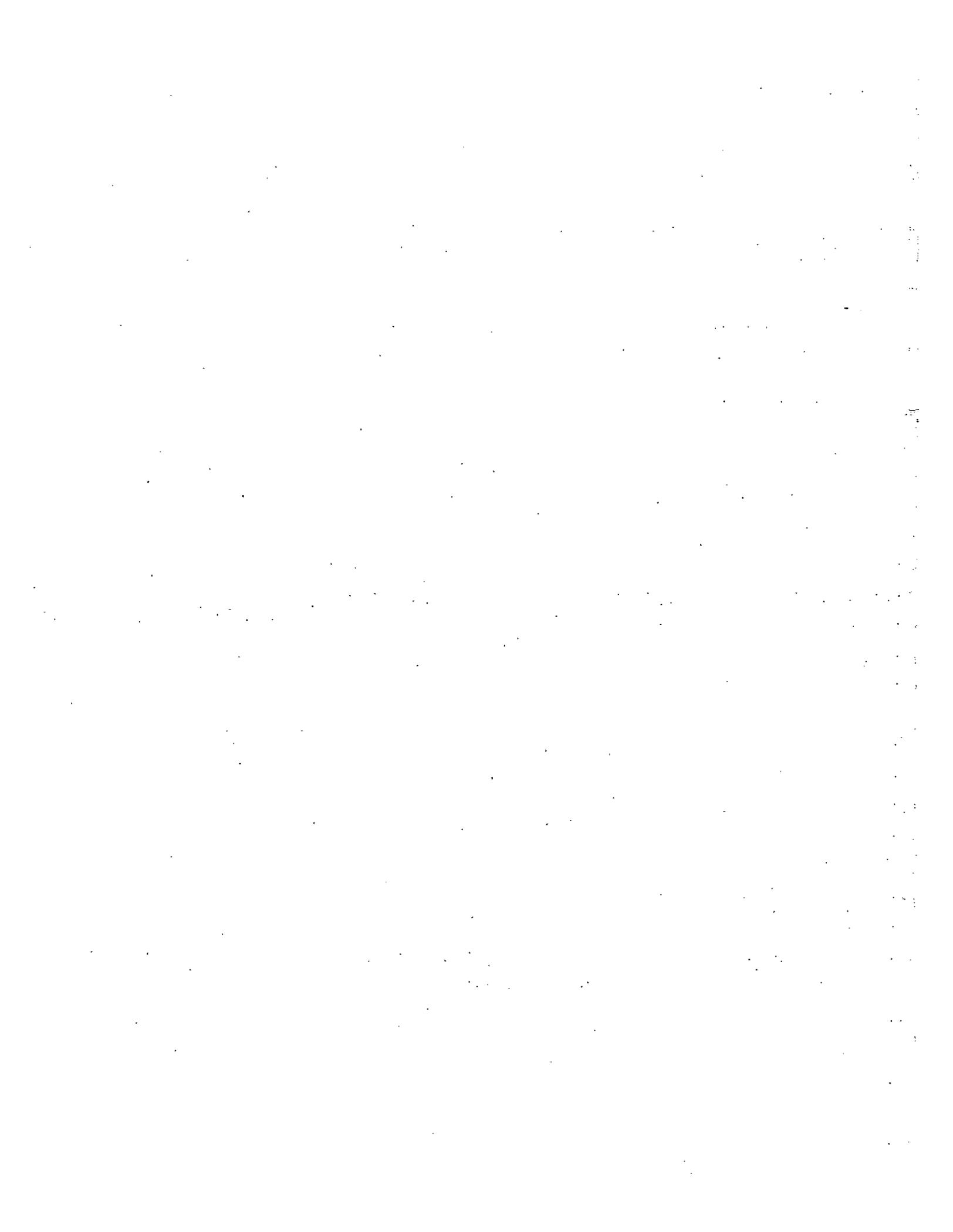
# CHAPTER 4: GENERAL PLAN AND CHARACTER OF BILTMORE VILLAGE

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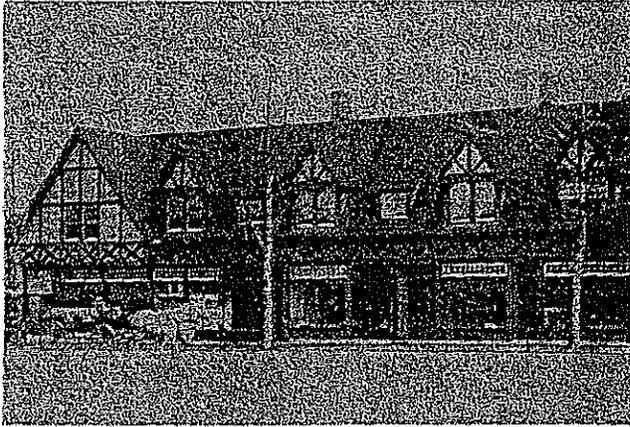
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THE COMMERCIAL VILLAGE CORE	19
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THE MIXED-USE AREAS	20
MAJOR PUBLIC INSTITUTIONAL AREAS	21
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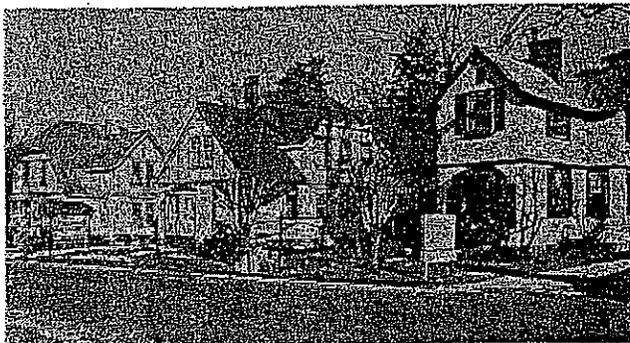
## CHAPTER 4: THE GENERAL PLAN AND CHARACTER OF BILTMORE VILLAGE



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.

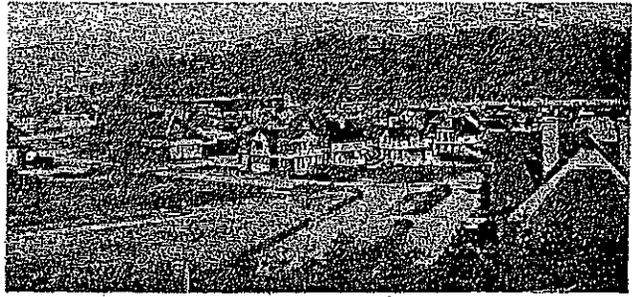
Along the west side of All Soul's Crescent, however, the scene has radically shifted. Today, few examples are visible of the cottage theme. Although total build-out was never completed in this area, many structures that contributed to the village character have been removed, to be replaced with auto-oriented 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

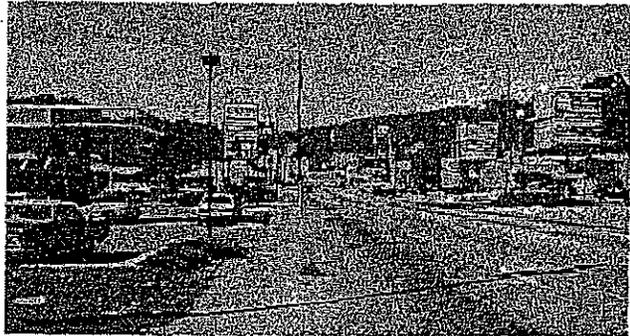
Two districts appear to have been planned as locations for buildings that combined a mix of activities, including residential, commercial and institutional functions. One such area was located along Lodge Street from the Depot west through the intersection of Hendersonville (Biltmore) Road. The second 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.



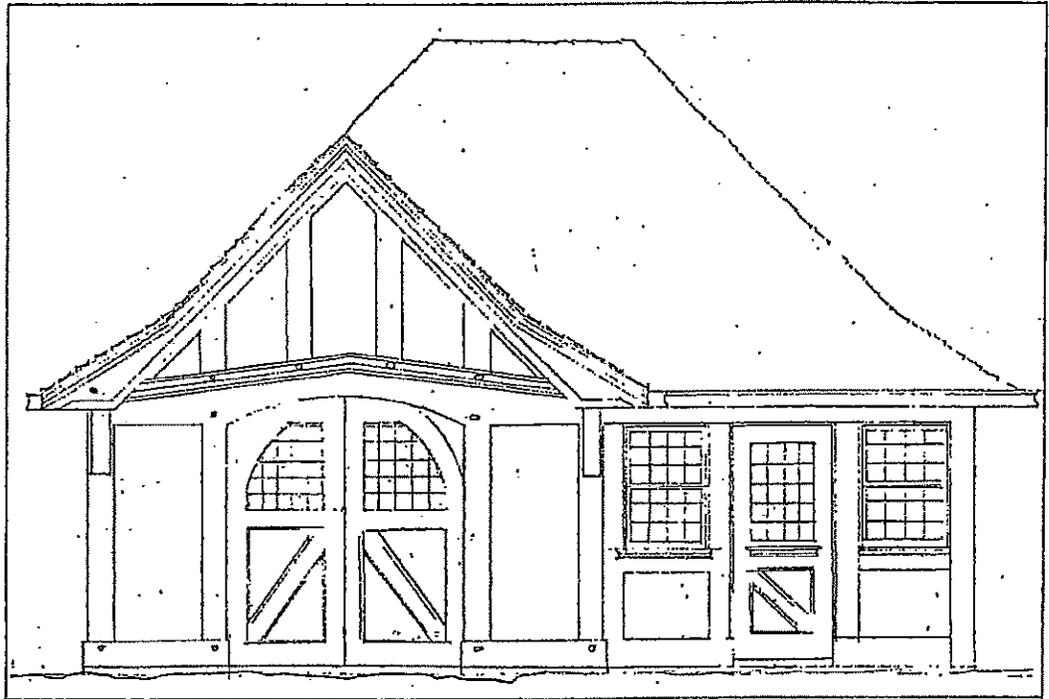
Looking north over the hospital, the variety of sloping roofs dominated this early view of the Village. Note the use of hedges to define open spaces and screen rear yards.



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**

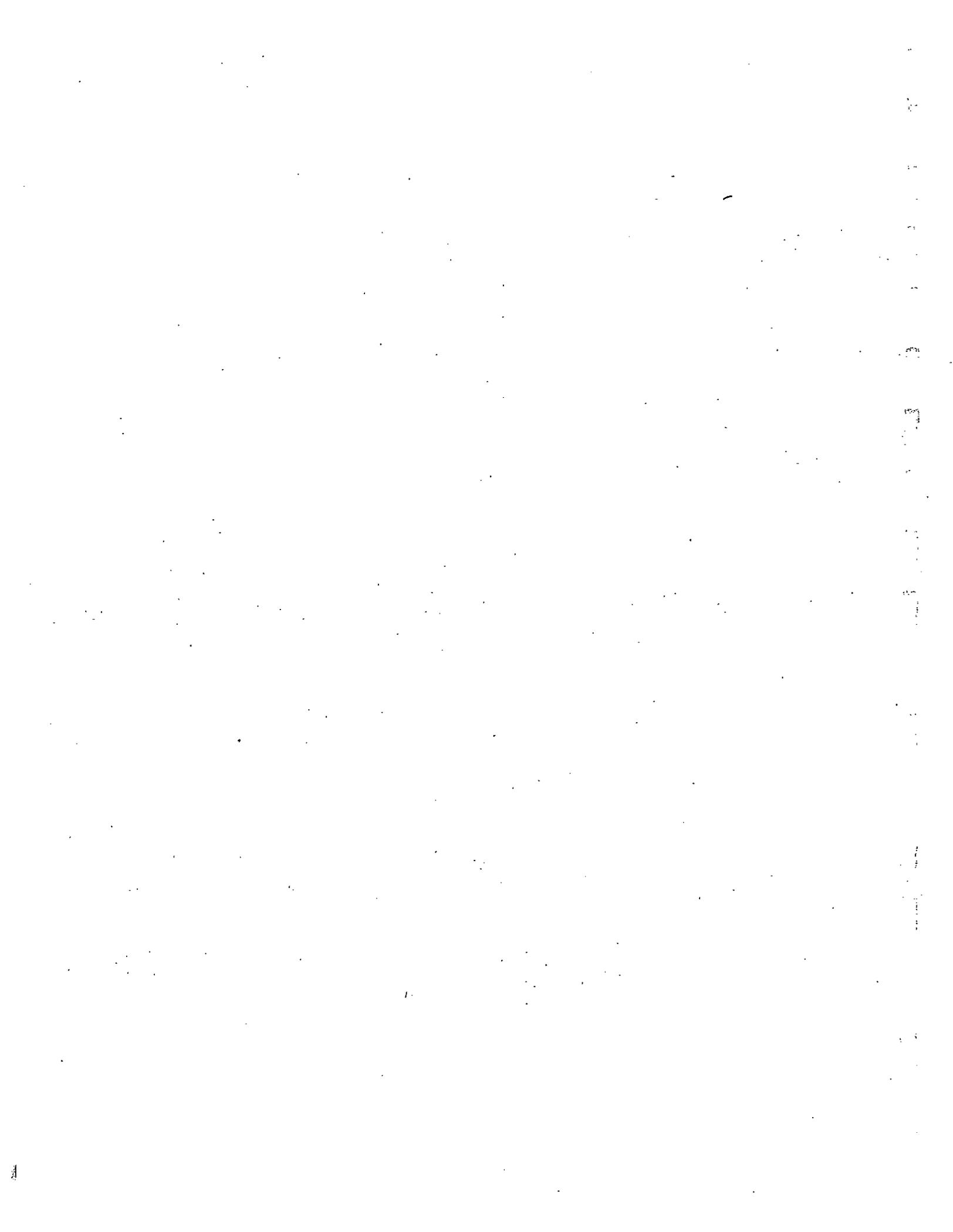
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## CHAPTER 5: GUIDELINES FOR SITE DESIGN

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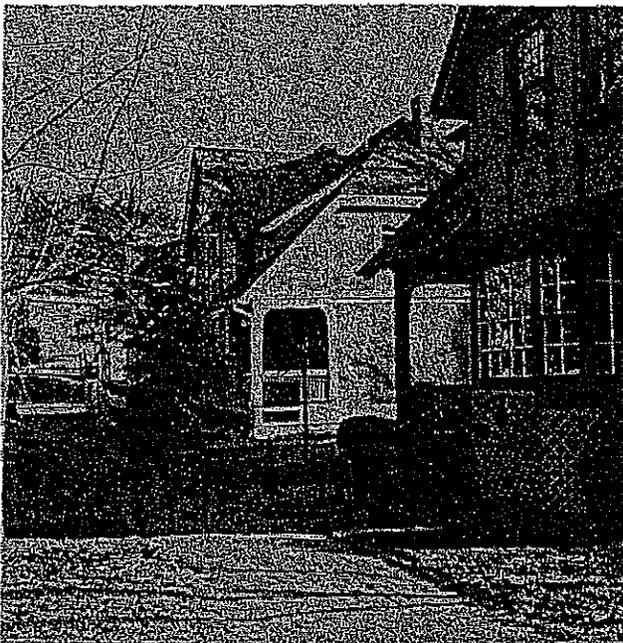
## CHAPTER 5: GUIDELINES FOR SITE DESIGN

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



#### 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.

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

## 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.

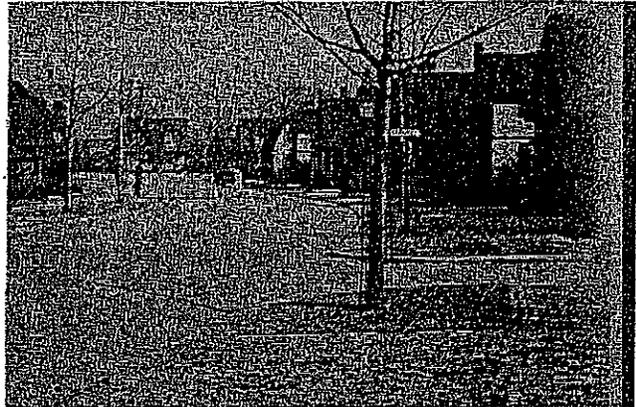
## TREES

### 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.

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## LIGHTING

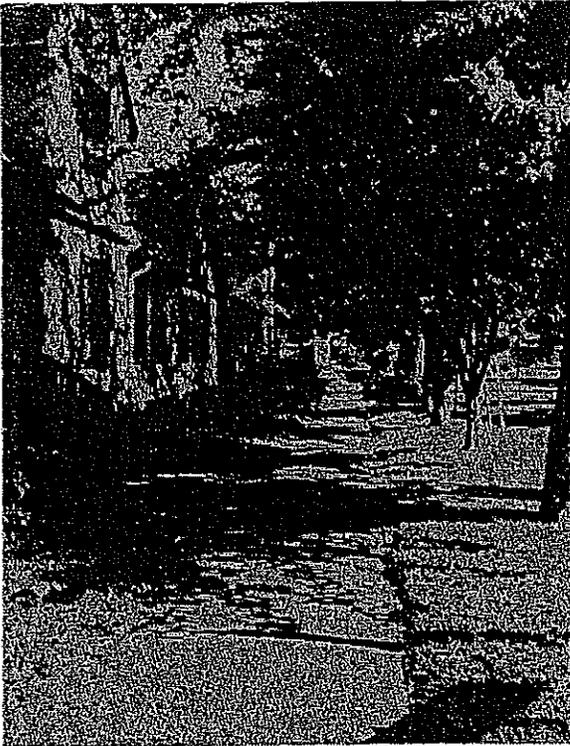
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### 7. USE LOW-SCALE LIGHTING FOR WALKWAYS AND PATIOS.

- 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

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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.

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## YARDS

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### 10. DEVELOP A LAWN-LIKE IMAGE WHERE FEASIBLE.

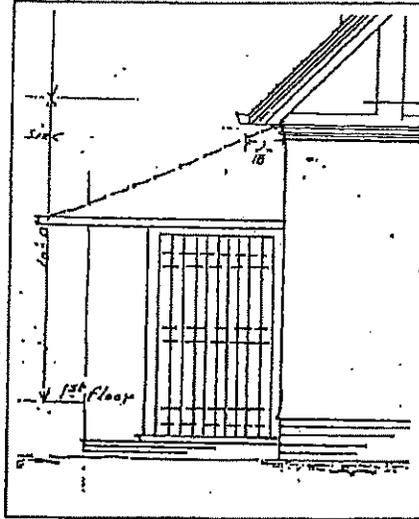
- Large grass areas are encouraged.
- Where paved surfaces are necessary, minimize their visual impact with landscaped edges.
- Define edges of the yard with hedges.
- Re-establish the planting strip between sidewalk and street.
- Fences may be used in side and rear yards only. They must be kept behind 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

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### 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.

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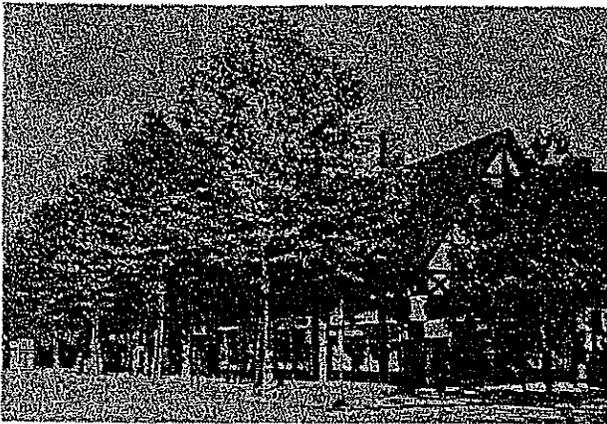
### ENTRANCE ORIENTATION

#### 13. MAINTAIN ENTRANCE ORIENTATION FACING THE STREET AND SIDEWALK.

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

---

### STREET TREES



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

- See Appendix B for tree selections.

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).

---

### COURTS

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

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

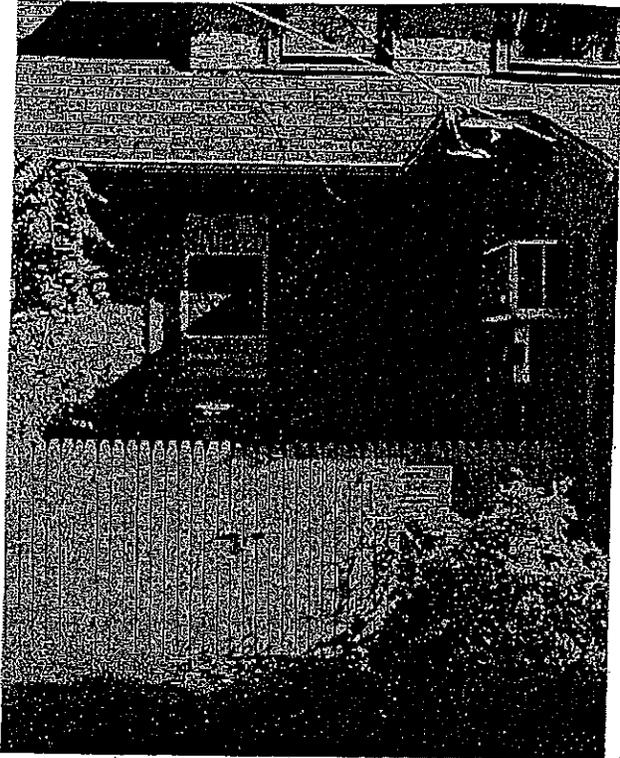
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## SERVICE AREAS

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### 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

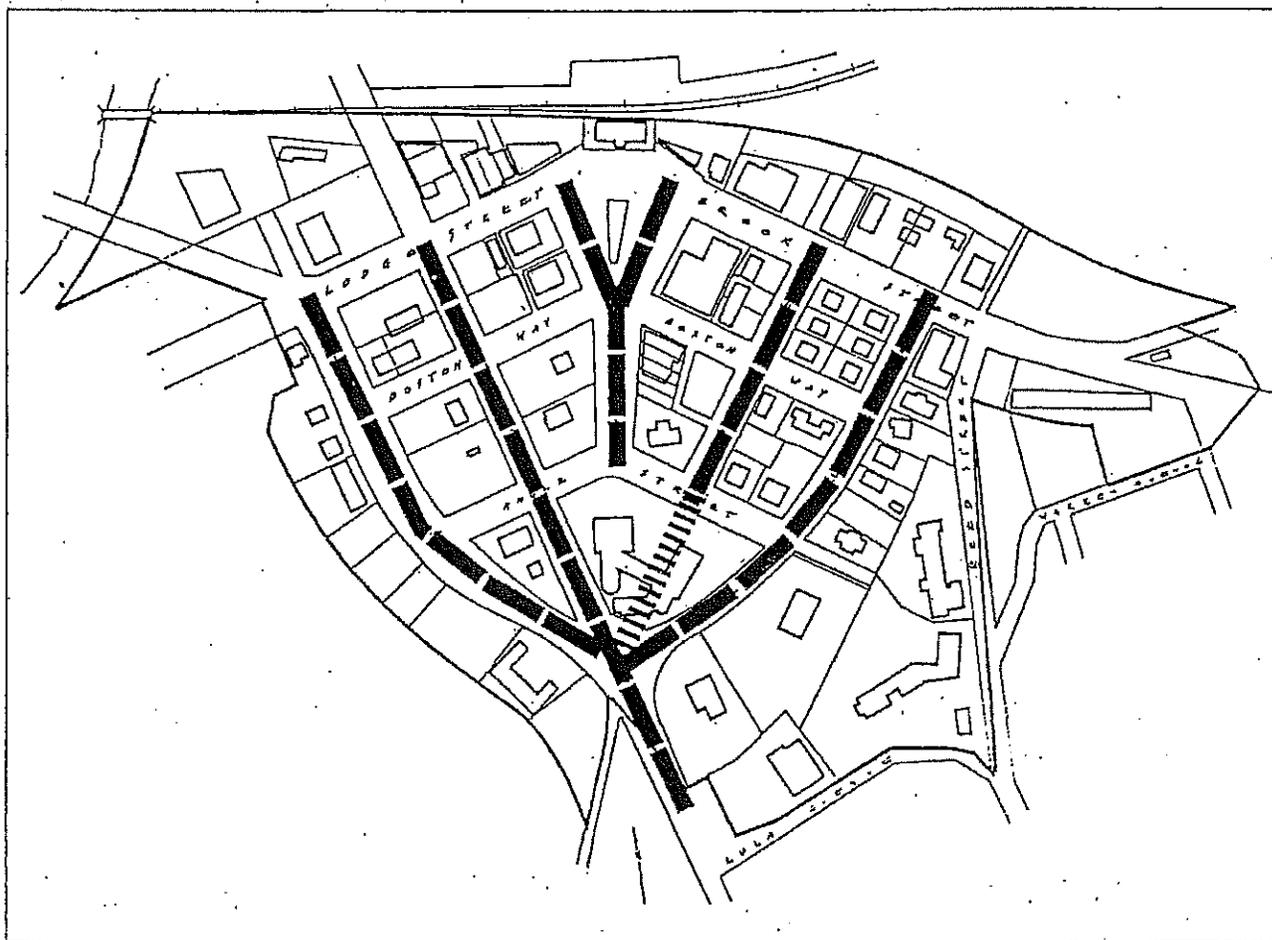
#### 17. LOCATE GAZEBOS IN PUBLIC AREAS OR AT CORNERS OF PARKING LOTS.

- 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.

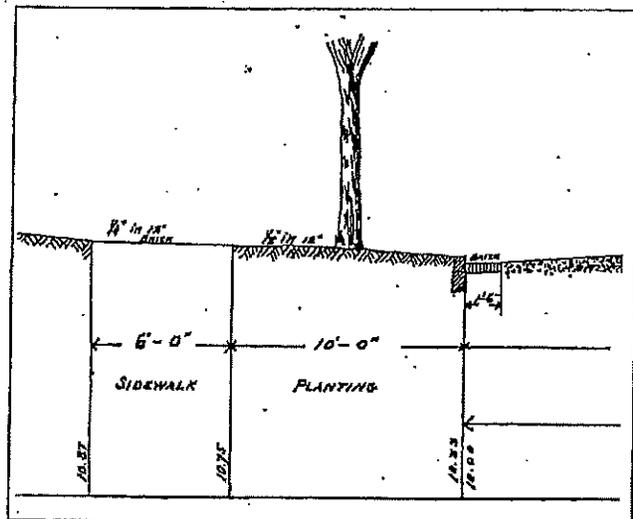


Guideline 19. The original street light combined a decorative lantern with a street name sign.

## STREET TREES

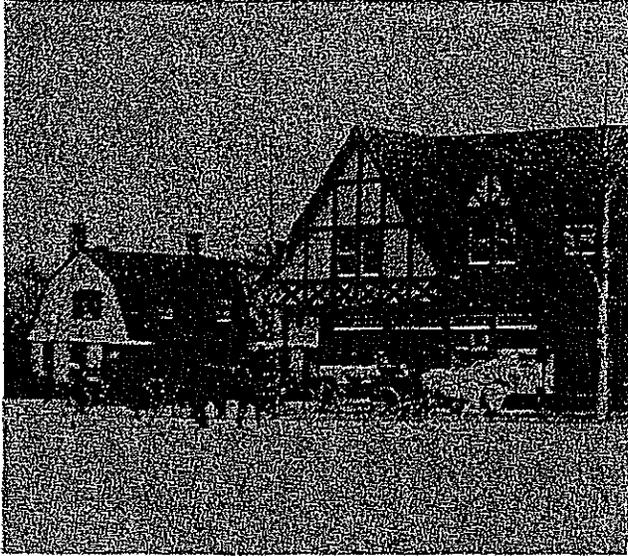
### 20. MAINTAIN THE LINE OF STREET TREES IN THE PLANTING STRIP BETWEEN THE ROAD AND SIDEWALK.

- 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 surface.

### 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.

## Parking Lots in All Areas

### 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 ERC will consider plans for narrower buffers where adequate plant materials are provided.
- Also include islands of planting in the interior of lots.

3. Lighting

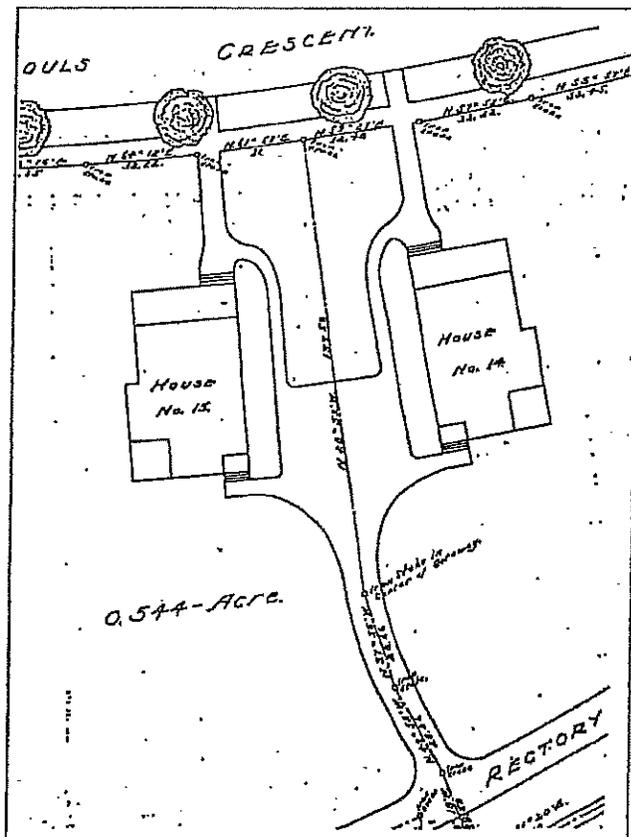
- Use the historic street light design at edges of lots, and along pedestrian walkways.
- Use compatible contemporary lights for interiors of lots. These should have shielded lamps to minimize glare.

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

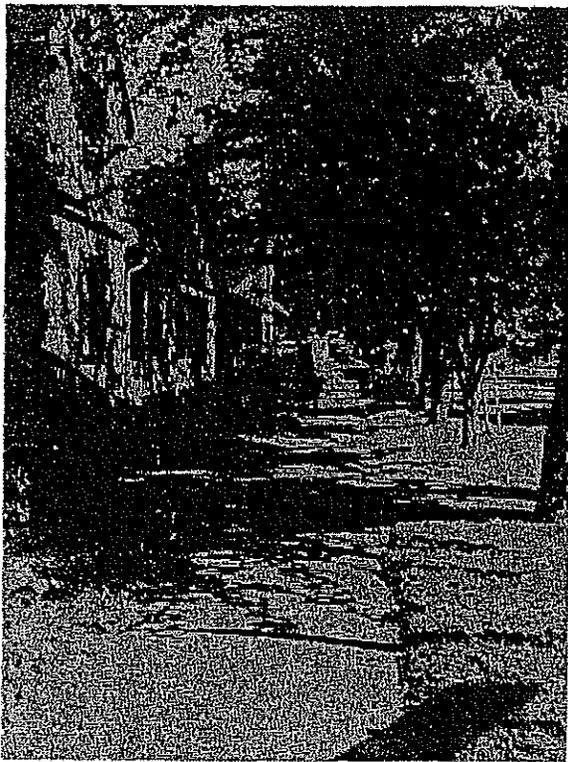
The streetscape design was especially picturesque: Engineering survey maps of 1920 show that trees lined all of the streets, in a uniform spacing and alignment. This alone established a visual continuity for the Village and clearly defined its bounds, even in blocks yet to be developed.

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.

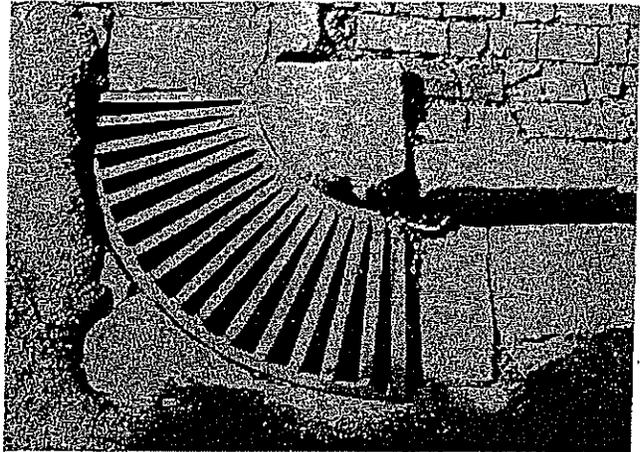
- Use the historic paver dimensions.
- The paver color shall be dark red throughout the Village.
- The pattern maybe a running bond or basket weave.

## CURBS AND SEWER INTAKES

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**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

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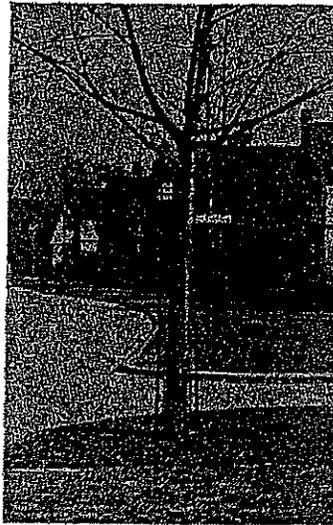
**29. THE ORIGINAL TREE PLANTING SCHEME SHALL BE RE-ESTABLISHED IN ALL REHABILITATION AND NEW CONSTRUCTION.**

- 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 design.

**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

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**32. CONSIDER USING GRANITE CURBS FOR PLANTER RETAINERS.**

- Granite trim elements were included in historic design schemes.

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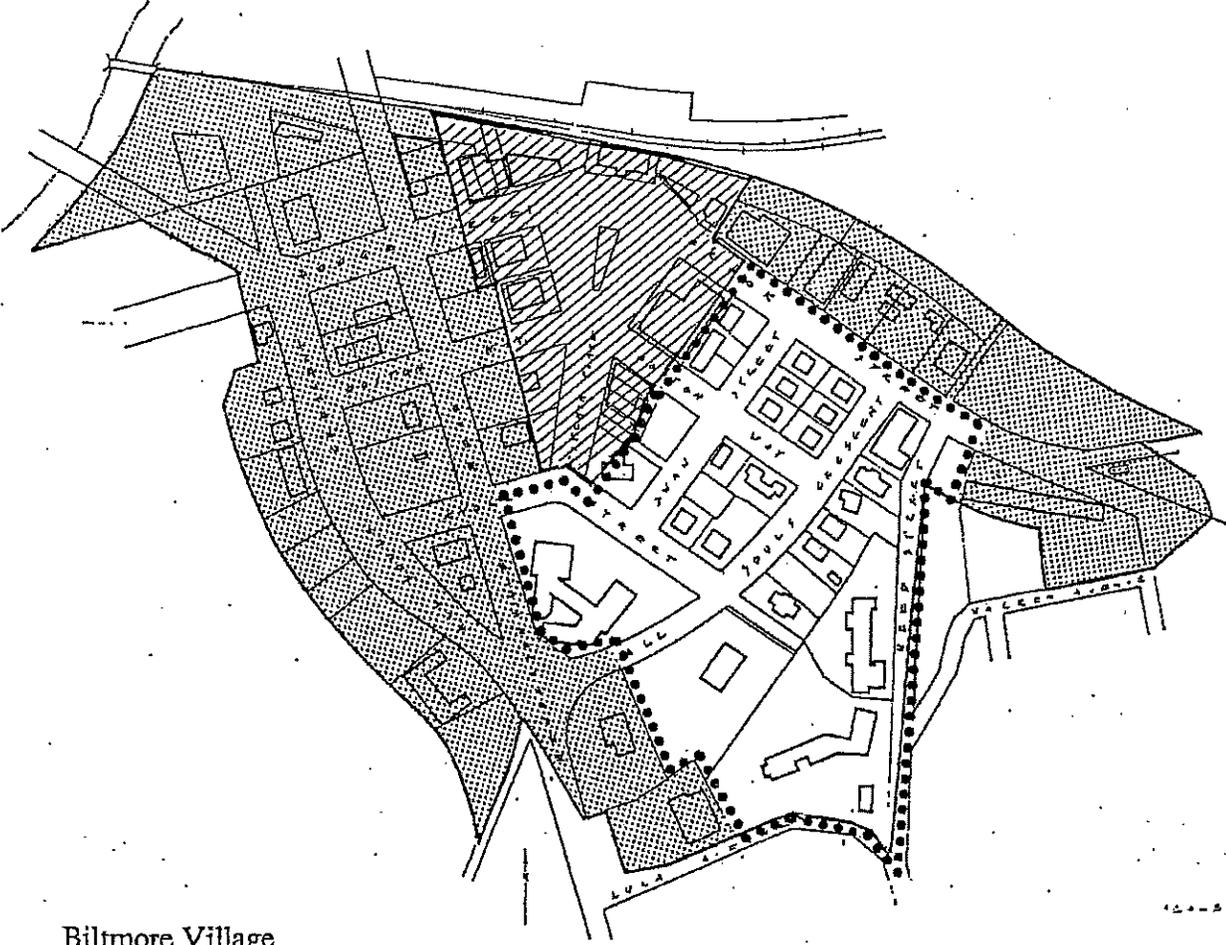
## CHAPTER 6: GUIDELINES FOR SIGNS

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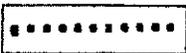
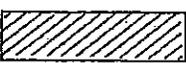
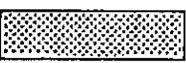
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VILLAGE SUB-AREAS FOR SIGNAGE GUIDELINES



Biltmore Village

- COTTAGE AREA 
- COMMERCIAL CORE 
- HIGHWAY COMMERCIAL 

---

## CHAPTER 6: GUIDELINES FOR SIGNS

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### 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

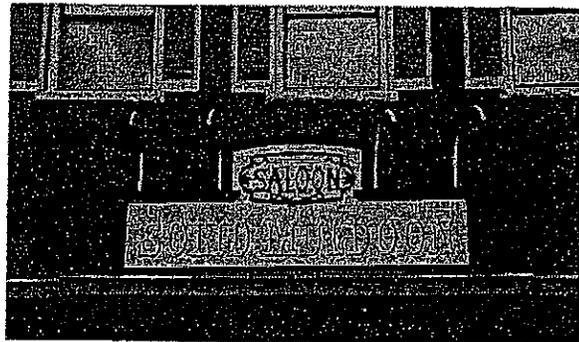
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#### 36. POSITION FLUSH-MOUNTED SIGNS SO THEY FIT WITHIN ARCHITECTURAL FEATURES.

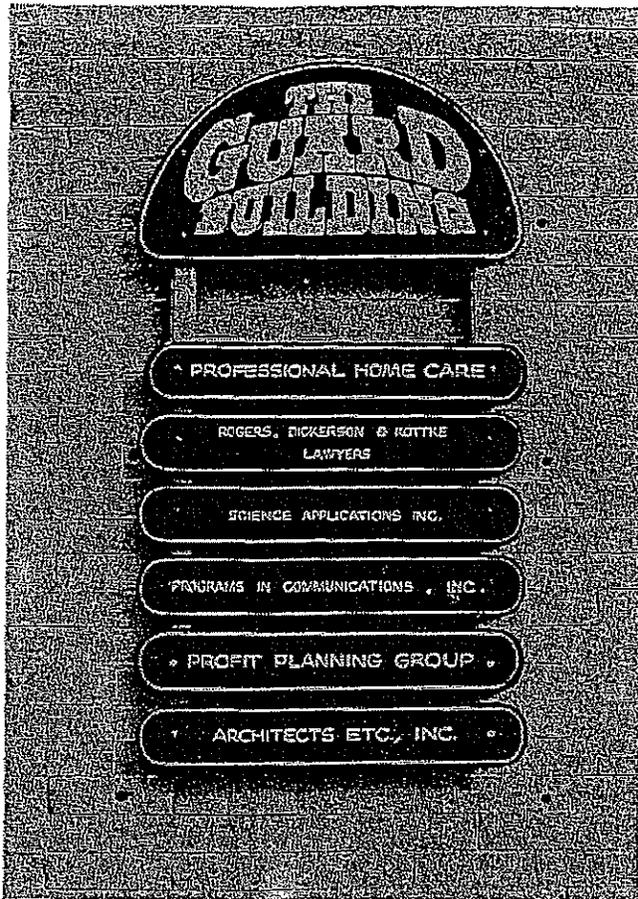
- Coordinate the color scheme with the building front.
- Locate flush signs so they do not extend beyond the outer edges of the building front.
- Avoid obscuring ornament and detail.

#### 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 FACADE 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:**

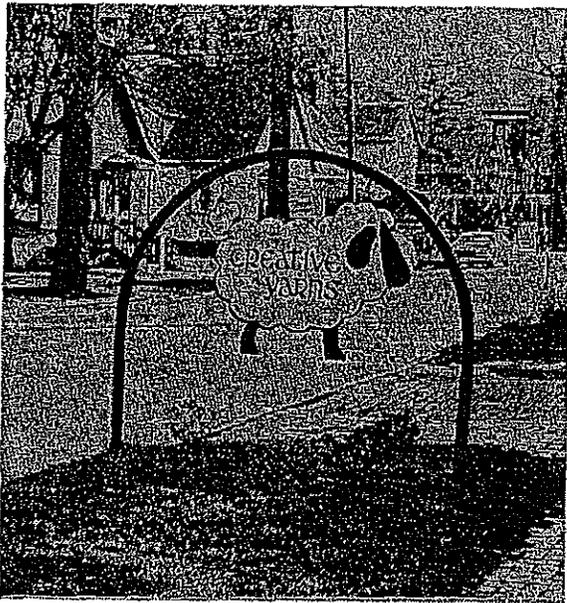
- See the special provisions described for each Sign Sub-area below.

## 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:

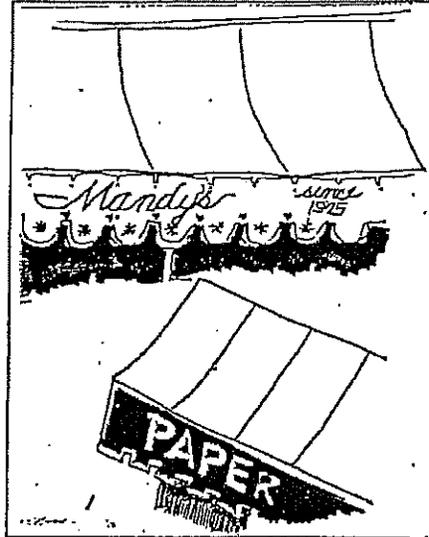
- Porch-mounted signs are allowed as long as they hang from the boxed beam above the porch or project from a porch column.
- The maximum size shall be 4 square feet.
- Only one porch-mounted sign is allowed per porch.
- The maximum projection of a porch-mounted sign shall be 36 inches from the mounting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



Guideline 47

**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.

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**COMMERCIAL CORE**

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

**49. FLUSH-MOUNTED SIGNS:**

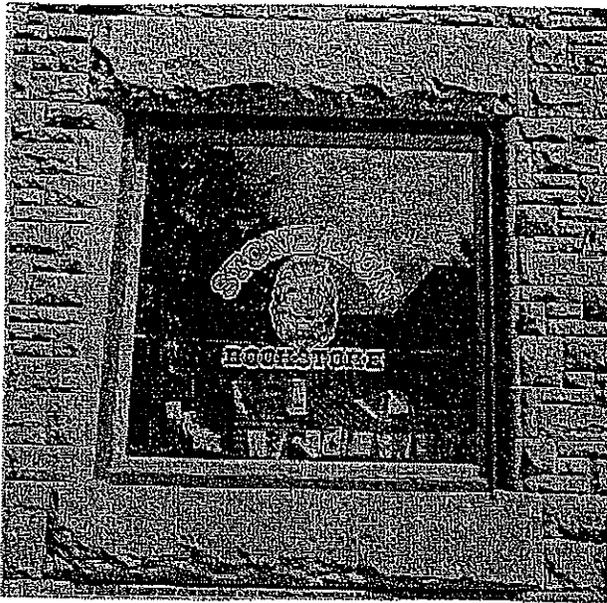
- Signs may be mounted flush with the building face, as long as significant architectural detail is not obscured.
- The maximum size shall be 20 square feet for each flush-mounted sign.

**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 encouraged.

#### 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:**

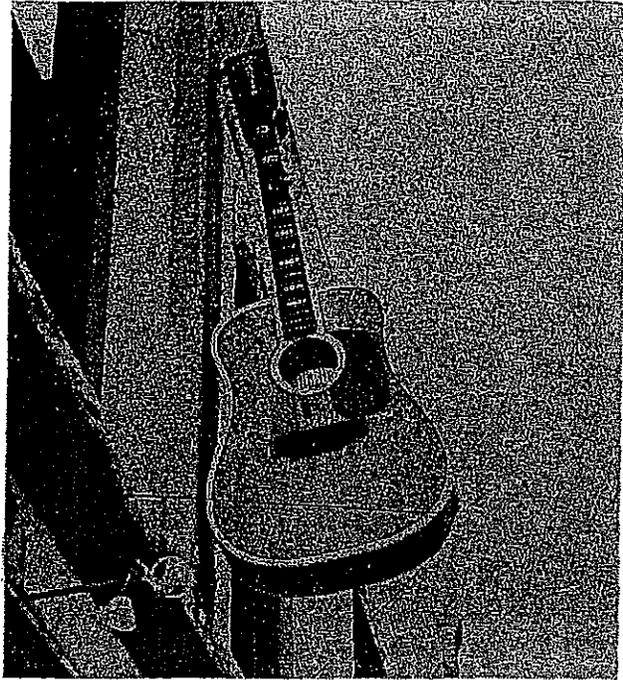
- The maximum area shall be 15 square feet per face.
- A maximum of two sign-faces per building is allowed.

**58. WINDOW SIGNS:**

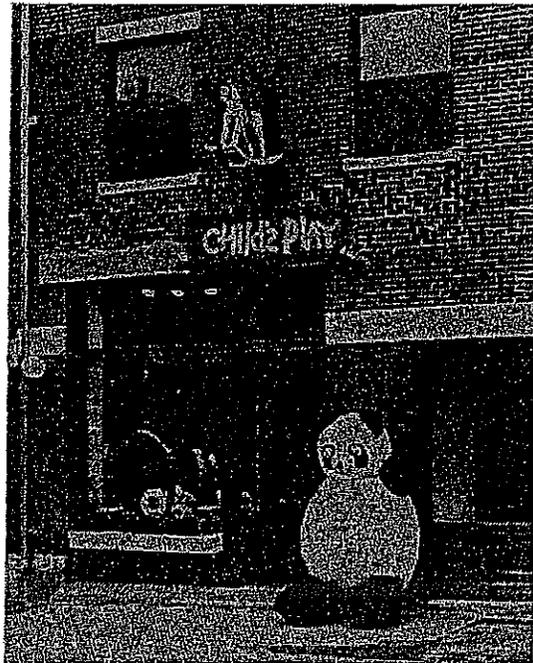
- Window signs may be painted on the glass or they may be suspended inside the building at the glass plane.
- The maximum area shall be 20 square feet for all window signs.
- The total area of window signs also may not exceed 25% of the glass area.
- One window sign is permitted per building face.

**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.

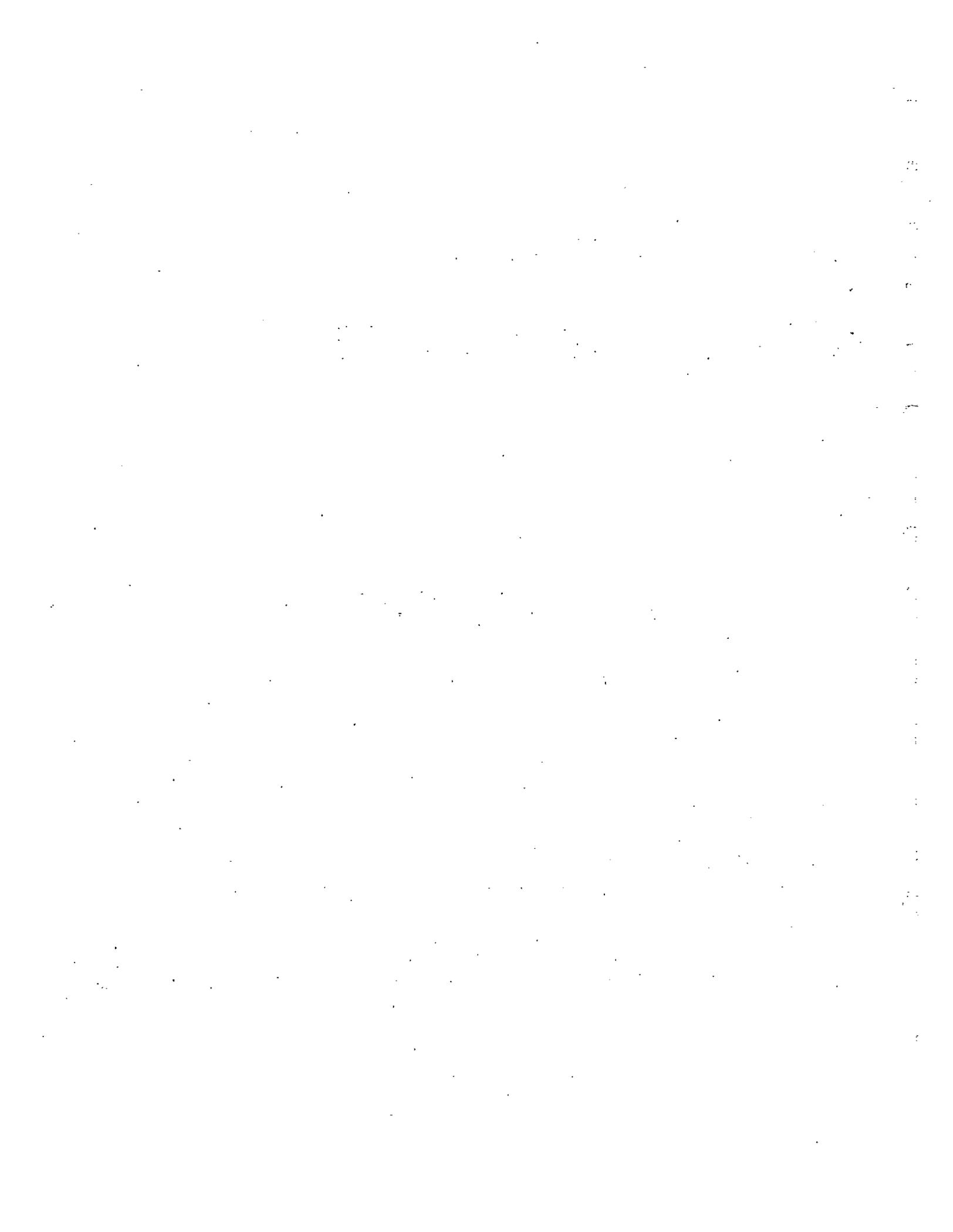
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## CHAPTER 7: GUIDELINES FOR COLOR

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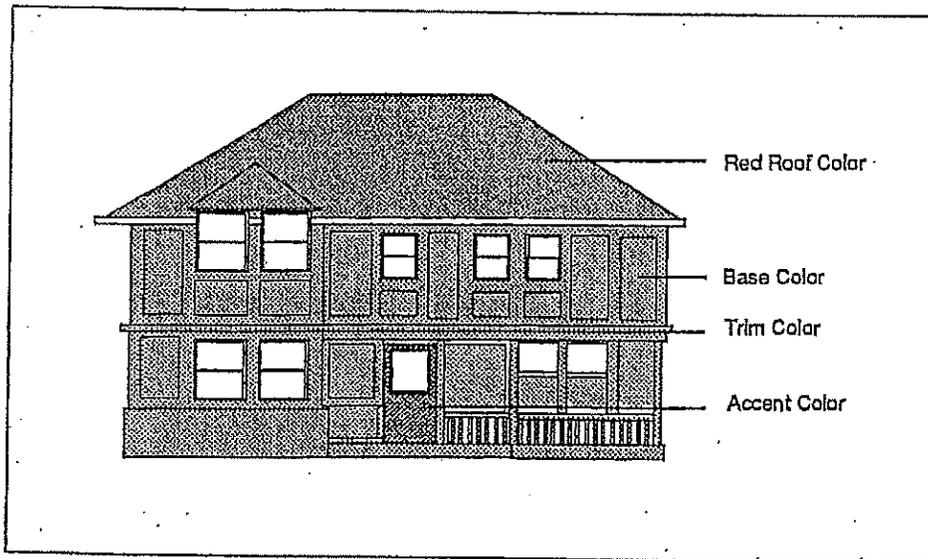
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## CHAPTER 7: GUIDELINES FOR COLOR

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.

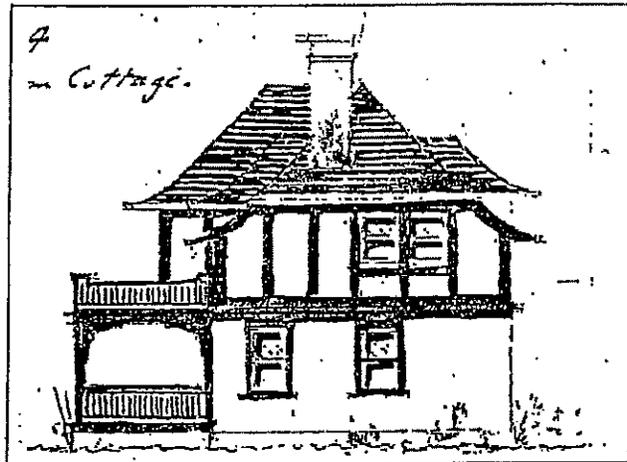
- Use bright colors only in small amounts.
- Entrances and signs are appropriate locations for accents.

### 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, fascia boards, window frames, porch columns and balustrades.
- Original color studies showed trim as being darker than base colors.

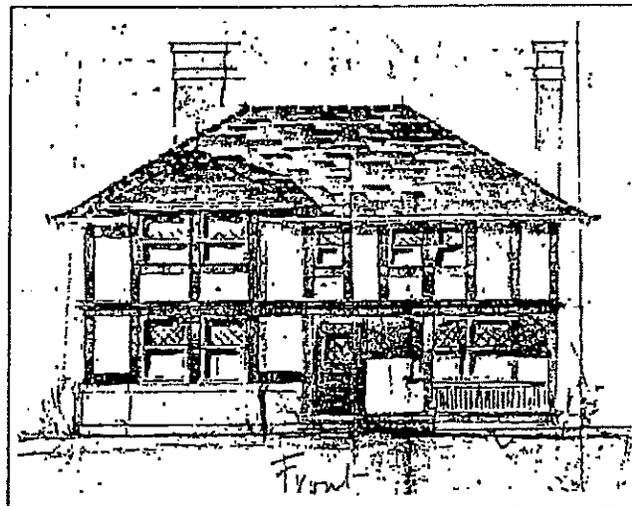


Guideline 64. Trim colors must be selected from the approved palette.

## 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.

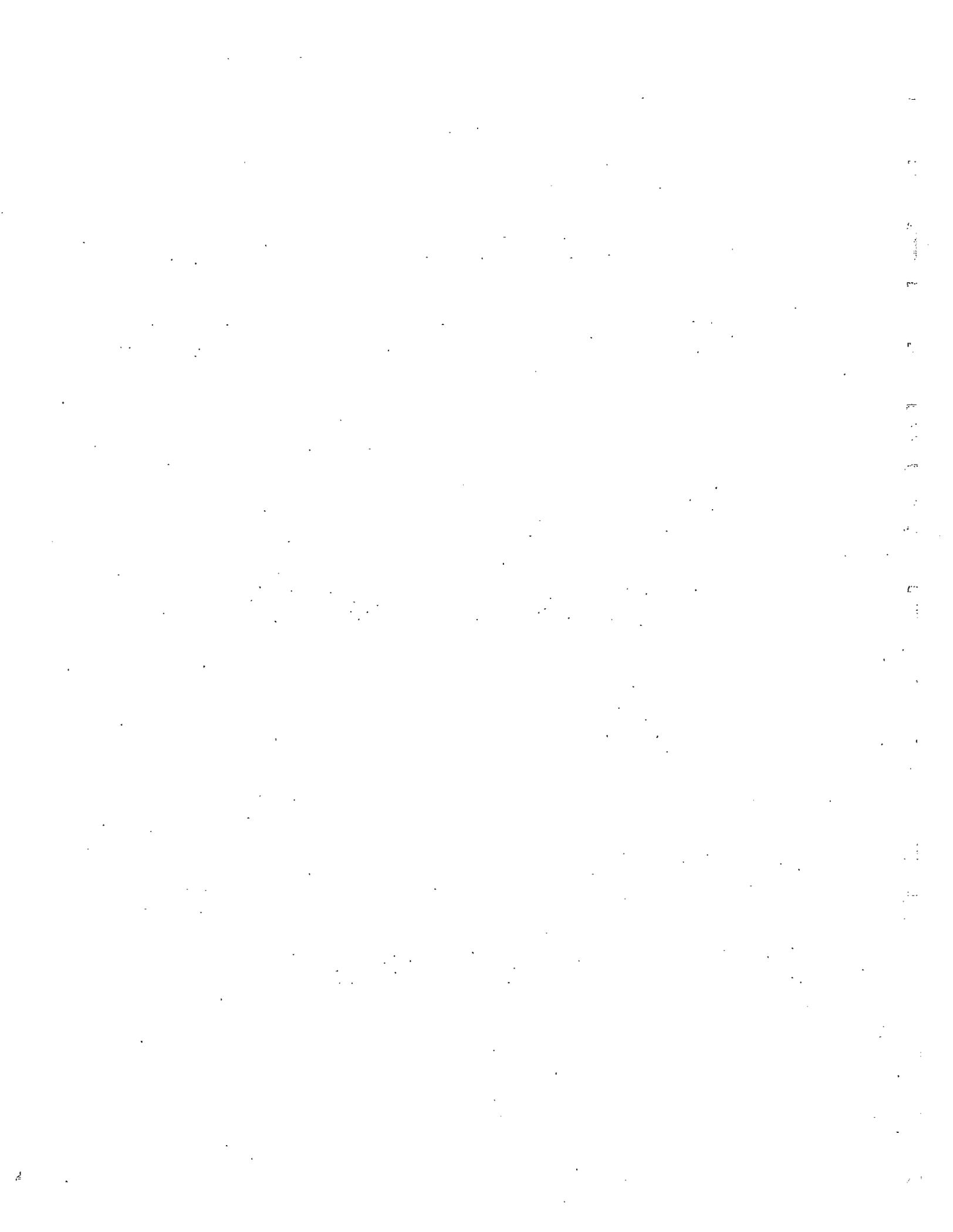
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## CHAPTER 8: GUIDELINES FOR ILLUMINATION

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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**

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### **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**

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### **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.

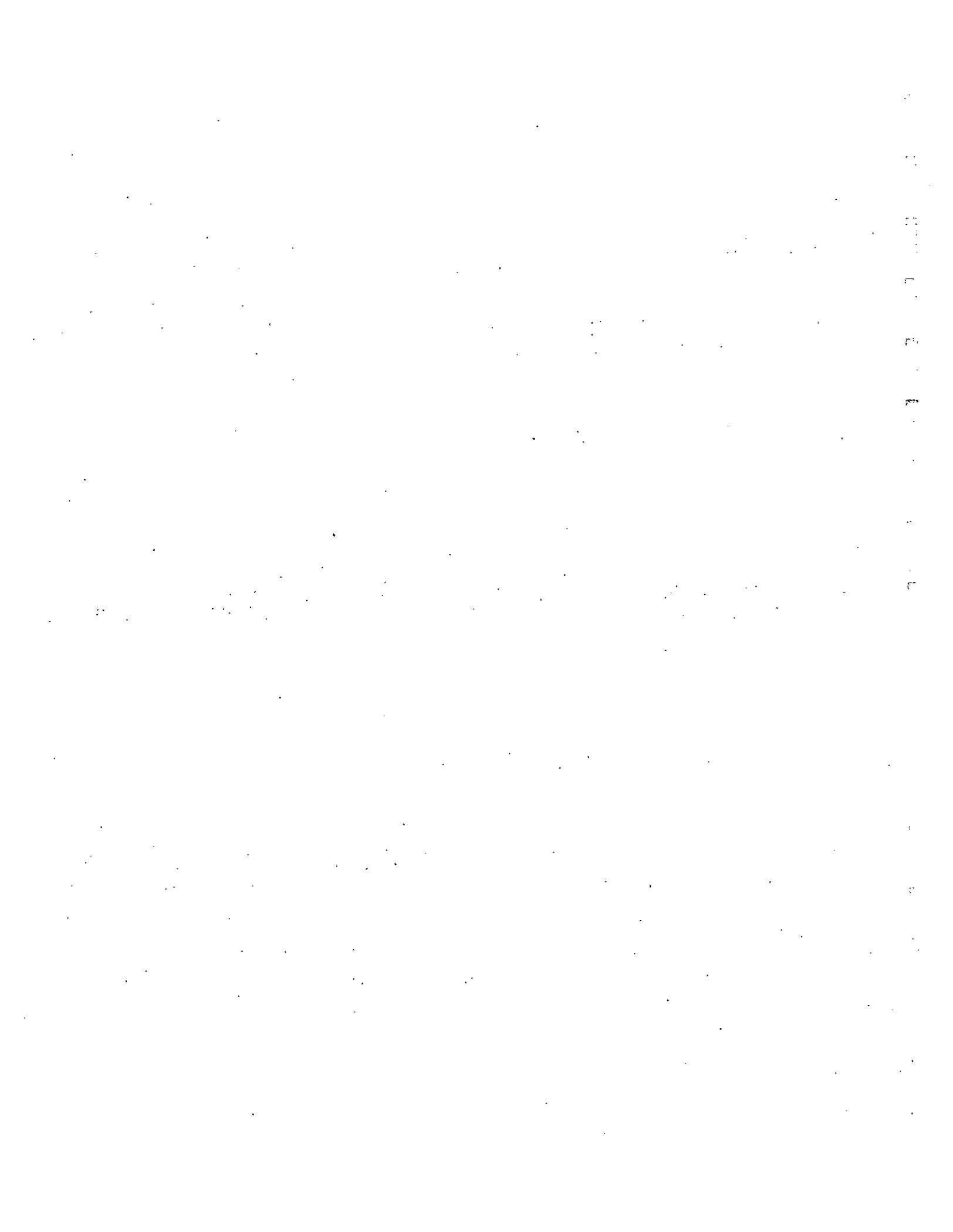
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# APPENDICES

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## APPENDIX A: HOW PROJECTS ARE REVIEWED

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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;

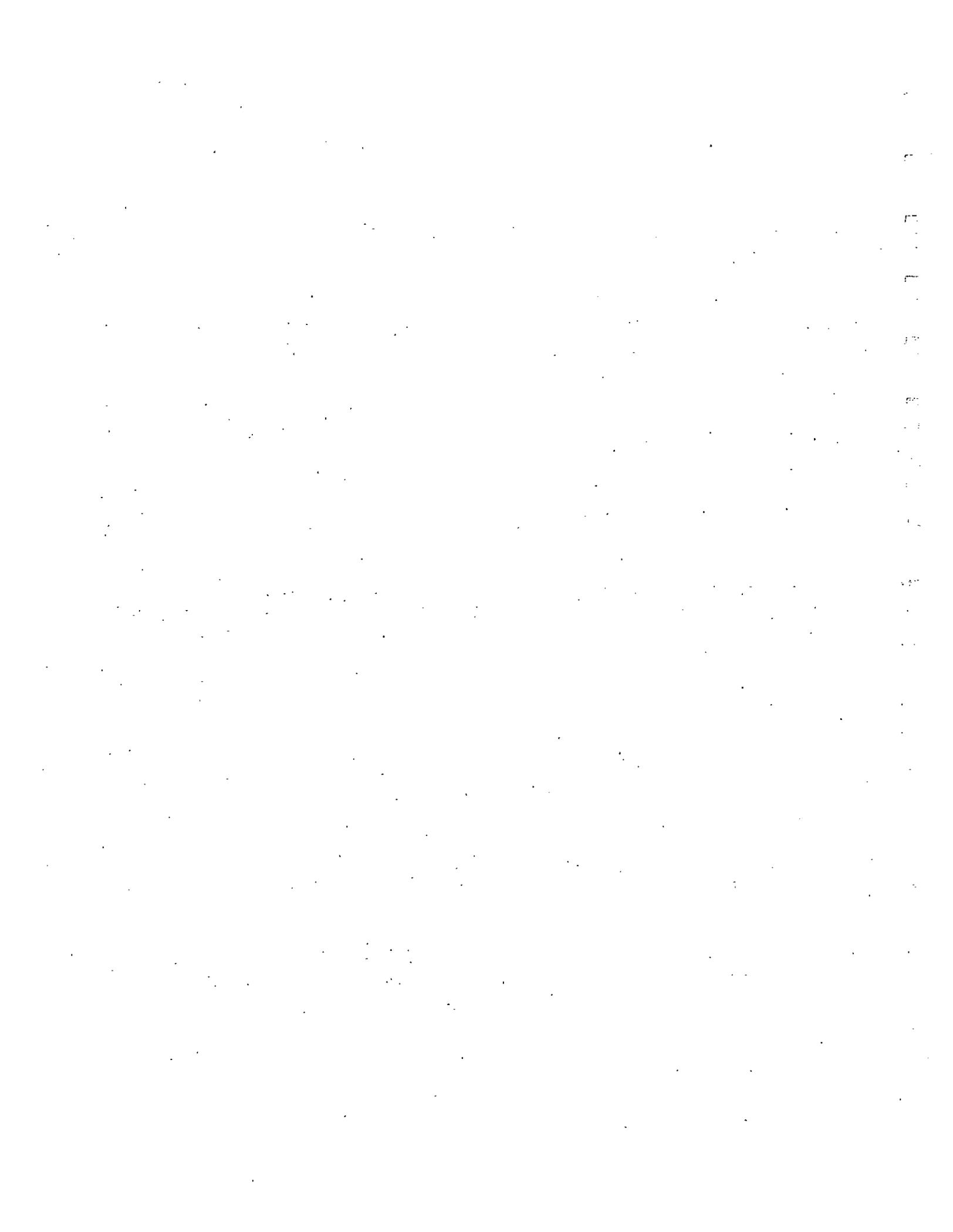
12. removal of accessory buildings: removal of deteriorated accessory buildings which are not original to the site or otherwise historically significant, and cannot easily be seen from a street;

13. other minor construction: other construction not easily visible from a street.

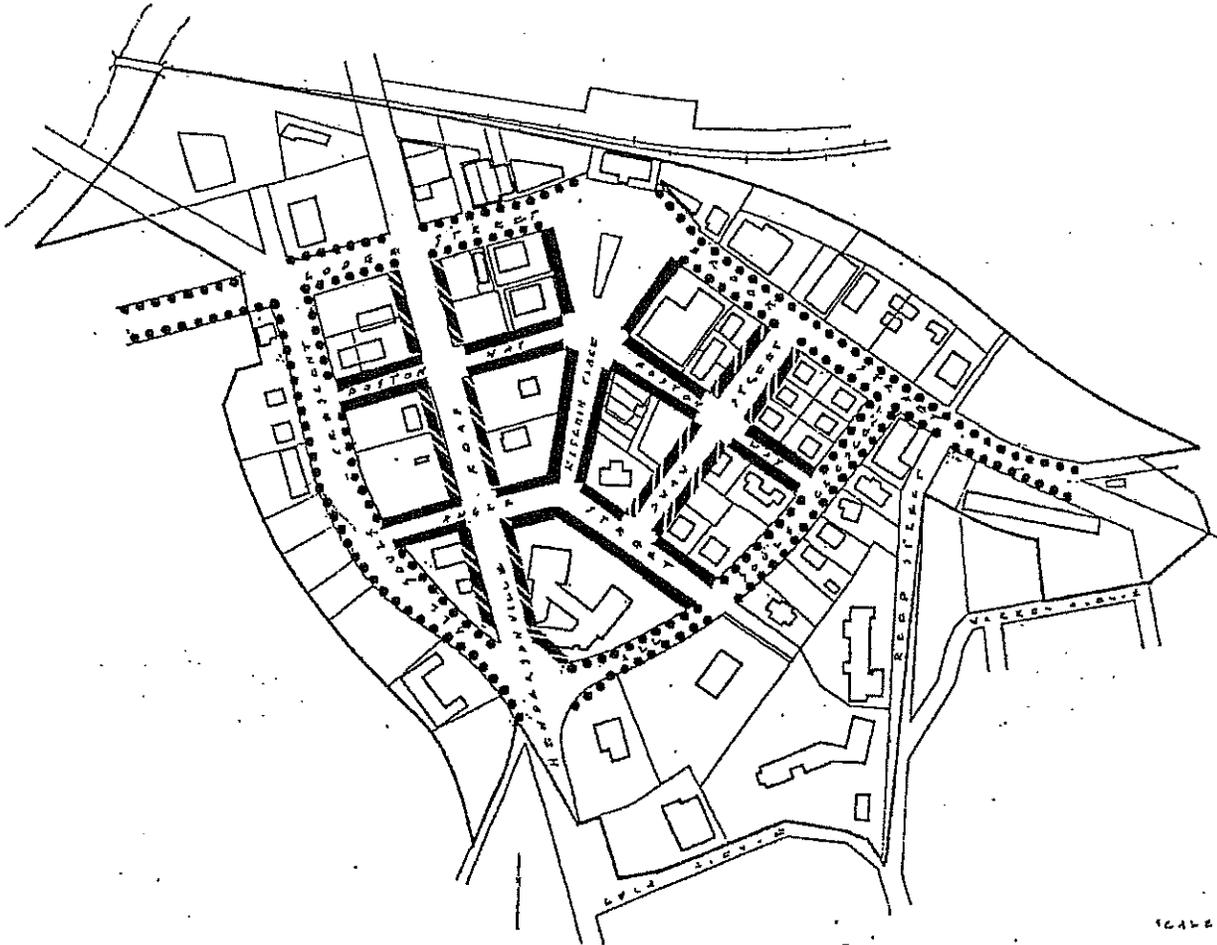
### Major Work

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.

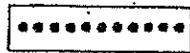


# APPENDIX B: STREET PLANTING PLAN

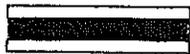


## Biltmore Village

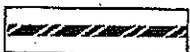
TULIP POPLAR



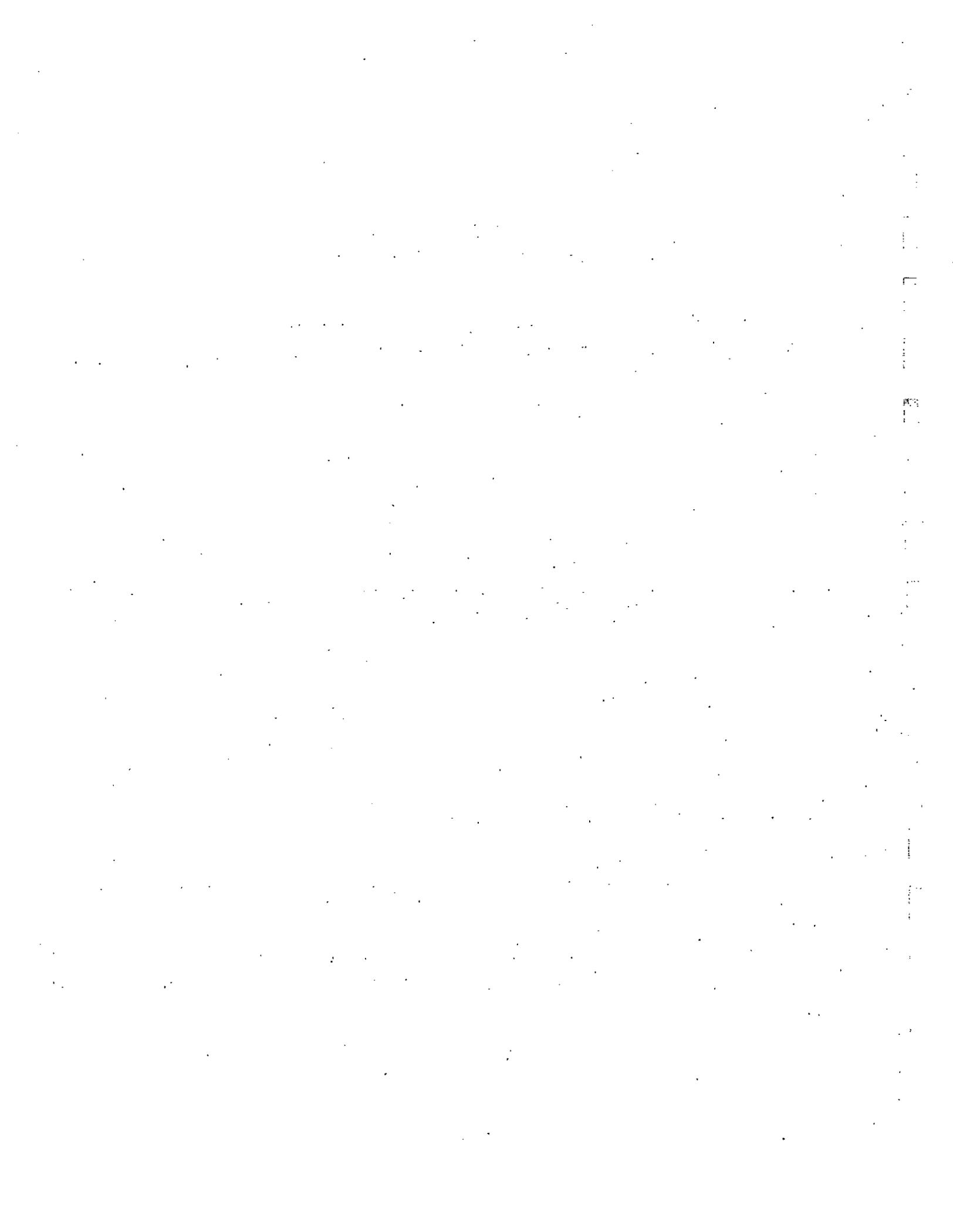
LONDON PLANES  
(SYCAMORE)



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.