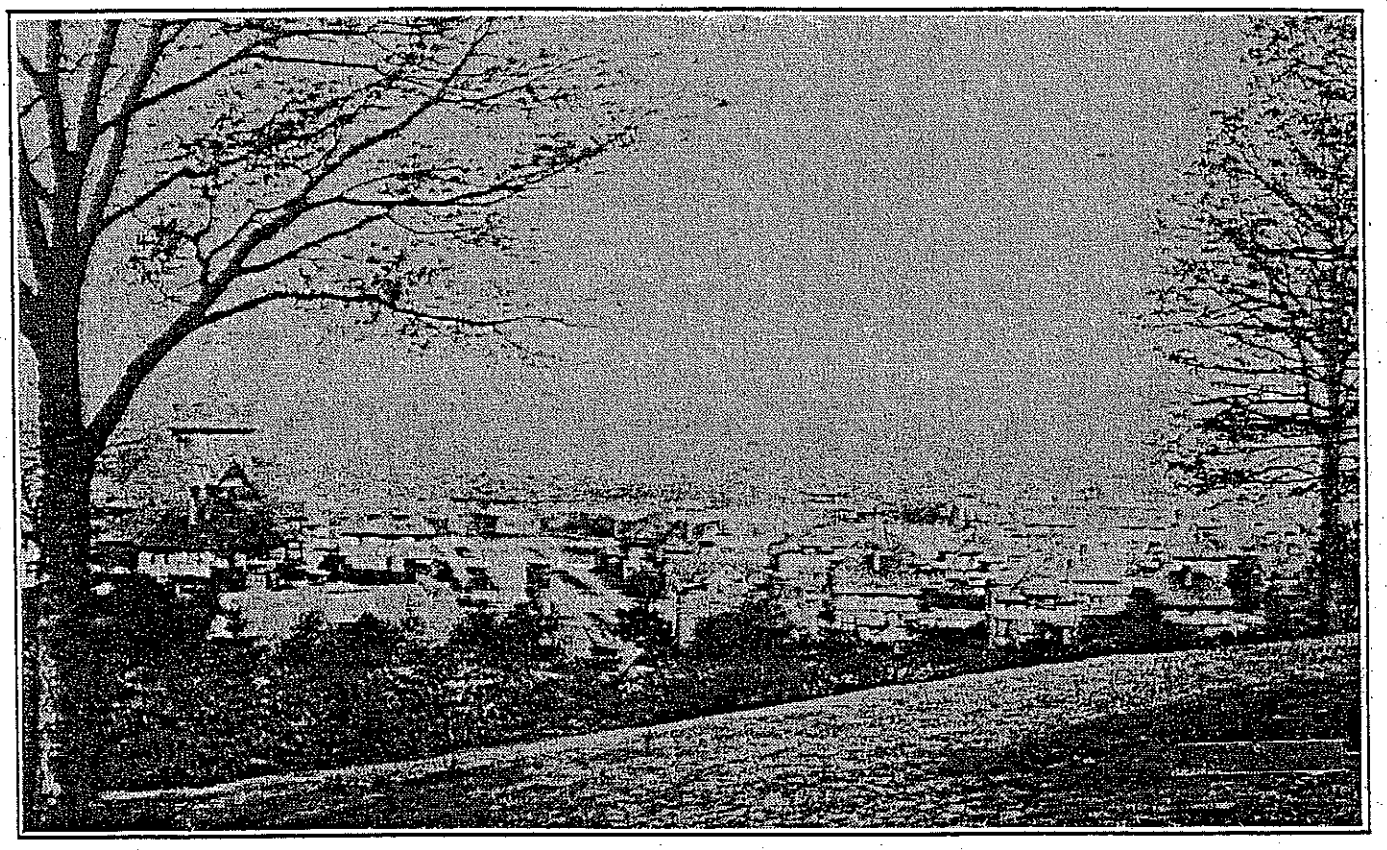
BILTMORE VILLAGE HISTORIC DISTRICT DESIGN GUIDELINES

BOOK 3
DESIGN GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS



Historic Resources Commission
Asheville, North Carolina

BILTMORE VILLAGE HISTORIC DISTRICT DESIGN GUIDELINES

BOOK 3
DESIGN GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS

Historic Resources Commission
Asheville, North Carolina

October 1, 1988

CREDITS

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

Steering Committee:

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

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Consultant:

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

303-442-5822

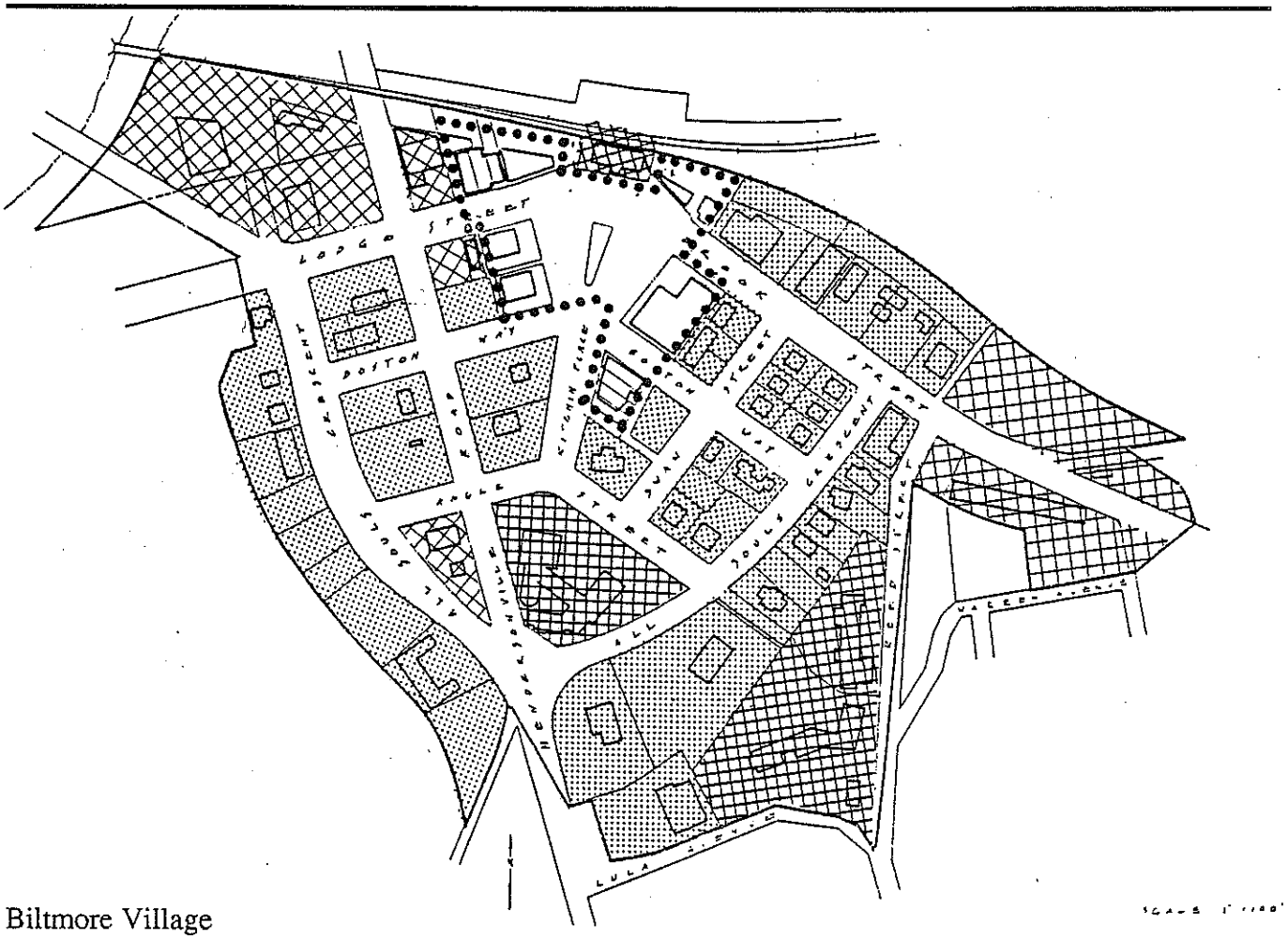
Illustrations:

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

Map Orientation:

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

THE SUB-AREAS OF BILTMORE VILLAGE



Biltmore Village

INSTITUTIONAL AREAS

MIXED USE AREAS

COMMERCIAL AREAS

COTTAGE AREAS

PREFACE

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

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

WHICH BOOKS APPLY:

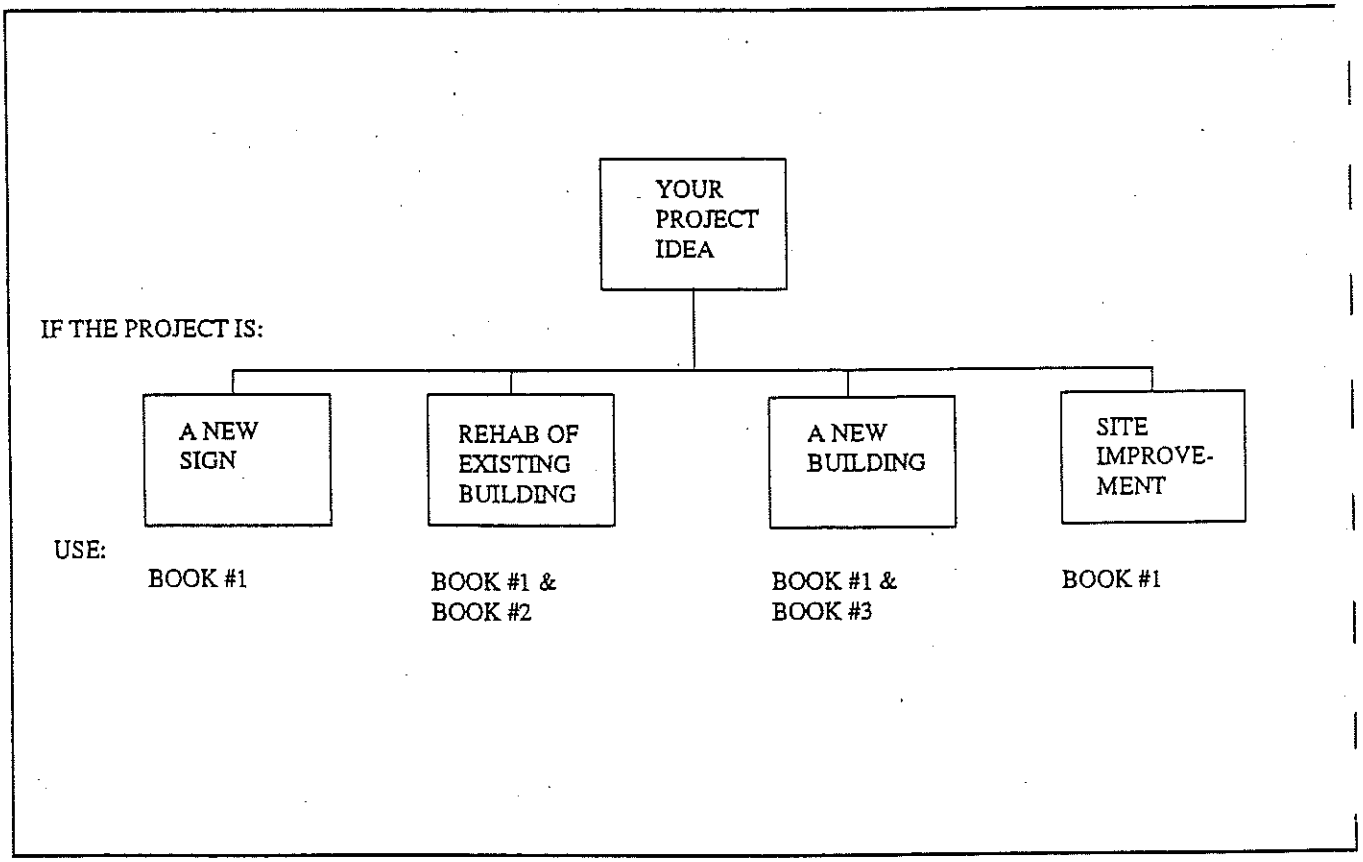


TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION

CHAPTER 1: INTRODUCTION

SCOPE OF THE GUIDELINES

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

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

HOW THE GUIDELINES ARE ORGANIZED

The design guidelines are organized in 3 booklets:

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

Some specific design guidelines found in Book One are:

- Site design guidelines
- Sign guidelines
- Color guidelines

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

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

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

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

THE GOAL FOR NEW DEVELOPMENT IN BILTMORE VILLAGE

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

HOW TO DETERMINE WHICH GUIDELINES YOU SHOULD USE

You have THREE OPTIONS for your basic design approach:

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

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

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

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

YOUR OPTIONS ARE:

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

(1) The exterior only need be reproduced.

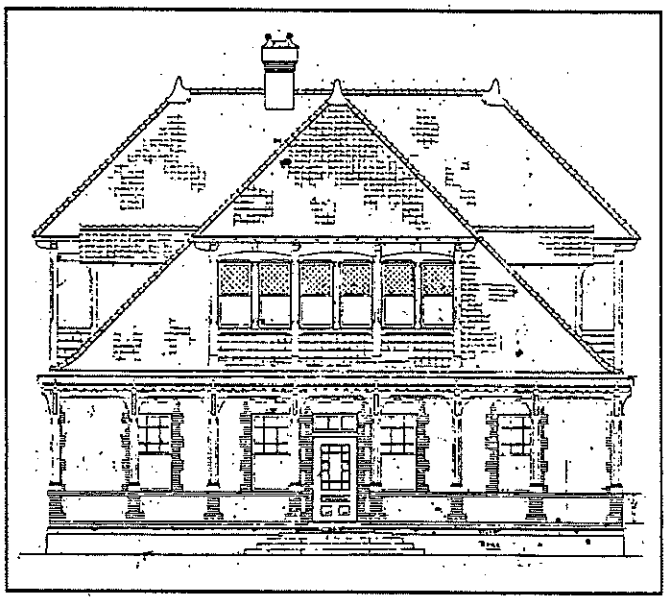
(2) The design should be similar in type to that which was on the site, using the historic design vocabulary.

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

CHAPTER 2:
GUIDELINES FOR RECONSTRUCTING AN HISTORIC BUILDING

CHAPTER 2: GUIDELINES FOR RECONSTRUCTING AN HISTORIC BUILDING

DOCUMENTATION



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

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

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

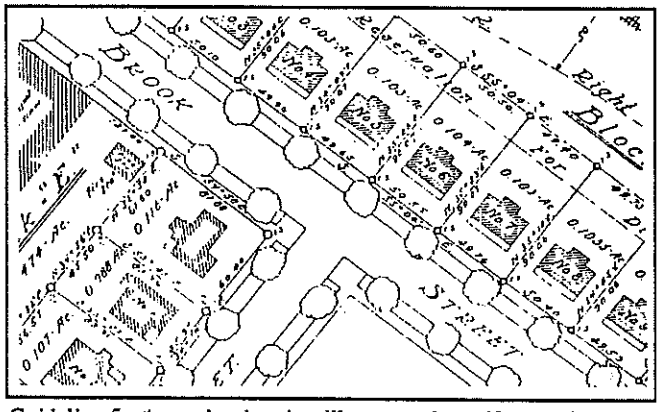
2. IDENTIFY THE BUILDING AS A RECONSTRUCTION WITH A MARKER ATTACHED TO THE EXTERIOR.

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

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

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

SITING



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

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

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

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

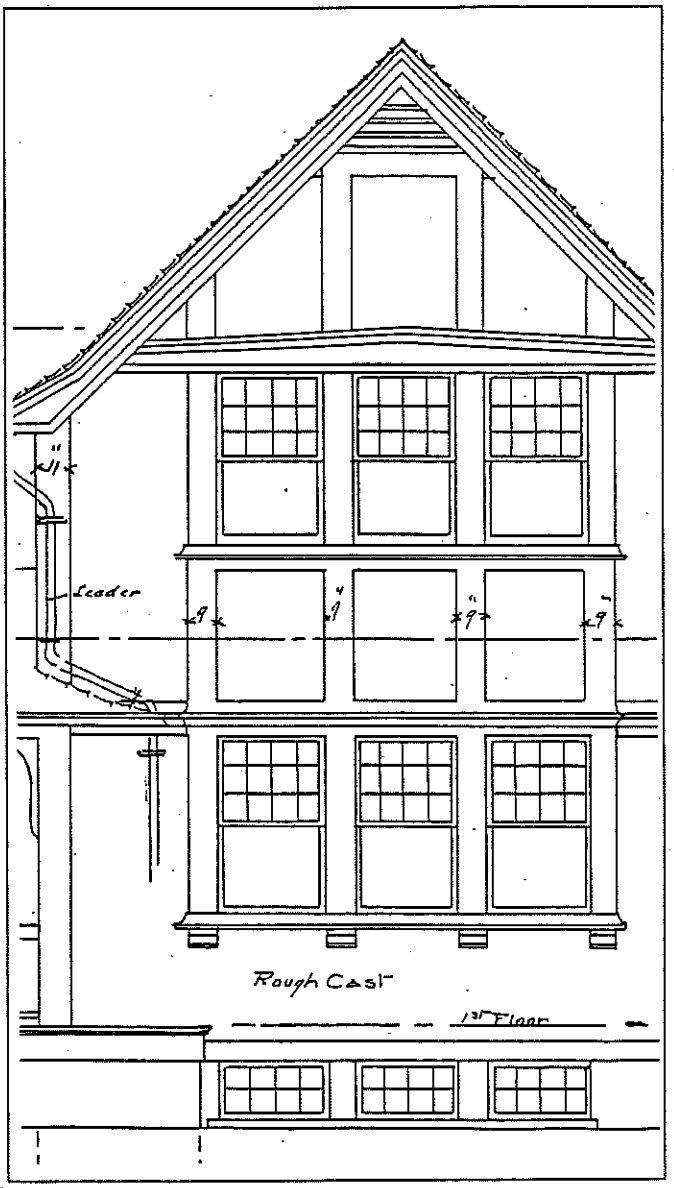
- Maintain the historic orientation of the main entrance to the street.
- See also, Guidelines for Site Design, Book 1.

MATERIALS

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

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

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



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

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

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

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

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

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

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

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

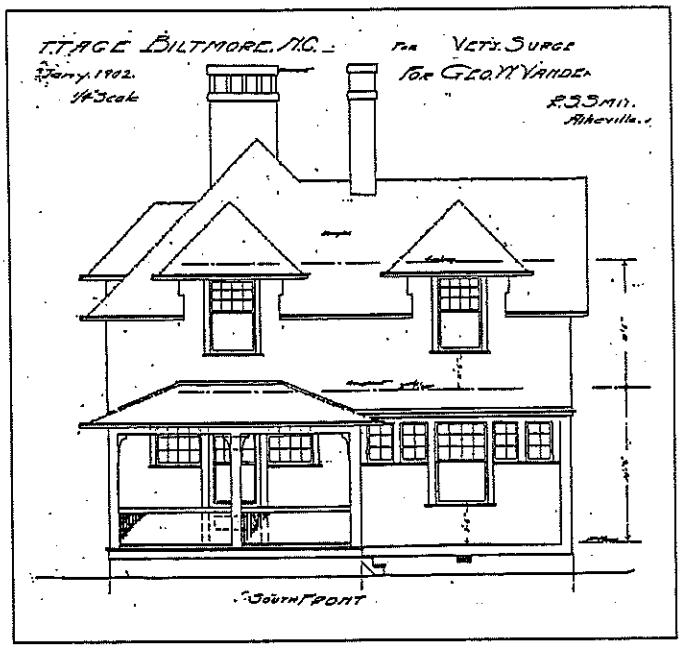
DOCUMENTATION

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

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

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

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



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

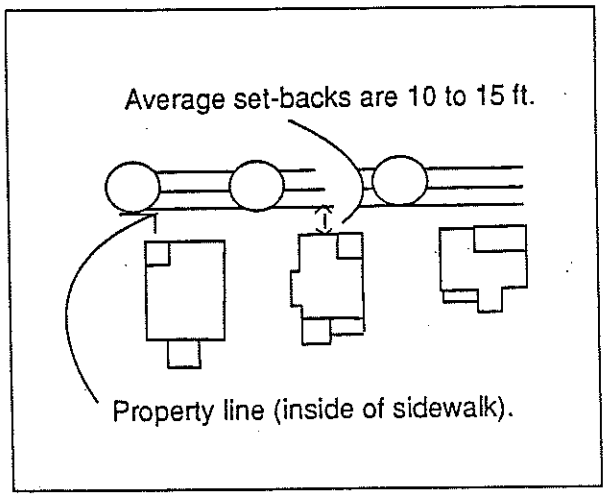
ORIENTATION

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

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

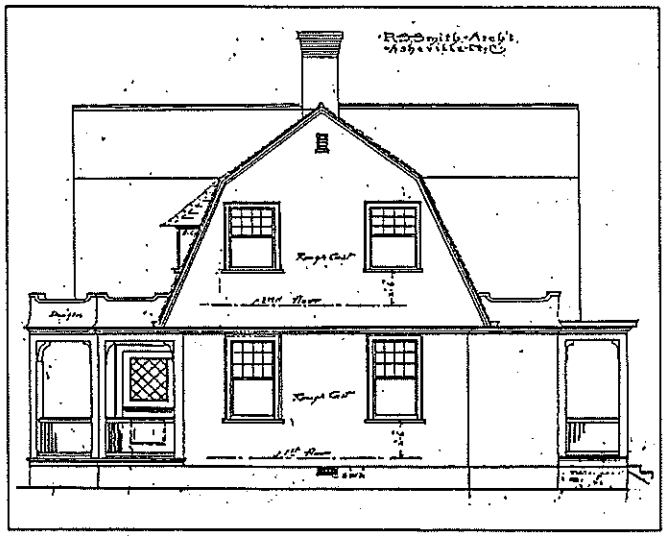
11. ORIENT BUILDINGS WITH THE MAIN ENTRANCE FACING THE STREET.

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



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

FORM AND SCALE



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

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

- Primary facades should not exceed 30 feet in height.

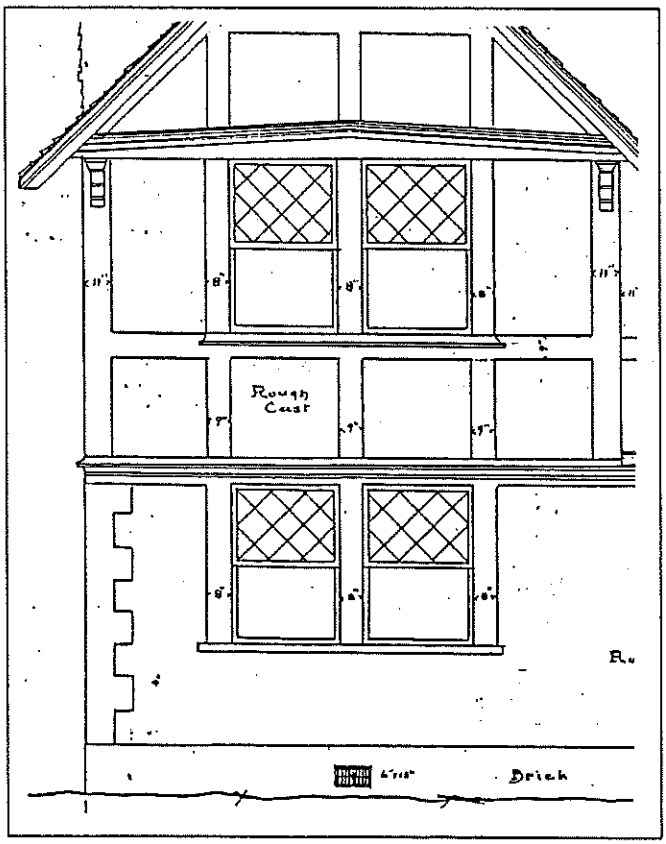
14. USE BUILDING FORMS THAT MATCH THOSE USED HISTORICALLY.

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

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

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

MATERIALS



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

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

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

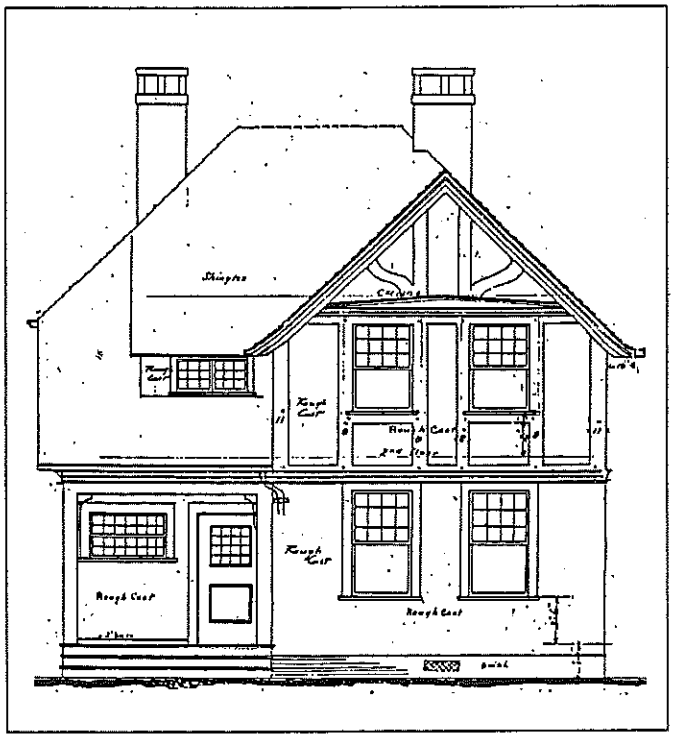
ORNAMENT AND TRIM

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

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

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

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



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

ENTRANCES

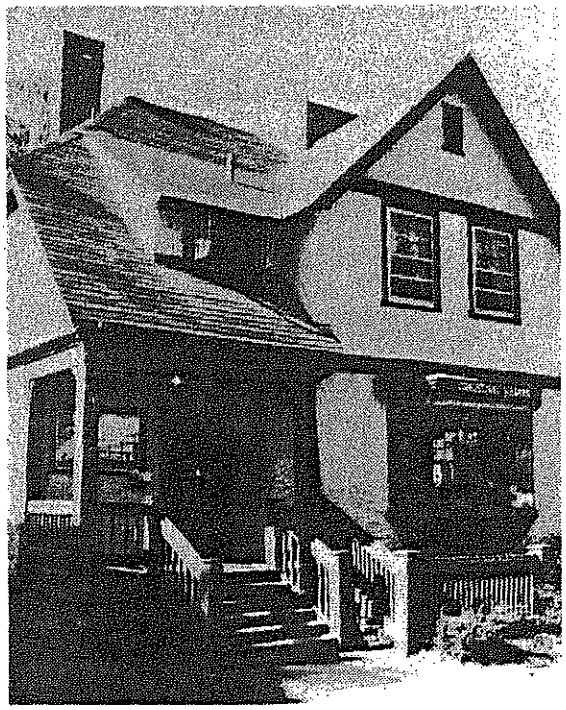
19. IN THE COTTAGE AND MULTI-USE AREAS, DEFINE MAJOR ENTRANCES WITH PORCHES.

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

- Provide awnings or canopies.

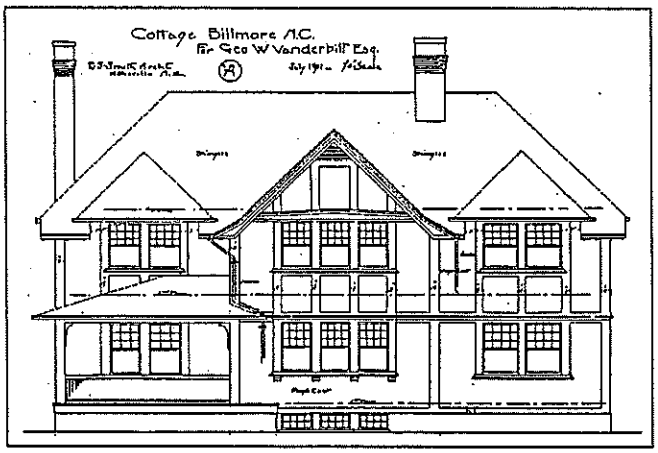
21. DOOR FRAMES SHALL HAVE A PAINTED OR ANODIZED FINISH.

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



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

WINDOWS



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

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

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

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

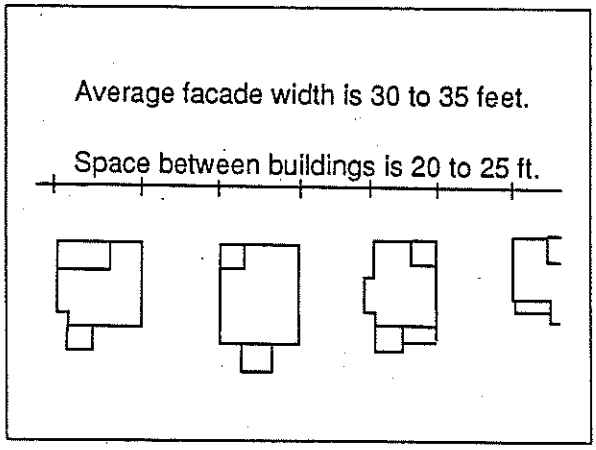
- **Site Design (including landscaping)**
- **Signs**
- **Illumination (of buildings and sites)**

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

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

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

BUILDING ORIENTATION



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

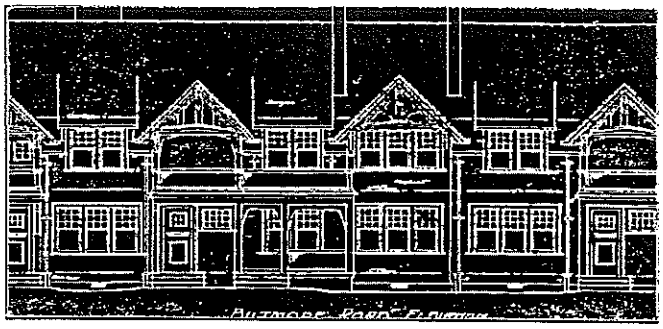
23. ALIGN THE FACADE OF THE BUILDING WITH THE HISTORIC SET-BACKS OF THE SUB-AREA

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

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

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

BUILDING FORM AND SCALE



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

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

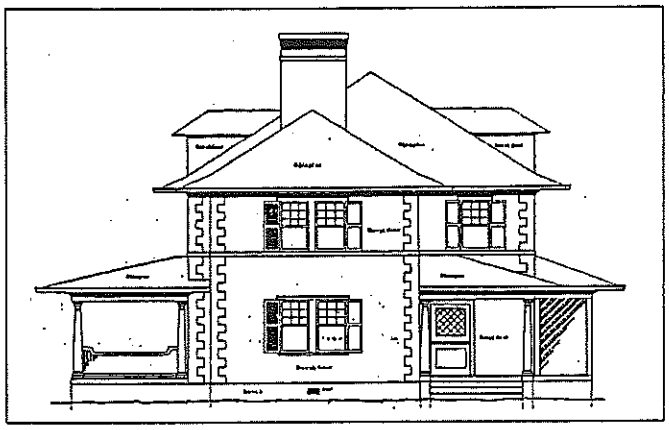
- Primary facades should not exceed 30 feet in height.
- Where new building facades will be wider than those found traditionally, subdivide the surface into portions similar in scale to historic facades by varying set-backs, roof forms, and materials.

26. USE BUILDING FORMS THAT MATCH THOSE USED HISTORICALLY.

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

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

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

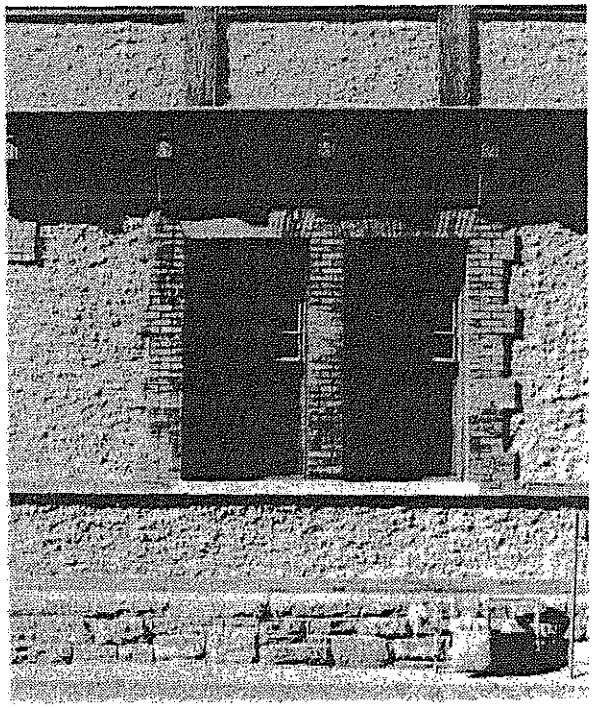


Guideline 27. Hipped roofs are dominant forms in this cottage design.

MATERIALS

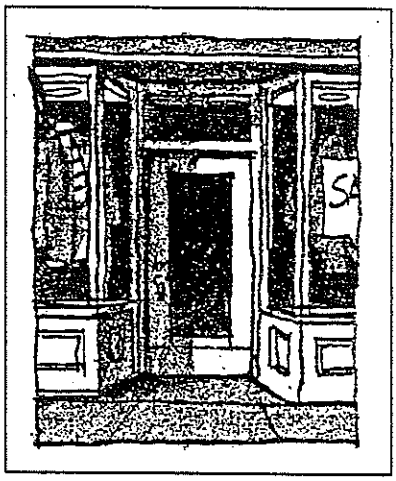
28. USE BUILDING MATERIALS THAT ARE SIMILAR TO THOSE USED HISTORICALLY FOR ALL MAJOR SURFACES.

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



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

ENTRANCES



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

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

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

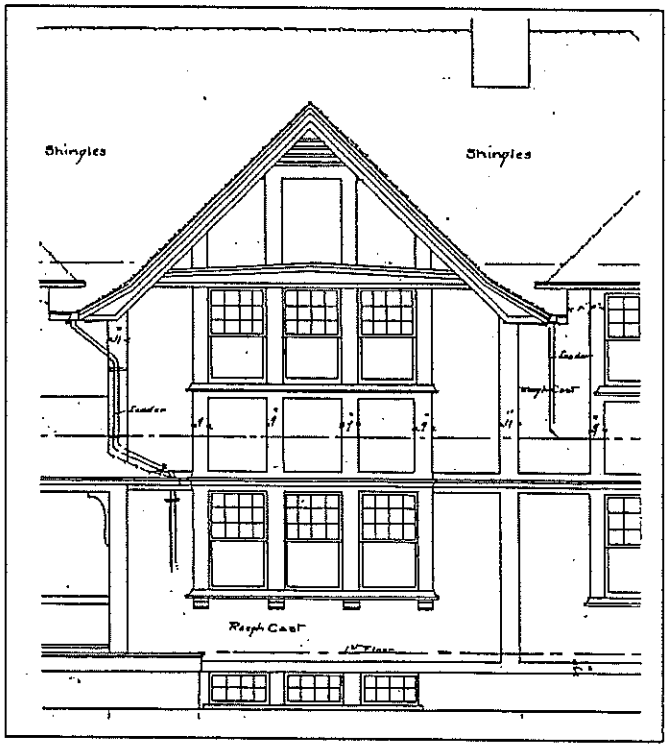
31. IN THE VILLAGE CORE, DEFINE ENTRANCES BY RECESSING THEM FROM THE PRIMARY FACADE.

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

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

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

WINDOWS



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

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

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

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

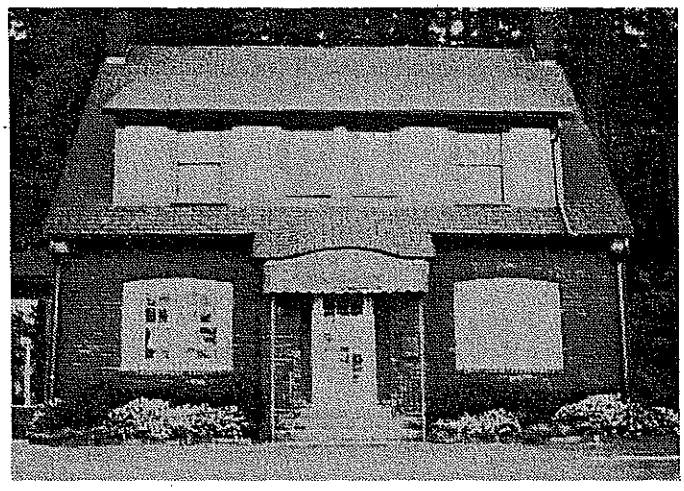
- **Site Design (including landscaping)**
- **Signs**
- **Illumination (of buildings and sites)**

CHAPTER 5:
GUIDELINES FOR THE RELOCATION OF HISTORIC BUILDINGS

CHAPTER 5: GUIDELINES FOR THE RELOCATION OF HISTORIC BUILDINGS

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

ASSURANCES



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

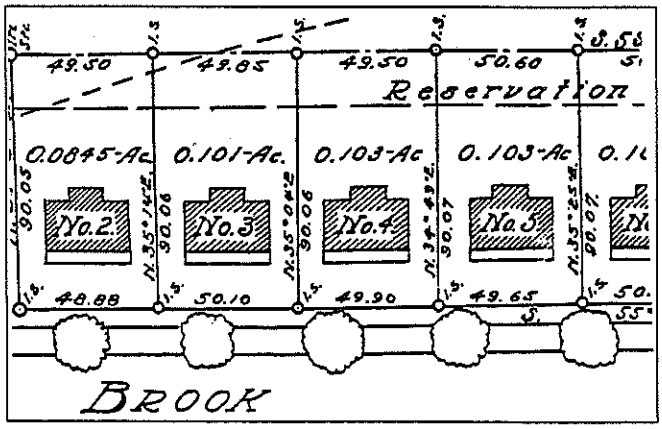
34. ADEQUATE ASSURANCE FOR THE PRESERVATION OF THE ORIGINAL BUILDING MUST BE PROVIDED.

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

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

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

ORIENTATION



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

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

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

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

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

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

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

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

CHAPTER 6:
GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS

CHAPTER 6: GUIDELINES FOR ADDITIONS TO EXISTING BUILDINGS

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

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

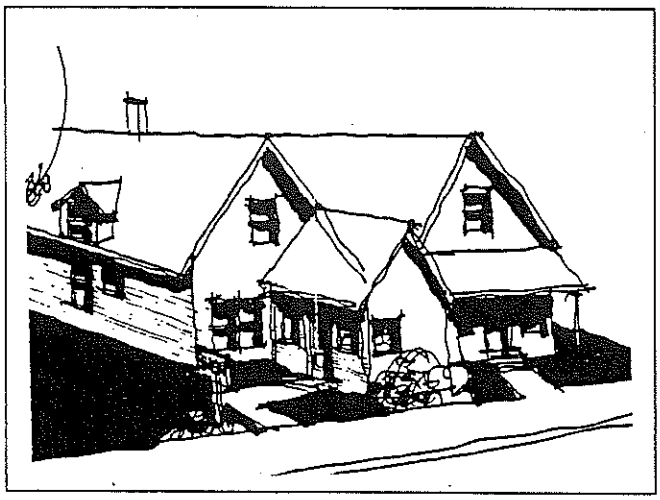
Policy:
Wherever possible, new additions or alterations to buildings should not obscure or confuse the essential form and character of the original building.

ORIGINAL DESIGN CHARACTER

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

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

LOCATION



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

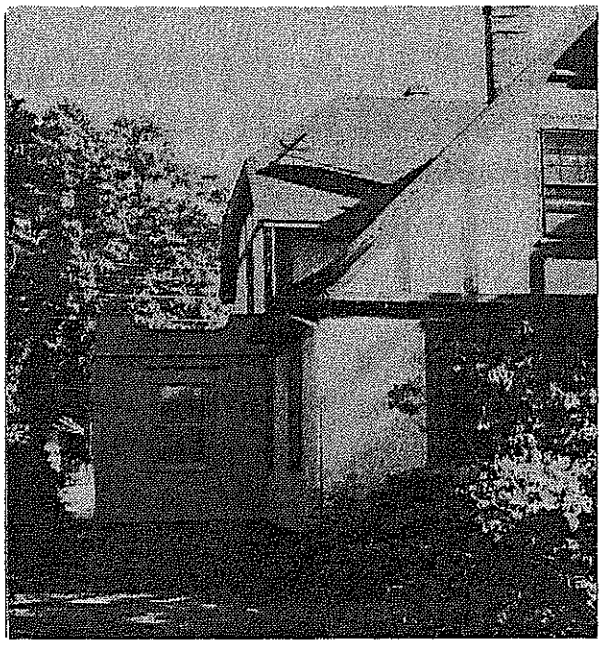
Policy:
Additions should be positioned so they do not negatively impact significant facades or features.

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

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

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

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

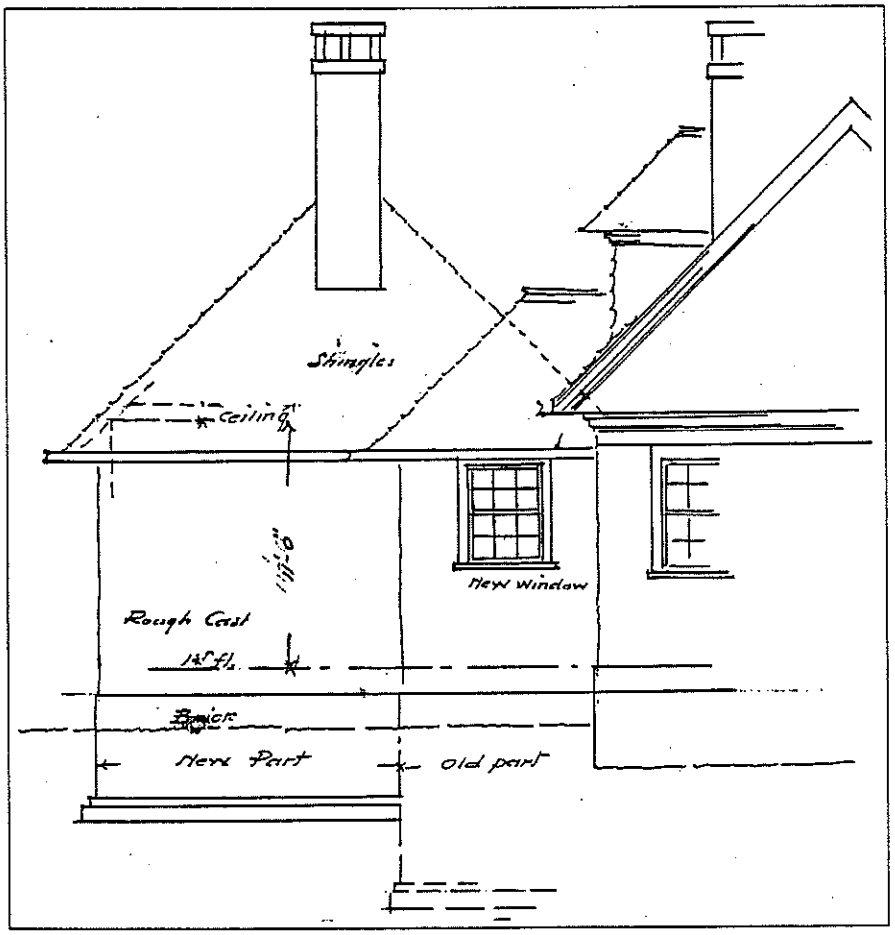


Guideline 42. This addition is located to the side where it will not obsure or damage significant ornament or detail. Note the parapet on the addition is similar to original

MATERIALS

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

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



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

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

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

APPENDICES

APPENDIX A: A VOCABULARY OF ORIGINAL BILTMORE VILLAGE DESIGN ELEMENTS

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

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

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

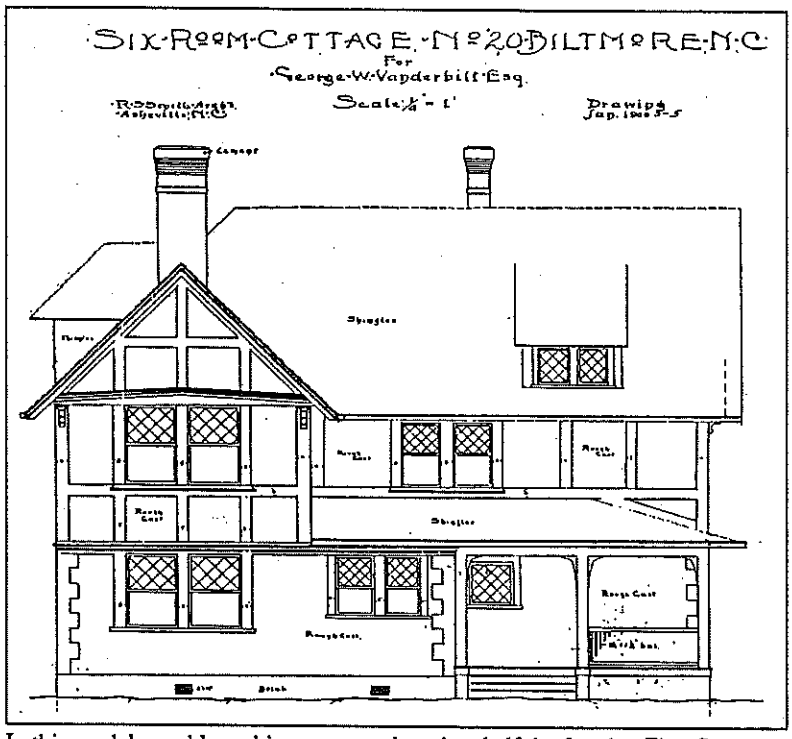
This vocabulary is not exhaustive. Other design elements not shown here may also be considered, provided reasonable historic precedent or intent can be demonstrated.

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

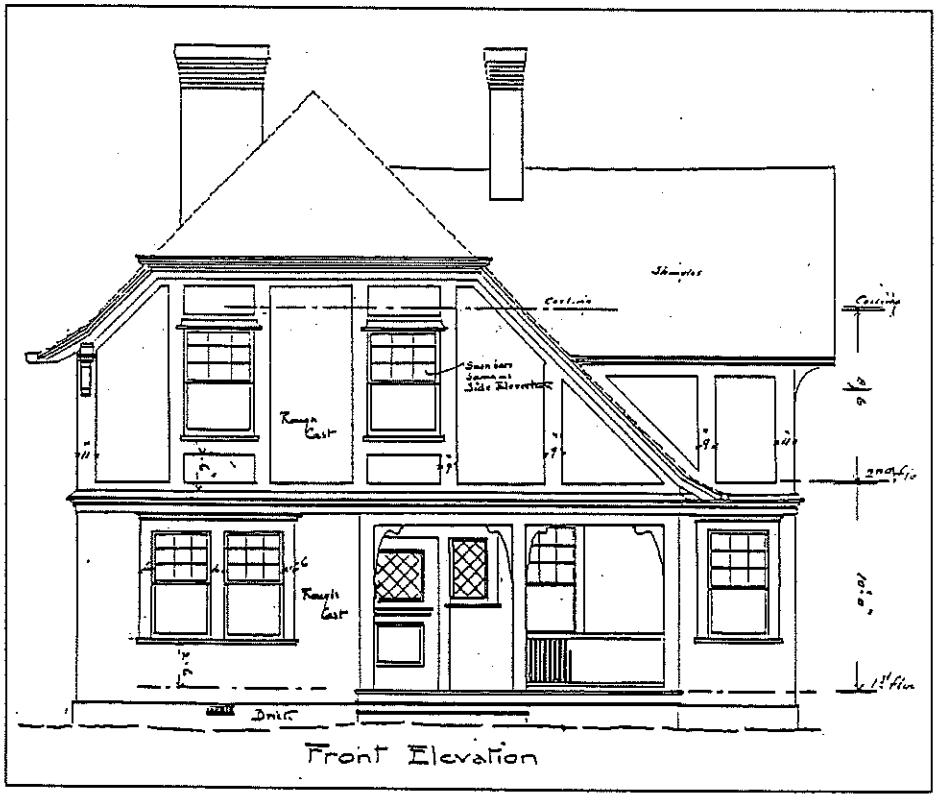
COTTAGES

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

COTTAGES



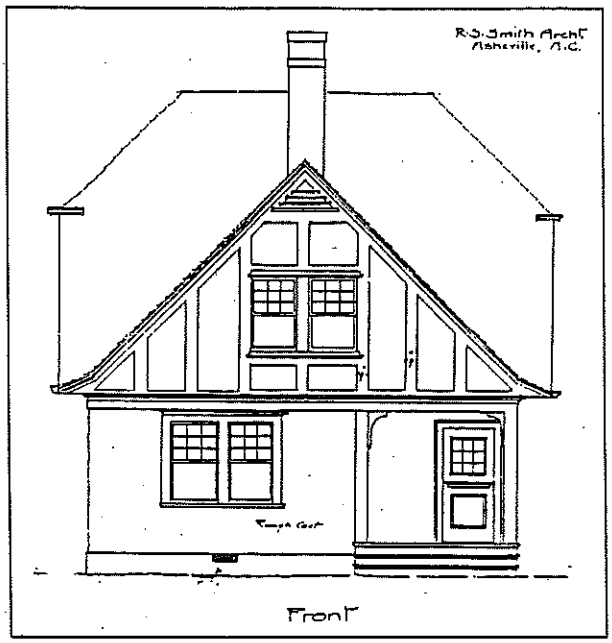
In this model, a gable end incorporates less than half the facade. First floor corners are defined with quoins.



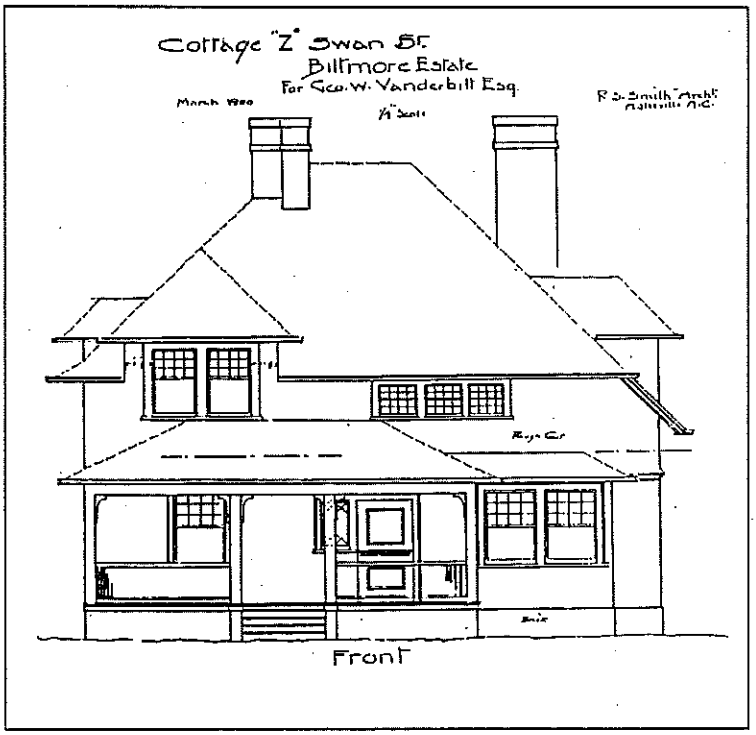
Windows are enframed with strapwork that runs continuously across the facade. This is a typical treatment for most cottages.

COTTAGES

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



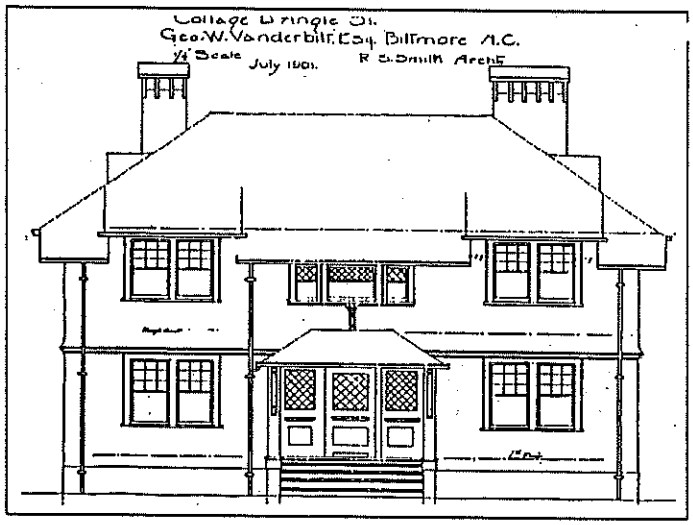
In this cottage type, a gable end faces the street, and extends the full facade width. The porch is recessed. (Cottage 23F.)



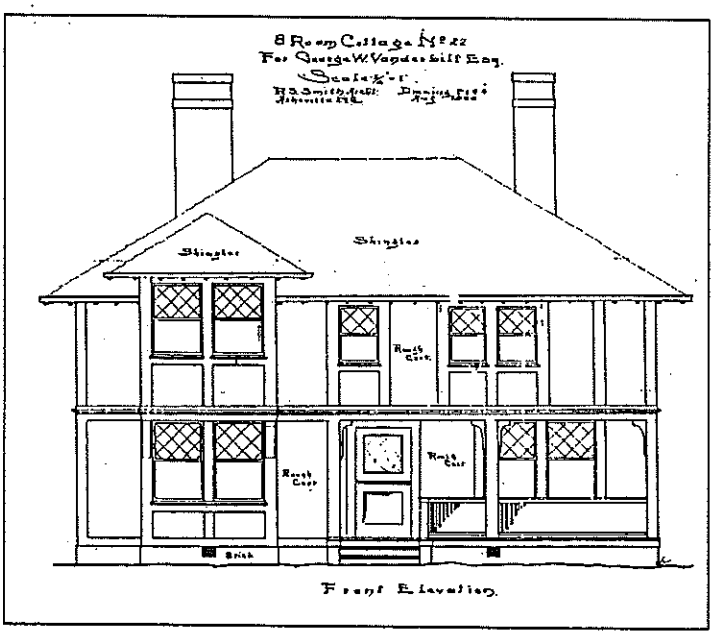
Windows are grouped in two's and three's in model "Z." The porch is sheltered by its own hip roof.

COTTAGES

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

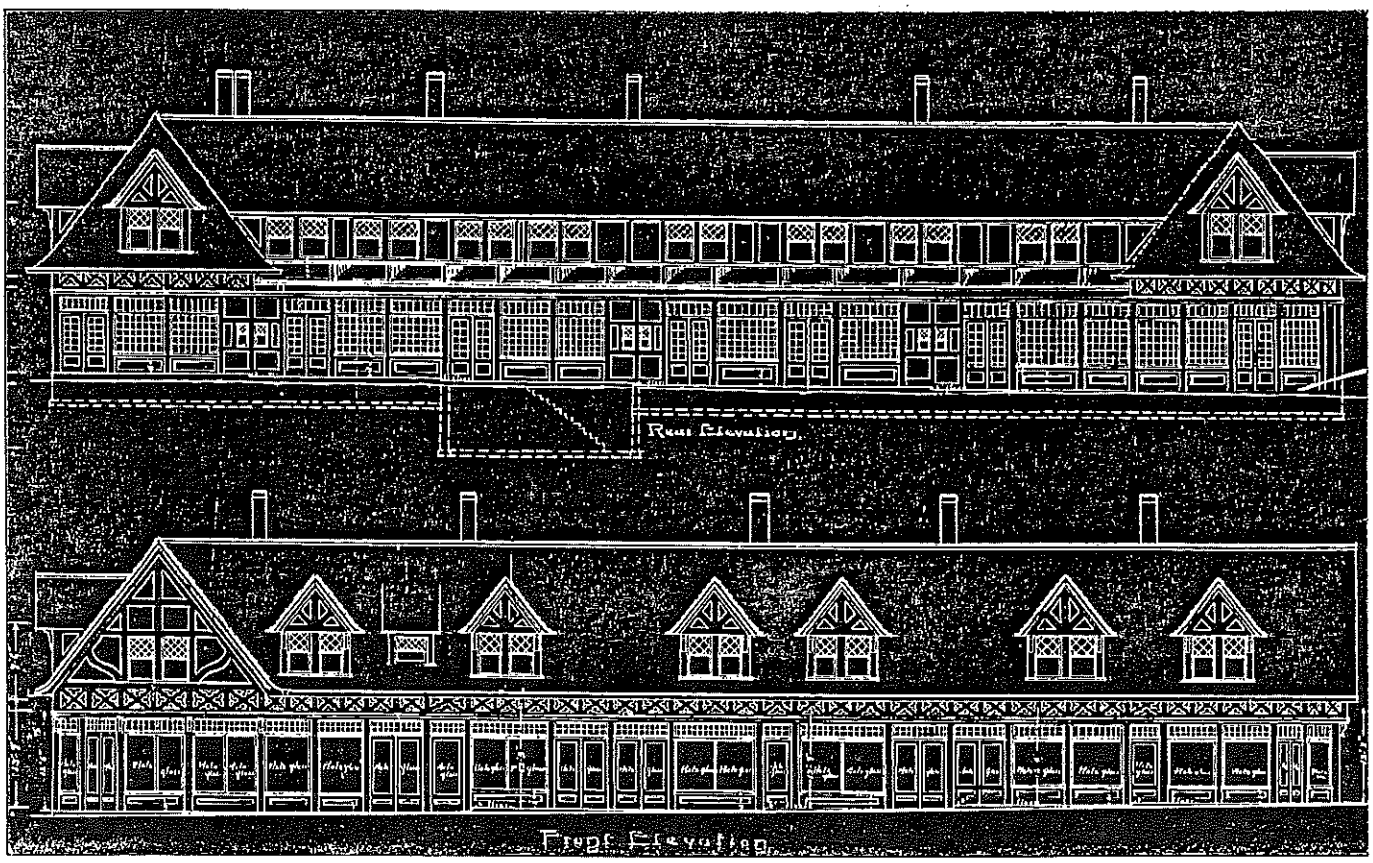


The design for "Cottage B" on Angle Street had a hip roof with shed dormers. The entrance porch projected forward.



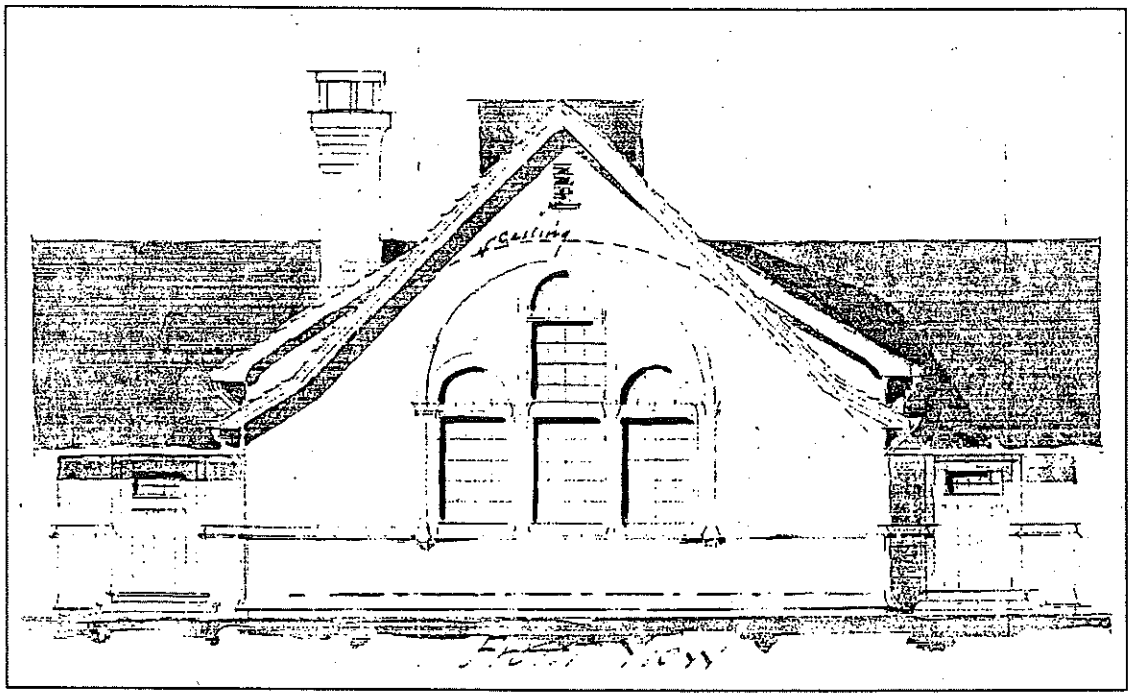
Essentially the same basic plan and form, this model also had a hip roof; dormers are hip as well. The porch is inset. Compare the window divisions with those above.

MIXED-USE



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

INSTITUTIONAL

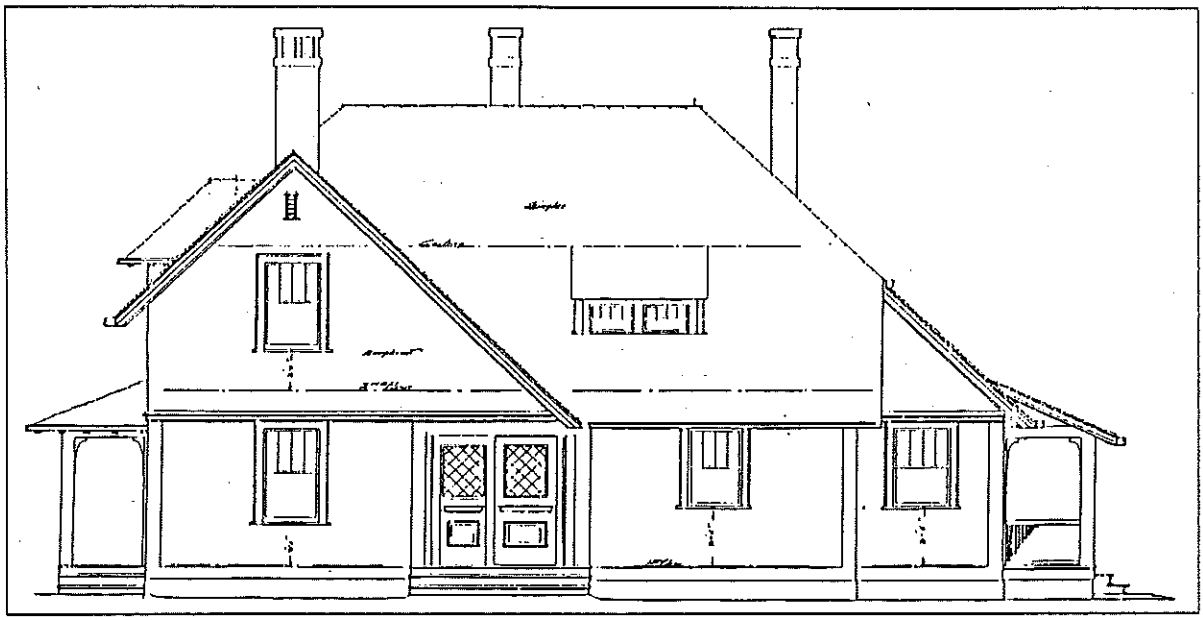


This "Sketch for a School House," produced by Smith in 1898, shows the greater variety in forms and details that were considered for institutional structures.

ROOFS

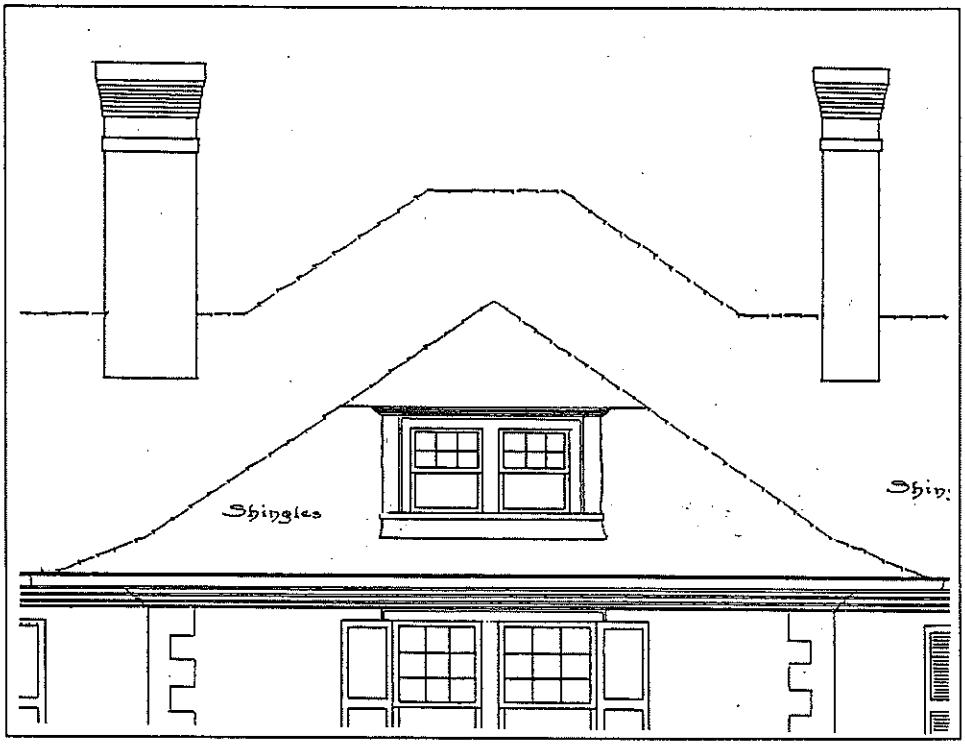
Although Hunt designed the major buildings with red tile roofs, cottage roofs were originally specified to be cypress shingles. By 1920, however, property covenants were requiring that all roofs in the Village be red - either asphalt shingle or tile.

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



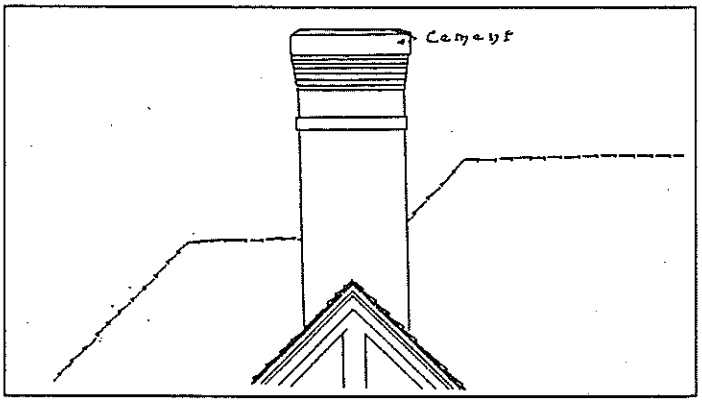
The Veterinary Surgeon's Cottage on All Soul's Crescent exhibited an off-set dormer. Note shed roofs at the rear.

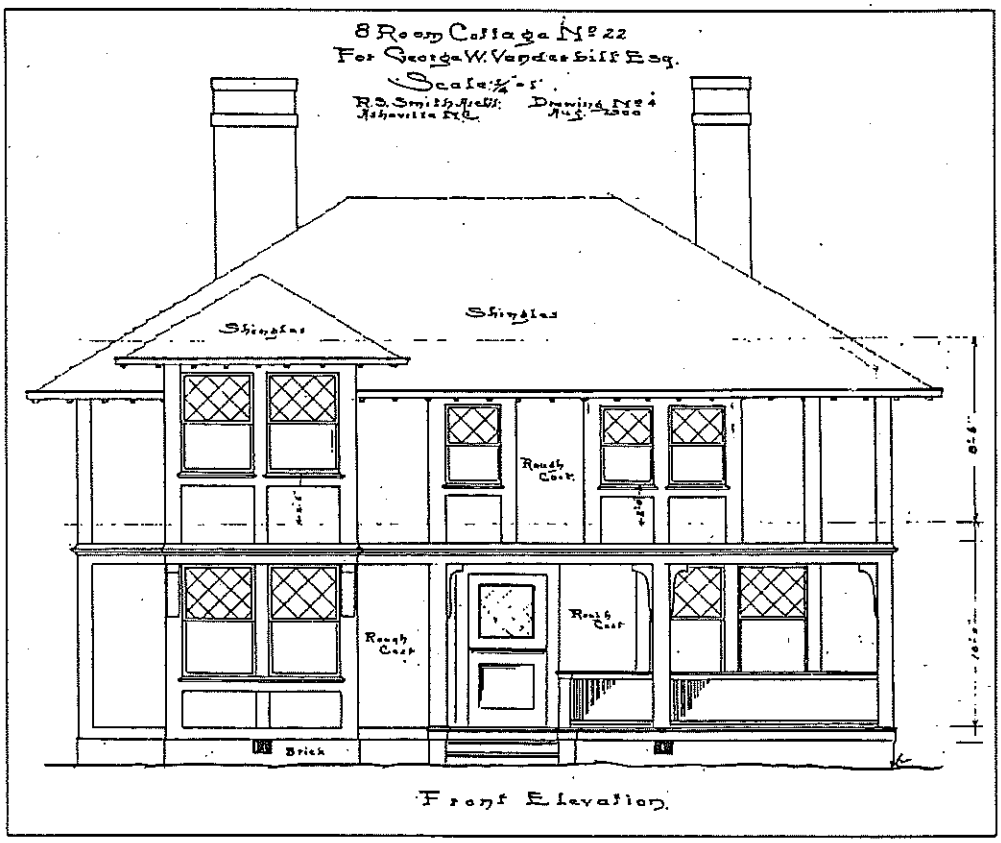
ROOFS

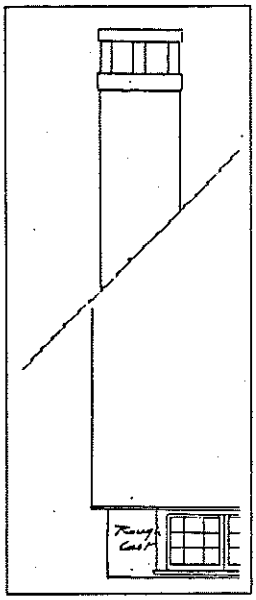


This dormer-within-a-dormer was designed for Cottage #19. This house stood on Angle Street between Hendersonville Road and Short Street.

CHIMNEYS

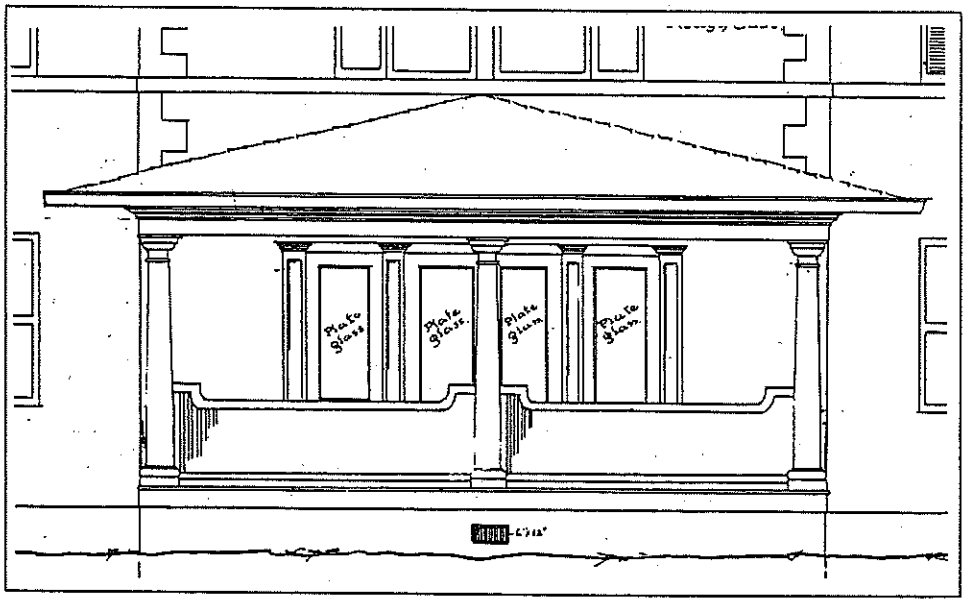




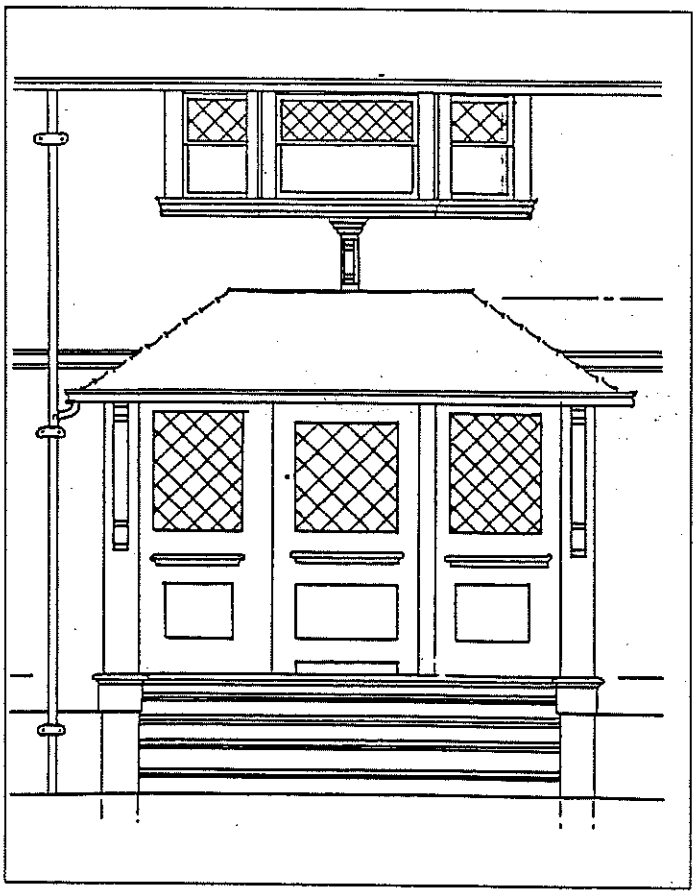


Most cottages had two chimneys. Decorative cement caps were developed for all. Most chimneys were red brick.

ENTRANCES

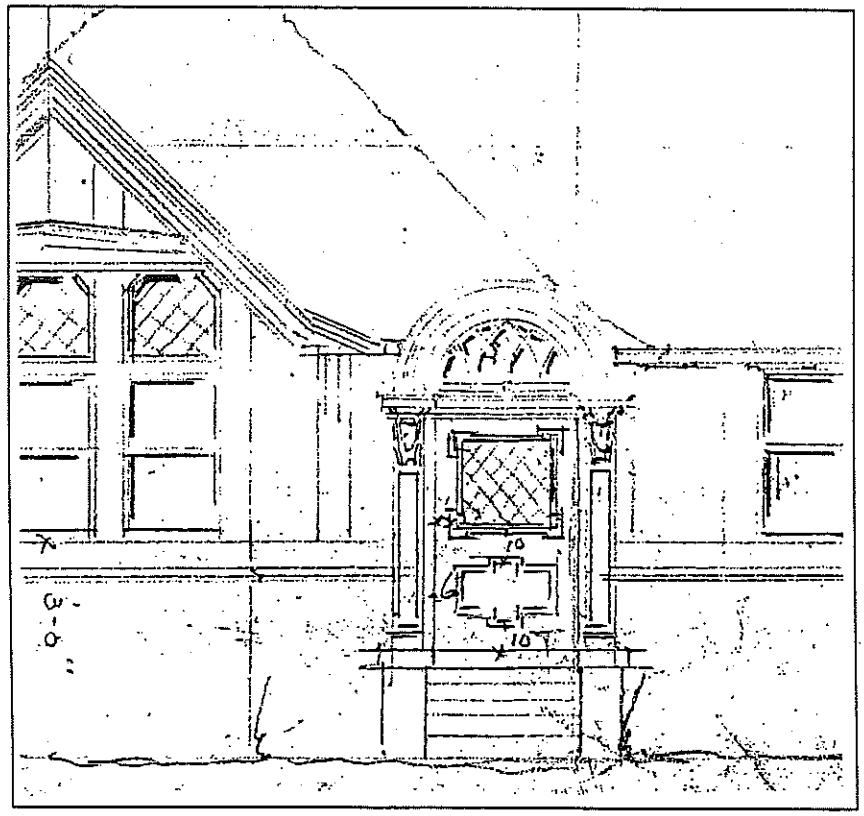


The entrance to Cottage #19 is defined by large plate glass panels and pilasters.

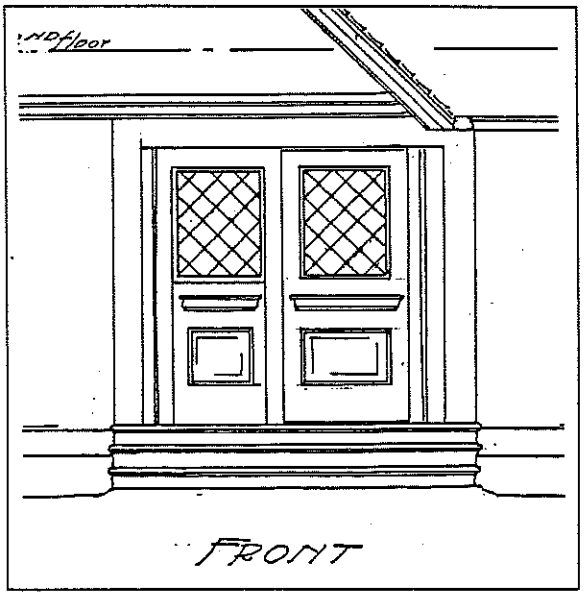


The central door for Cottage "B" on Angle Street was designed to have matching panels and diamond glazing flanking it.

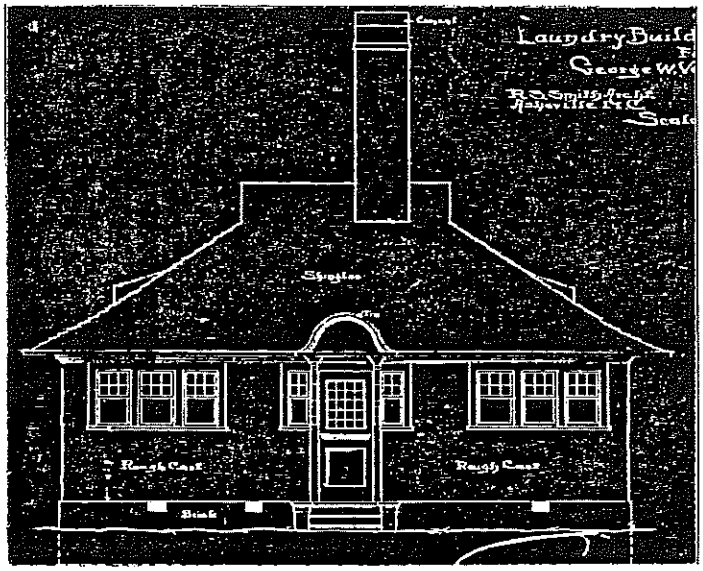
ENTRANCES



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



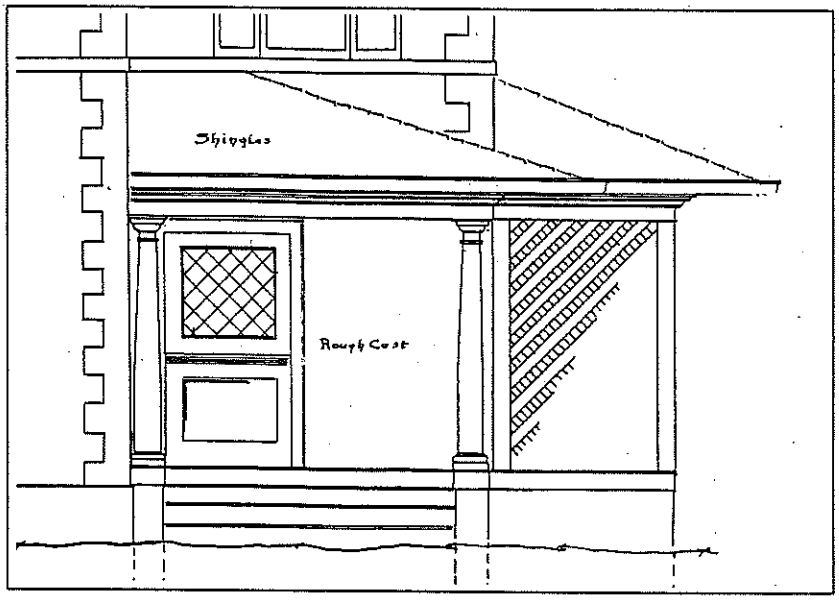
Diamond panes were designed for the doors of the Veterinary Surgeon's Cottage.



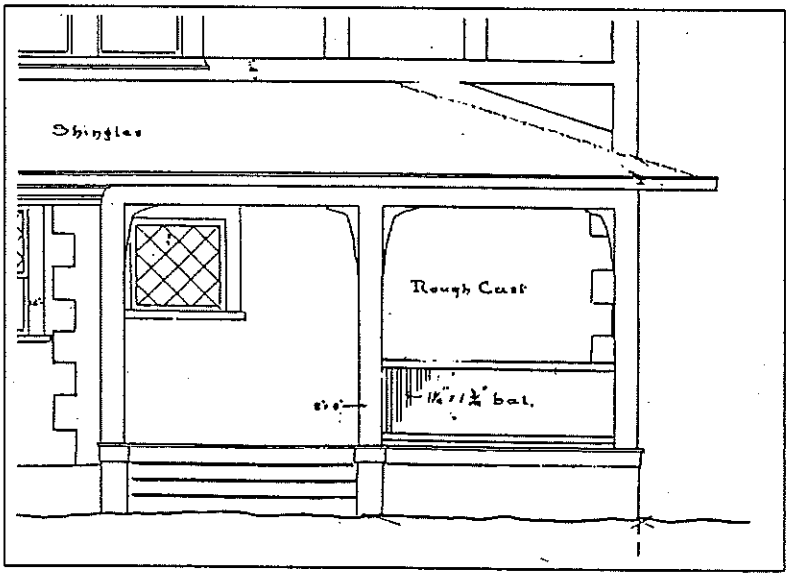
The entrance for the "Laundry Building" was defined by an arched dormer, which was supported on brackets. Multipane squares were planned for the door.

PORCHES

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

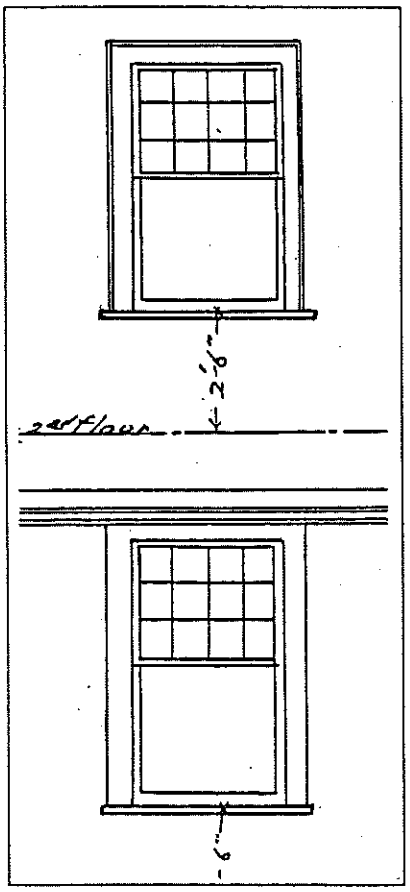


Doric columns support the roof of this side porch . Note the lattice on the service porch behind.

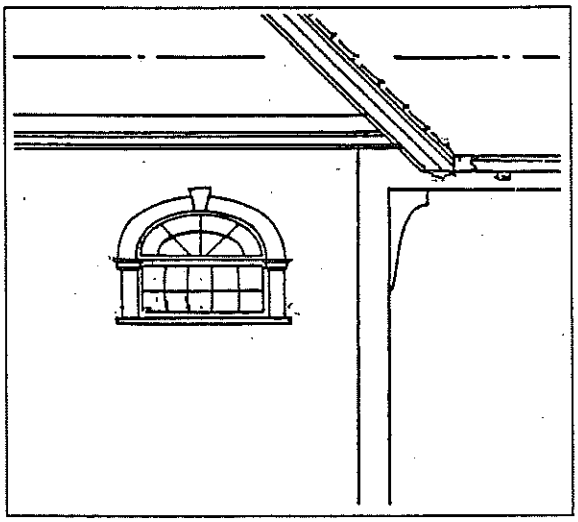


A similar porch on Cottage No. 20 is supported by square posts with brackets. This house stood at the northeast corner of Oak and Hendersonville Road.

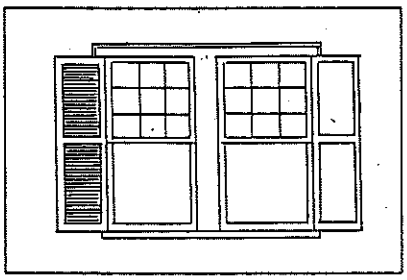
WINDOWS



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



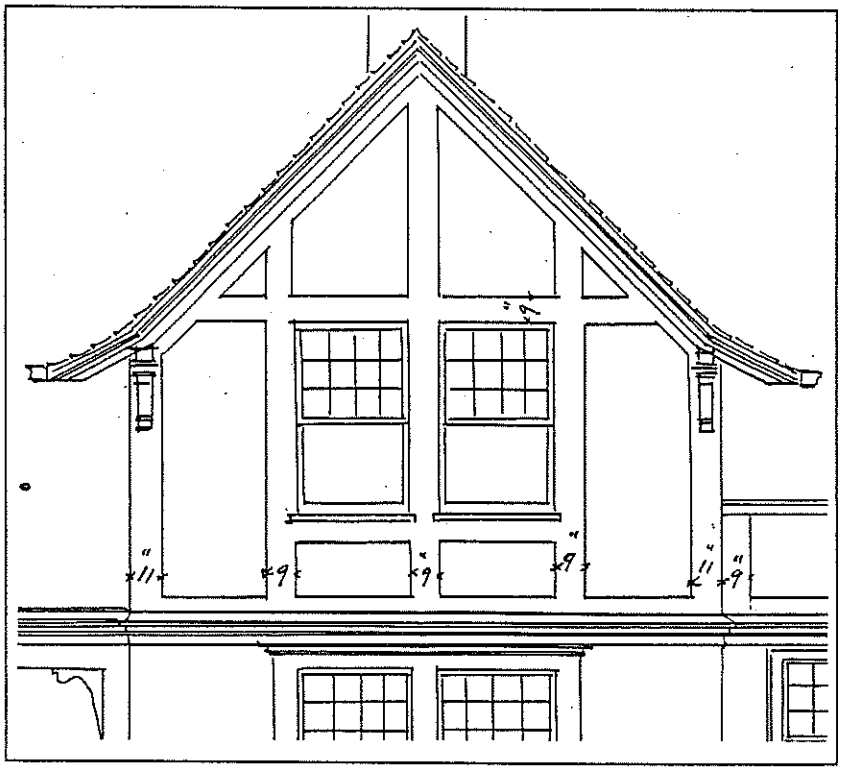
Not all windows were rectangular. This fan light window added accent to a side elevation drawn by Smith in 1902.



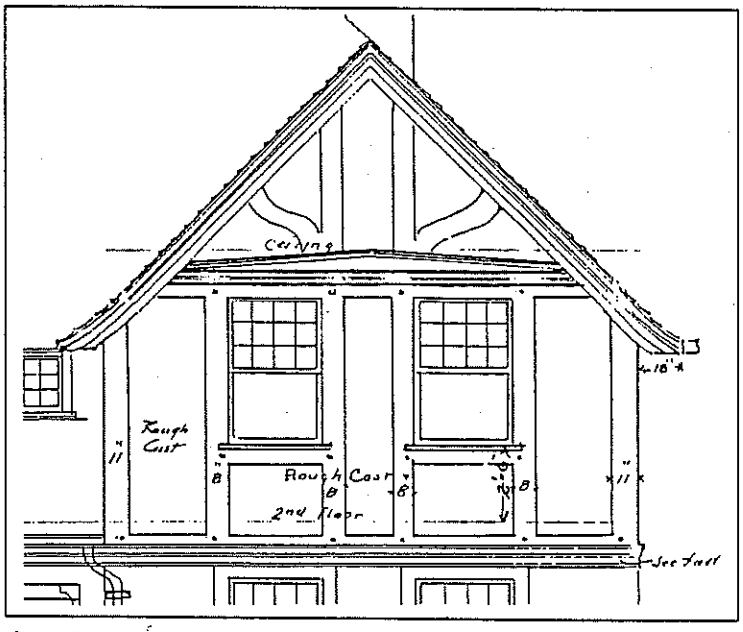
Many paired windows were flanked with "picturesque" blinds.

TRIM

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



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



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