Architectural Design Standards & Guidelines

Albemarle Park Local Historic District • Asheville, North Carolina

Produced by the Historic Resources Commission
of Asheville & Buncombe County
in association with
The Albemarle Park ~ Manor Grounds Association, Inc.

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The Historic Resources Commission
of Asheville & Buncombe County

Design and layout by Richard Mathews

Historic Resources Commission
of Asheville & Buncombe County
P. O. Box 7148
Asheville, NC 28802
828-259-5836 / 259-5638
ashevillenc.gov/hrc

Albemarle Park ~ Manor Grounds
Association
P. O. Box 2231
Asheville, NC 28802-2231
albemarlepark.org

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View of Albemarle Park, circa 1906, looking northwest from a hill behind Shamrock Cottage.

INTRODUCTION TO THE GUIDELINES

All exterior changes, including renovation and new construction, are subject to design review in the Albemarle Park Local Historic District. This includes any work requiring a building permit as well as any minor maintenance, repair, sign and exterior lighting fixture installation or landscape work that may change the character of the exterior of a building or its site.

These Guidelines provide design principles and standards for historic structures and also for buildings that do not have historic value.

USE OF THE GUIDELINES

The Historic Resources Commission will use these Guidelines in its review process to evaluate all proposed changes.

Its comments and final decision will be based on the guidelines contained herein.

Property owners in Albemarle Park should use these guidelines to determine their basic approach to the rehabilitation and renovation of their property and when developing design concepts for additions and new construction.

Design professionals and contractors should use the guidelines when performing work for their clients in Albemarle Park.

Foxhall, Clematis and Cherokee cottages viewed from The Manor Inn, circa 1913.

Albemarle Park is recognized as a special place which should be protected as a community resource. It represents a significant part of Asheville's heritage and its unique character is enjoyed by residents and visitors alike.

These guidelines were developed to ensure that the special character of Albemarle Park is preserved.

A NOTE ABOUT TERMINOLOGY

The following words in a guide-line indicate that compliance is required for approval:

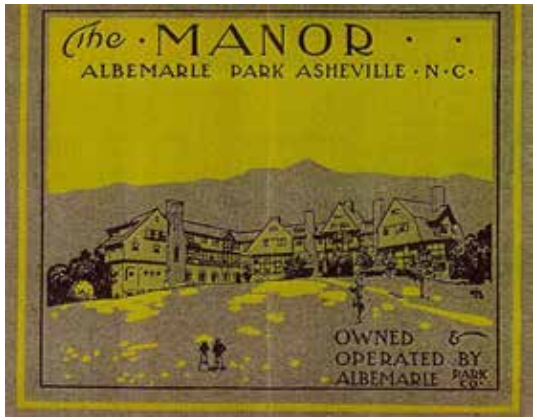
shall, should, must

The following words in a guideline indicate that compliance is not required but is highly recommended:

recommend, suggest, encourage

The word **"inappropriate"** is used to describe a design approach that the HRC will not approve.

THE HISTORY OF ALBEMARLE PARK



Cover of a promotional brochure for The Manor and Albemarle Park, from the early 1900s.

Albemarle Park is a landmark in residential planning, architecture and landscape design that has been recognized to be of national significance.

It is the result of a special collaboration of three prominent men during the 1890s: William Green Raoul, a prominent rail-road executive; Bradford Gilbert, a renowned Architect in New York City; and Samuel Parsons, Jr., an important Landscape Architect.

William Greene Raoul was the President of the Central Railroad of Georgia in 1885 when he began bringing his family to the mountains to escape the hot, humid summers in Savannah. In 1886, he bought the 35 acre R.W. Deaver Farm just north of the city limits on Charlotte Street with the intention of building a summer place for his family.

However, he was unable to follow through with his plan just then.

Soon after he bought the property, he was elected the President of the Mexican National Railway and circumstances required him to move his family to New York City.

It wasn't until 1897 that attention was once again paid to the "Asheville place."

By this time, Mr. Raoul had decided to develop the property and create a "residential park," with an English inn, housekeeping cottages affiliated with the Inn and private residences.

To develop a cohesive plan he drew upon the skills of his friend, Bradford Lee Gilbert, an Architect in New York City with whom he'd already developed a good working relationship. Gilbert specialized in railroad stations and associated railroad structures. He had also designed several inns in the East and large public buildings for trade expositions in Atlanta and Charleston. In 1890, he had designed an imposing mansion on Peachtree Street in Atlanta for the Raouls.

Gilbert immediately brought Samuel Parsons, Jr. into the project to develop the site plan and design the landscape.

Samuel Parsons, Jr. was an influential Landscape Architect in New York City and was the Director of New York City Parks. He had been partners with Calvert Vaux early in his career and was one of the founders of the American Society of Landscape Architects.

It was Parsons who developed the master plan for Albemarle Park. He devoted an entire chapter to it in his book, *How to Plan the Home Grounds*, published by Doubleday in 1899.

His goal was to develop a "residential park" that took advantage of the hillside site. He sited the Inn and the cottages so that full advantage could be taken of the mountain views. His planting plan emphasized the special quality of the natural landscape and the importance of "shared" viewscapes.

The Lodge was the first building built, in 1897. It was Thomas Wadley Raoul's residence and served as the office for Albemarle Park.

Construction of the Manor began in 1898 and it opened on New Year's Day, 1899. Its success was immediate. In 1903, the wing toward Charlotte Street was added and the Clubhouse was built to supplement the Inn's recreational offerings.

In 1914, the second addition to the Manor was built - the wing at the eastern end of the original building that faces Terrace Road.

THE HISTORY OF ALBEMARLE PARK, CONTINUED

The Manor was the centerpiece, of Albemarle Park. Even before the Manor had been completed, several cottages were also being built. These include Columbus, Clover and Milfoil.

The period of primary historical significance in Albemarle Park was 1897 - 1913, the years when the Raoul family was actively involved in developing and enlarging upon the original plan for Albemarle Park.

The significant buildings constructed during this era in Albemarle Park are shown on a plat outlining the Property of the Albemarle Park Company, registered at the Courthouse with the Register of Deeds Office. By 1913, 24 significant structures had been built. These were:

The Lodge, 1897

The Manor, 1898 (1903, 1914)

Clover, 1898

Columbus, 1898

Milfoil, 1898

Shamrock, 1898

Orchard, 1899

Clematis (Laurel), 1901

Clio, 1902

Galax, 1902

Cherokee, 1903

The Clubhouse, 1903

Rosebank, 1905

Manzanita, 1906

Crow's Nest, 1906

Dahlia, 1906

Daffodil, 1906

Larkspur, 1906

Hollyhock, 1907

Marigold, 1907

Dogwood, 1910

Kalmia, 1910

Fox Hall, by 1913

Fox Den, by 1913

There were also five other cottages that had been built in Albemarle Park by this time. However, they were all private homes built by the owners on empty lots purchased from The Albemarle Park Company.

These five were: Alva Glen, Brown Bear, Wildfell, Possum Trot and Breezemont.

Bradford Gilbert died in 1911 and a noticeable difference can be seen in the designs of the cottages built following his death. The cottages and buildings that were built after this first phase were more conventional in design and utilized different materials - brick, German "drop" siding and smooth stucco.

In 1913, the Raoul family sought to sell Albemarle Park to E.W. Grove who, according to The Family of Raoul, "was spending money like water." Grove wasn't interested at that time; though, three years later, in 1916, he did buy all of the land east of Sunset Drive in Albemarle Park, about seven acres, to add to his other holdings in the area.

Additional cottages, private residences and accessory buildings continued to be built up into the 1950s. There are currently 42 primary structures and additional secondary structures such as garages and carports.

Through the years the cottages became year-round homes and the one-time vacation resort grew into a residential neighborhood. The Clubhouse was remodeled into professional offices. The Manor Inn evolved into a residential hotel and closed in 1984.

Even though the emphasis slowly changed from a resort park to a residential neighborhood the original concept outlined in Samuel Parsons' plan was preserved.

Albemarle Park is unique among Asheville's Local Historic Districts. Every single one of its significant structures is still intact and relatively unchanged today.

ARCHITECTURAL DESIGN CHARACTERISTICS

ARCHITECTURAL DESIGN CHARACTERISTICS

Though each structure in Albemarle Park is unique, there are numerous design similarities shared by all of the significant historic structures in the district. The following pertain to virtually all of these structures:

- The shape of each structure involves an asymmetric massing of forms.
- The roof shapes are complex and usually contain dormers.
- The roofs are steeply pitched, with pitches usually exceeding 6/12, a rise of 6” for each run of 12”.
- A combination of exterior finish materials is used.
- The foundations are made of stone or brick.
- All wood and stucco is painted or stained with a solid color.
- The structures are sited to fit into the landscape. Little or no change was made to the terrain in order to accommodate them.
- The primary entrance to each structure is usually between 1’ to 5’ above grade.
- Structures are sited so as to ensure the greatest privacy possible.
- Garages are separate, freestanding structures.
- Windows come in many shapes and styles.
- There has been a tradition of porches (and not decks) which is recognized to be significant.
- The open, public aspect of the original site plan remains intact. There are few dividing or enclosing walls, tall hedges, opaque fences or privacy screens.
- Entrances were usually covered or recessed.
- The use of artificial siding has been avoided.
- There are strong horizontal design elements - bandboards and projecting eaves - that define the floor levels and separate the foundation from the main house.
- Porch pickets, rails and posts are simple in design. Turned spindles and columns weren’t used.
- Window and door surrounds are simple. They don’t contain much decorative moulding.

ARCHITECTURAL STYLES OF ALBEMARLE PARK

The historically significant cottages and other structures in Albemarle Park can be grouped into the following architectural design categories:

- Pebbledash stucco with half-timbering and wood shingle siding
- Traditional shingle style
- Rustic shingle style

These three styles represent the original intent of the Raoul family and the architect. Each new construction project proposed for Albemarle Park shall be designed in such a manner as to be compatible with one of these three original styles.

There are other types of materials that were used in the later cottages and structures that were built in Albemarle Park. These include:

- Smooth stucco with brick corner quoining
- Clapboard
- Brick

Additions to structures that were built using these materials should be compatible with these materials and should not be designed in a style different from the primary structure on the property.

For example, an addition to Pine Tree Cottage, built with clapboard siding should not be built with rustic shingles.

Note: The cottages are listed in the classification based on their original design. Several have been remodeled through the years resulting in altered appearances.

Wildfell Cottage has seen its siding change from clapboard to rustic modern shingle. Larkspur Cottage has also been altered several times.

SIGNIFICANT DESIGN STYLE NO. 1 - PEBBLEDASH/ROUGHCAST STUCCO

PEBBLEDASH STUCCO WITH HALF-TIMBERING AND SHINGLE SIDING

This is the earliest design style used in Albemarle Park. The following significant structures display this style:

1. The Manor Gatehouse
2. The Manor Inn
3. The Albemarle Office Park
4. Clover
5. Columbus
6. Clematis(Laurel)
7. Marigold
8. Hollyhock
9. Shamrock

Structures built in this style share the following characteristics:

- The pebbledash stucco is combined with half-timbering in the basement and first floor areas.
- Evenly coursed, sawn wood shingles are used in the upper gables and 2nd floor areas with the exposed portion being between 5 and 7 inches.
- The shingles usually form a flared “skirting” at their lowest edge.
- Foundations are commonly stone or brick.
- There is a distinct splashboard or band board at the 1st floor level that separates the foundation from the wall covering.
- Windows are commonly double-hung wood sashes with multi-pane upper sashes and single pane lower sashes.
- Multi-pane wood casement windows are commonly used in the upper gables and dormers.
- Window and door surrounds are simple flat boards.

Clematis Cottage possesses many of the design features of this style - half-timbering in the gables, shingles at the 2nd floor, pebbledash stucco at the 1st floor, and a stone foundation.

SIGNIFICANT DESIGN STYLE NO. 2 - TRADITIONAL SHINGLE

TRADITIONAL SHINGLE STYLE

The following cottages exemplify the Shingle style that was so popular at the turn of the century:

1. Milfoil
2. Cherokee
3. Clio
4. Rosebank
5. Galax
6. Kalmia
7. Daffodil
8. Dahlia
9. Fir Tree
10. Locust
11. Shamrock
12. Orchard

These structures share the following characteristics:

- Evenly coursed, sawn wood shingles are used as wall covering for the entire wall covering above the foundation.
- A variety of wood windows is used.
- Primary windows are double-hung sashes with multi-pane upper sashes and single-pane lower sashes.
- In the upper gables and dormers, different sized wood casement windows are also used.
- Heavy timber posts and bracketing are important components of the design.

Above: Cherokee Cottage in 1903.

Below: Cherokee Cottage today. Even with one porch enclosed, its original appearance is virtually unchanged.

Above: Galax Cottage, circa 1902, is one of the best examples of the Shingle Style.

Below: Orchard Cottage, circa 1899, combines the Shingle Style with elements of the Stick Style.

SIGNIFICANT DESIGN STYLE NO. 3 - RUSTIC SHINGLE

RUSTIC SHINGLE STYLE

Several cottages exemplify a more rustic use of the Shingle style:

1. Manzanita
2. Dogwood
3. Possum Trot
4. Crow's Nest

These structures share the following characteristics:

- Evenly coursed, split or sawn wood shingles are used for the wall covering.
- Trees stripped of their bark are used for porch posts, railings, pickets and for bracketing at the eaves and to support projecting bays and gables.
- Brick and stone chimneys and foundation walls are important design elements.
- Windows vary from double-hung wooden sashes with multi-pane upper sashes/single-pane lower sashes, to wood multi-pane casement windows, to double-hung multi-pane/multi-pane.
- The rafters are exposed in the eaves.

Above: Possum Trot, displaying several of the key elements of the Rustic Shingle Style - dark brown stained shingles, large timbers used for porch supports, and projecting bay windows.

Above: Dogwood Cottage, soon after it was built.

Below left: Porch at Crow's Nest, made from large timbers stripped of their bark.

Below right: Rustic porch at Dogwood Cottage.

Below right: Dogwood Cottage in recent years. Though there have been changes to the chimneys and dormers, it still retains its Rustic Shingle character.

OTHER DESIGN STYLES IN ALBEMARLE PARK

SMOOTH STUCCO WITH BRICK DETAILING

By 1920, several structures in this style had been built, utilizing a smooth finish stucco and brick quoining and window de-tailing:

1. Twin Oaks
2. Chipmunk
3. Chestnut Hill
4. The Willows
5. Fox Den

CLAPBOARD

Several cottages were built using German siding, or "drop" siding:

1. Pine Tree
2. Raven's Nest
3. Wildfell
4. Brown Bear

The following cottages have beveled clapboard siding:

1. Cardinal
2. Seven Oaks
3. Beech Tree

Italdo is sided with wane-edge clapboards.

Above: Signature details of architect Richard Sharp Smith on Chipmunk Cottage - brick quoining at the corners, brick window sills and surrounds, half-timbering in the 2nd floor, and smooth stucco exterior finish.

Below: Pine Tree Cottage, which features German drop siding.

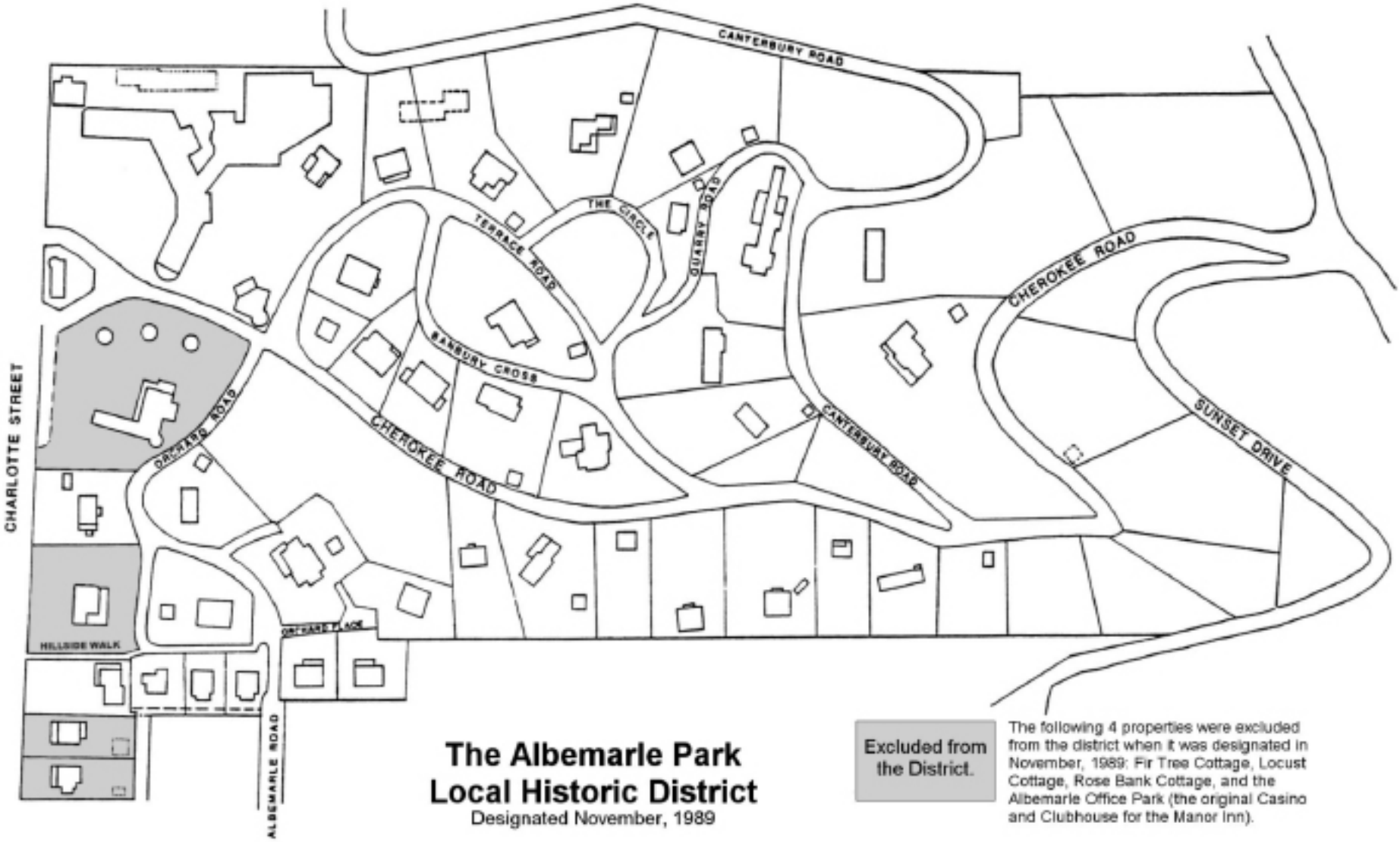
INDIVIDUAL

The following cottages stand alone in their architectural design styles, using a variety of materials:

1. Breezemont
2. Fox Hall
3. Wakerobin
4. Fruit Tree
5. The Rondettes

Below: Breezemont Cottage, another Smith design in Albemarle Park, features a restored Arts & Crafts interior.

THE ALBEMARLE PARK LOCAL HISTORIC DISTRICT



DESIGNATION AS A LOCAL HISTORIC DISTRICT

WHY WAS THE ALBEMARLE PARK LOCAL HISTORIC DISTRICT CREATED?

In 1988, the property owners in Albemarle Park began their efforts toward getting their neighborhood designated a Local Historic District.

The primary reason for this was the endangered status of the Manor Inn, the two cottages that accompany it, and the adjoining grounds.

At that time, the Manor had been vacant for 4 years and there was beginning to arise from various corners of the City and the business community the sentiment that it ought to be demolished and replaced with new construction.

Should the Manor have come to be demolished, anything could have been built in its place, as long as all zoning requirements were met.

No review of the project's design nor evaluation of its impact on the neighborhood would have been required. There was no method through which the residents and property owners could have had input on such a massive and potentially dangerous change to their neighborhood beyond the existing group development review that was required for some types of large projects.

In November, 1989, the Asheville City Council designated Albemarle Park a Local Historic District.

WHAT DOES LOCAL HISTORIC DISTRICT DESIGNATION DO?

Designation as a Local Historic District affords the property owners and residents protection from intrusive and out-of-character additions and modifications to the existing structures and landscape features.

This is accomplished through mandatory review of ALL modifications to the exterior of all structures and landscape features in the district by the Historic Resources Commission of Asheville & Buncombe County, and compliance with the Design Review Guidelines for Albemarle Park.

The Historic Resources Commission has the legal authority to review and regulate proposed changes to the buildings, landscape and archeological resources within the district boundaries.

By such regulation, the City of Asheville and the HRC hope to achieve the following goals:

- Protection of Asheville's heritage;
- Encouragement of the efforts of Albemarle Park residents to conserve the environment of their neighborhood;
- Stabilization of the existing housing stock;
- Retention of the historic character of the building stock by the regulation of alterations;
- Regulation of the design of new structures to assure their compatibility with the existing housing stock;
- Enhancement of the neighborhood's special character by the regulation of the landscaping.
- Protection of the homeowners' and business owners' investments.

BENEFIT OF HISTORIC DESIGNATION

In addition to the benefits described above, contributing properties in historic districts are elegible for rehabilitation tax credits. More information on this matter can be found at the website of the North Carolina State Historic Preservation Office.

OFFICIAL MAP

An official map, adopted by the Historic Resources Commission, the Planning & Zoning Commission and the Asheville City Council shows the boundaries of the Albemarle Park Local Historic District. The original of this map and an inventory of the properties located in the Albemarle Park Local Historic District are on file at the HRC office in the Asheville City Building.

THE DESIGN REVIEW PROCESS

GENERAL DESCRIPTION

Anyone planning any exterior modification, change, or addition to a structure or landscape feature in the District *must* get approval of the proposed action from the Historic Resources Commission.

If you are contemplating making any changes to your property, contact the Executive Director of the Historic Resources Commission in the Asheville City Building, 828-259-5836. The mailing address is:

The Historic Resources Commission
of Asheville & Buncombe County
P.O. Box 7148
Asheville, NC 28802

The Director or his/her assistant will meet with you at the site to discuss your proposed work.

At the time you apply for your Building Permit you will be also required to fill out an application for a Certificate of Appropriateness if you haven't already done so.

WHAT IS A CERTIFICATE OF APPROPRIATENESS (CA)?

A Certificate of Appropriateness is a permit issued by the HRC indicating that, in the opinion of the Commission, the proposed improvements to the structure or landscape are compatible with the historic character of the Albemarle Park Local Historic District as defined by these Design Guidelines.

Exterior portions of any building or structure and all landscape features on property which lies within the Albemarle Park Local Historic District boundaries cannot be materially altered, restored, moved or demolished unless a Certificate of Appropriateness has been issued.

In many cases, HRC Staff can give you administrative approval, issuing you a Minor Works C.A., and you can get right to work. Please allow 10 business days for approval of minor work.

In those cases when you're planning something that will result in a significant change to the appearance of the structure or landscape, or something that doesn't comply with the Guidelines, your proposal must be reviewed by the entire Commission.

The Commission meets on the second Wednesday of each month in the City Building. In all instances, you are required to contact HRC Staff before you start any construction or begin to make any changes. Visit asheville.gov/hrc for a complete schedule of application procedures and deadlines.

You may be required to stop work and dismantle what you've already done if it doesn't comply with the guidelines. You may also be charged a daily penalty if you refuse. The best way to avoid this is to get your Certificate of Appropriateness FIRST!

RELATION TO OTHER LAWS AND CITY ORDINANCES

The Asheville City Council established the Historic Resources Commission in 1979 under the authority of Chapter 160A-400.1-400.4 of the North Carolina General Statutes. The Albemarle Park Local Historic District was created in November 1989 through the passage of City Ordinance No. 1762. The Albemarle Park Local Historic District Design Review Guidelines have been adopted pursuant to Section 30-13-10.0 of the City's Code of Ordinances.

The Albemarle Park Local Historic District contains property zoned under several different use categories. The historic district is an "overlay" zone and does not determine permissible uses.

All uses permitted under the existing land use zoning, whether by right or conditional use, are permitted in the historic district according to the procedures established for such uses. (See Section 30-13-4 of the City's Code of Ordinances.)

The guidelines may impose a higher standard than allowed in the underlying zoning district. The HRC may also vary the technical standards of the underlying zoning, such as setbacks, parking, etc. per the flexible development standards as specified in Section 7-11-7 of the Unified Development Ordinance, if they find that these standards conflict with the applicable guidelines. If your project requires a zoning or sign permit, you are encouraged to consult with the Development Services Department to assess the technical standards in order to determine if there is a conflict with the design guidelines that would necessitate a request for flexible development from the HRC.

THE APPLICATION PROCEDURE

The Historic Resources Commission (HRC) meets on the second Wednesday of each month to consider applications for Certificates of Appropriateness (C.A.).

An application form must be filed with the Commission at least 21 days prior to the Commission meeting. Applications can be obtained at the HRC office in the Asheville City Building, or by calling the Executive Director at 828-259-5836. They can also be downloaded from the City's website – www.ashevillenc.gov – along with a schedule of important dates and deadlines. (The HRC is part of the Planning Department.)

The application for a C.A. must be accompanied by sufficient illustrative material to adequately describe the proposed work. The Commission may refuse to consider an application for a C.A. if it judges that insufficient information has been provided by the applicant.

For Minor Work projects, samples of proposed materials such as shingles, siding, trim, etc., finished in the proposed color, must be filed with the application.

Photographs of the existing structure or landscape and accurate, detailed drawings showing the existing property and the proposed changes shall be included if they are needed to adequately describe the proposed work.

For Major Work projects, the applicant or his/her agent shall provide accurate, detailed and dimensioned construction drawings showing the existing property and the proposed changes.

People who are considering Major Works projects are urged to consult with the HRC and its staff on an informal basis early in the planning stages to ensure a quick and timely evaluation of the formal application for a C.A.

Samples of all exterior materials in the proposed colors shall be submitted with the other documentation, as well as any manufacturer's data for the proposed materials, such as photographs, specifications and warranties, which will aid the Commission in evaluating the proposed work.

Photographs, renderings, and/or detailed line sketches which display the scale and massing of the proposed change in relation to the neighboring structures will assist the Commission in making a timely decision.

The applicant for a C.A. is encouraged to be present during the meeting of the Commission when his/her application is being considered.

If the applicant cannot attend, it's recommended that a representative who can speak for and legally bind the applicant should be present.

The applicant and any adjacent property owners will be given the opportunity at the meeting to make comments and to ask questions.

The rules of procedure are available at the HRC office.

The Historic Resources Commission has the authority to consider extenuating circumstances or examine "the entire situation," and approve projects that meet the spirit but not the letter of the guidelines when it sees fit.

When the HRC does grant exceptions to the guidelines, it will clearly document why it has done so in the Finding of Fact.

The important point is that the HRC will attempt, at all times, to be consistent and non-arbitrary in its rulings.

Except in unusual instances, it will always do this by requiring strict adherence to the guidelines.

ENFORCEMENT AND APPEALS

Violation of the rules and regulations administered by the Historic Resources Commission constitutes a civil penalty and is subject to fines as outlined in Appendix B of the unified Development Ordinance.

Violations include, but are not limited to: undertaking any work other than normal maintenance without securing approval in the form of a Certificate of Appropriateness; executing work in a way other than that which was approved; or, lack of progress or discontinuance of progress toward completion of a project for a period of 90 days.

APPEALING A DECISION BY THE COMMISSION

Any property owner who is denied a Certificate of Appropriateness may appeal the Commission's decision to the Asheville Board of Adjustment. The appeal should be in writing and must be filed with the Board of Adjustment within 30 days of the Commission's decision.

According to G.S. 160A-399 and the Commission's by-laws, an appeal from the Commission "shall be in the nature of certiorari." This means that the applicant who is appealing the decision should file with the Board of Adjustment an Application for Writ of Certiorari containing a statement of the facts necessary to understand the issues presented by the appeal, a statement of the reasons why the Board of Adjustment should consider the appeal, and copies of the minutes of the Commission meeting in which the application was denied.

THE HISTORIC RESOURCES COMMISSION

The Historic Resources Commission of Asheville & Buncombe County (HRC) is a joint City-County board charged by statute with the oversight of local historic districts and properties. It is composed of 12 citizen volunteers, who have backgrounds and/or a personal interest in design, architecture, history, or construction. Half are appointed by the Asheville City Council and half by the Board of Buncombe County Commissioners. They are assisted in their work by a small professional staff currently quartered in the Asheville City building.

Landscape and Architectural Standards and Guidelines are required when a district, such as Albemarle Park, is granted local historic district designation. The status is ordained by federal, state, and local government.

It is the intent of these landscape standards and guidelines, adopted and administered by the HRC, to protect and guide Albemarle Park in its second century.

According to City ordinance, no building or structure, or exterior improvement to a building or structures, shall be located, constructed, reconstructed, altered, repaired or demolished within a Local Historic District in Asheville unless such action is approved by the Historic Resources Commission of Asheville and Buncombe County.

Minor work projects may be approved by the staff, while major work projects require review by the HRC Board of Commissioners.

Agenda information, design guidelines, and the boundaries of the Historic Districts are available from the Asheville Department of Planning and Urban Design, located on the fifth floor of the City Hall Building, or by calling 259-5638.

HRC CONTACT INFO

259-5836 / 259-5638
ashevillenc.gov/hrc

Minor Works may be approved by city staff on site, while ***Major Works*** require a hearing before the Commission.

In either case, if a submittal is approved, the property owner or resident will receive a *Certificate of Appropriateness (CA)* and can proceed with the project.

A BRIEF EXPLANATION OF THE GUIDELINES

A BRIEF EXPLANATION OF THE GUIDELINES

These Design Guidelines are a product of numerous neighborhood work sessions involving residents, property owners, the Executive Director of the Historic Resources Commission and several Commissioners.

The sessions were held in the neighborhood from the summer of 1989 through the early spring of 1990.

Study packets assembled by the Director of the HRC were sent to every property owner in Albemarle Park. The work sessions were also open to all property owners. Six to ten property owners attended each work session and participated in the drafting of these Guidelines.

A work group including the Executive Director, two Commissioners, and four property owners produced the final draft of these Guidelines for review by the property owners and the HRC.

The final draft was presented to the residents and property owners of Albemarle Park in an open meeting at the Unitarian Church on Charlotte Street in April, 1991.

Following this meeting, a work session was held with the members of the HRC so that they could become familiar with them.

A Public Hearing before the HRC was held May 8, 1991 at which additional comment was solicited.

A final work session by the Guidelines committee was held Saturday, May 25.

Finally, on June 12, 1991, after almost two years of work by many committed people, these Guidelines were adopted by the HRC as the official Design Guidelines for the Albemarle Park Local Historic District.

PROCEDURE FOR AMENDING THE GUIDELINES

It was recognized by all of the participants who were involved in the development of these Guidelines that they are not static, nor meant to be carved in stone.

They are a tool for the use of the property owners and the HRC that may need improvement periodically.

A property owner or a commissioner on the HRC may make a request in writing for a hearing before the Commission at its general monthly meeting to consider amendments to the Guidelines.

All property owners in Albemarle Park will be notified in writing of the hearing at least 14 days prior to the meeting.

Changes to the guidelines shall be approved by a majority vote of the Commission in attendance, provided all conditions regulating the conduct of a general meeting of the HRC are met.

This volume was designed to be one of three complementary books. The other two are *The Manor & Cottages*, the history book published by the Albemarle Park - Manor Grounds Association in 1991, and *The Landscape Design Standards and Guidelines for Albemarle Park*.

GENERAL PRINCIPLES FOR HISTORIC REHABILITATION

These general rules have been adapted from the Secretary of the Interior's Standards for Rehabilitation. As such they represent the current, accepted national standards for historic rehabilitation projects.

They are also the basic principles that guided the writing of the more specific guidelines that follow.

In reviewing projects, the Historic Resources Commission may rely on the general principles when situations are encountered that are not specifically covered by the guidelines.

The general principles for historic rehabilitation projects are:

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

THE ALBEMARLE PARK LANDSCAPE

Below are the Basic Principles of the Landscape Standards, from *The Landscape Standards and Guidelines for Albemarle Park*, a complete volume addressing the preservation and restoration of Albemarle Park's landscape.

1. Original circulation patterns of roads and paths should be honored;
2. Original landforms and natural drainage patterns should be preserved and restored;
3. Community landscape features and sight lines should be preserved and restored;
4. Only historically suitable walls, gates and fences are permitted;
5. Freestanding structures such as garages, storage sheds and the like must be placed in inconspicuous locations;
6. Permanently fixed embellishments such as statuary or urns should be placed in areas not visible from the public right of way;
7. Furnishings such as lights, mailboxes, waste receptacles, handrails or signs in public right of way areas should follow approved prototypes or historic examples as listed in the guidelines;
8. Historically significant trees or shrubs should not be removed unless determined to be diseased or a physical threat.
9. New plantings and landscape improvements should follow the original design principles for Albemarle Park established by Samuel Parsons, Jr.

NORMAL MAINTENANCE

Except for normal maintenance activities, ALL external changes to existing structures, all new construction and all changes to the landscape MUST be reviewed and approved by the Historic Resources Commission.

The following are considered normal maintenance activities:

1. Repainting of existing painted surfaces (unpainted masonry shall not be painted);
2. Replacement of window glass (but not the replacement of window units);
3. Caulking and weatherstripping;
4. MINOR landscaping, including the planting of small vegetable and flower gardens, and pruning of trees and shrubbery (Please refer to the *Landscape Standards and Guidelines for Albemarle Park* for complete details.);
5. Minor repairs to patios, fences and driveways provided the replacement materials match the existing in detail and color;
6. Replacement of small amounts of missing or deteriorated existing siding, trim, roof coverings, porch flooring, steps, etc., provided the materials match the existing in detail and color;
7. Installation of gutters and downspouts provided the color matches the house trim color (refer to the design section about proper gutter and downspout design);
8. Erection of temporary signs (real estate, political, etc.);
9. Repair of existing street or yard lighting.

REPAIR AND REMODELING WORK

Use the following rules of thumb to guide you when you are considering repair or remodeling work on any structures or landscape in Albemarle Park:

- ALL changes and additions must be compatible with the existing conditions of the structure or landscape being altered.
- Repairs to existing structures or the landscape shall be done so as to match as closely as possible the existing conditions. The type, dimension and scale of materials used shall match the existing.
- Where possible and aesthetically appropriate, all efforts shall be made to return to or recapture the original design style of the structure or landscape.
- The preservation and restoration of original architectural and landscape design features is strongly encouraged where such actions will not conflict with the existing conditions.
- The removal of original features shall not be allowed unless there is a hazardous condition to health or safety and repair to the feature would not allay the hazard.

Above: Doing repairs to historic houses requires a nuanced and respectful approach. Replacement shingles on this garage stand out because their texture doesn't match the original. A better approach would have been to use new shingles for the entire rows, possible replacing a much larger section than necessary to mute the visible contrast.

MINOR WORK

Minor Work projects require the granting of a Certificate of Appropriateness. However, minor works can be approved administratively by the Executive Director of the HRC or his/her designee, provided the proposed work is consistent with these Design Guidelines.

The Director or his/her designee will meet with the applicant at the site and determine if the proposed work is major or minor. If it is deemed to be minor and is approved, a Minor Works Certificate of Appropriateness can be issued within 10 business days.

If the Director or the designee cannot approve the proposed work, an application for a Major Works Certificate of Appropriateness will be presented to the Historic Resources Commission for its review and approval.

Minor work projects include various activities in which the visual character of the structure or landscape is not substantially changed. These include, but are not limited to, the following:

1. New roof coverings: replacement of asphalt or fiberglass roof coverings with new mid-tone to dark colored asphalt or fiberglass three-tab or architectural shingles; replacement of slate, tile, metal or other historic roof covering where there is no change in materials or visual appearance.
2. Removal of artificial or non-original siding: total removal of asbestos, asphalt or other artificial or non-original siding when the original siding is to be repaired and re-painted. If siding other than the original is to replace what was removed, this is considered a Major Work.
3. Replacement of missing architectural details: replacement of missing or deteriorated siding and trim, porch floors, ceilings, columns and balustrade or other architectural details, using the same material as that being replaced.
4. Foundation repairs: repair or replacement of masonry foundations where the original foundation material is retained or where the new material matches the original as closely as possible; installation of metal foundation vents and repair or replacement of windows or doors provided there is no change in material, design, size or location of said items.
5. Masonry repairs: repointing and other masonry repairs when the color and composition of the mortar, brick, stucco and other material matches the original as closely as possible in visual appearance.
6. Replacement of exterior stairs, landings and steps: repair or replacement of exterior stairs or steps which are made of masonry or painted wood and are compatible with the design of the structure and/or other styles found in the Historic District.
7. Exterior lighting fixtures: repair, replacement or installation of new lighting fixtures the design and location of which complies with these Design Guidelines, and is appropriate to the structure.
8. Removal of accessory buildings: removal of deteriorated or incompatible accessory buildings which are not original to the site or otherwise historically significant.
9. Replacement of brick or stone retaining walls; replacement of walks, driveways, and steps made of brick, stone, concrete or gravel.
10. Removal of dead or diseased trees, trees where the roots or limbs are causing damage to a structure, present a danger to the public, that are damaged beyond repair, or are defined as an invasive species.

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 structure or landscape, and are more substantial in nature than Minor Work projects.

These include, but are not limited to, the following:

1. New construction;
2. Additions to existing structures;
3. Demolition of any part of an existing structure or landscape feature that would significantly alter the visual character of the structure or the site;
4. Ground disturbing activities of any kind that affect known archeological resources on the site;(The HRC must be notified if archeological resources are uncovered.)
5. Moving of existing structures;
6. Installation of signs larger than 9 square feet;
7. Erecting of new accessory buildings;
8. Creation of parking areas;
9. Replacement of architectural details when there will be a change in design or materials from the original or existing;
10. Changing roof structure or appearance;
11. Installation of fire exits, fire escapes, and secondary entrances;
12. Changes to significant landscape features;
13. Minor Work items not approved by the staff of the HRC.

FOX HALL COTTAGE THROUGH THE YEARS

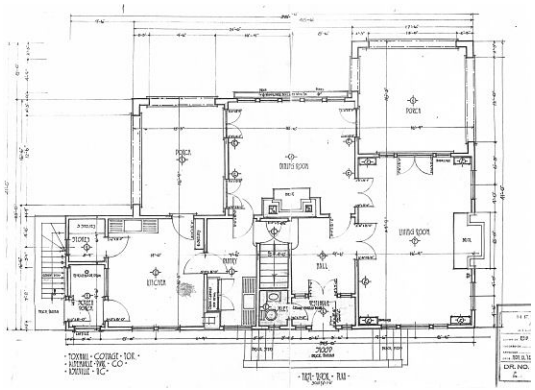
For thirty years or longer, Fox Hall was sheathed in pink cement shingles and thin veneer brick. The cottage had suffered a severe fire and these were the materials selected when it was repaired and renovated.

The research done for local historic district designation uncovered a photograph which, though Fox Hall was in the background, revealed the cottage's original appearance if you zoomed in far enough.

Then, a phone call out of the blue from a historian in Raleigh led to the discovery of the original blueprints for the cottage. It was designed by J. Neel Reid, a prominent Georgia architect, and the firm Hentz & Reid.

These happy discoveries enabled the owners in 2004 to accomplish an award-winning restoration of the cottage.

Above: The result of a terrible fire which did extensive damage to Fox Hall cottage in the 1960s.



Above: The first floor plan from the blueprints that were at Georgia Tech.

Below: The only photograph found to date showing Fox Hall cottage soon after it was built in 1913.

Below: Fox Hall cottage today, following a complete restoration in 2004-05. A contextual addition was added at one end.

EXAMPLES OF INAPPROPRIATE REPAIRS

CLOVER COTTAGE

Clover Cottage provides several examples of how a historic building can be remuddled by inappropriate additions and repairs.

Luckily, when new owners acquired it in the late 1980s, they used old postcards and other photos to help them restore it to its original appearance, even doing paint analysis to determine the original color palette.

Today, the only feature missing is the circular porch. However, the joist pockets for it can still be seen in the stone foundation.

Examples of inappropriate repairs:

1. Stucco repair
2. Inappropriate patch (cedar siding where pebbledash stucco should go)
3. Mismatching band board
4. Inappropriate windows in enclosed porch
5. Inappropriate porch enclosing
6. Unfortunate removal of wraparound porch and enclosure of doorway
7. Inappropriate wrought iron fence
8. Inappropriate location of material (shingles where stucco should be)
9. Inappropriate roof valley treatment

Above: Clover Cottage soon after it was built in 1898.

Above: The front elevation featured a full-width open porch.

Below: By the 1980s, the front porch had been completely enclosed and jalousie windows had been installed.

Below: Today, the porch is back to its original appearance.

Above: Instead of repairing deteriorated stucco with fresh pebbledash/roughcast stucco, wood lap siding was used.

Above: Deteriorated pebbledash/roughcast stucco and a rotten band board were replaced by inapproriate materials - smooth plaster and an undersized board.

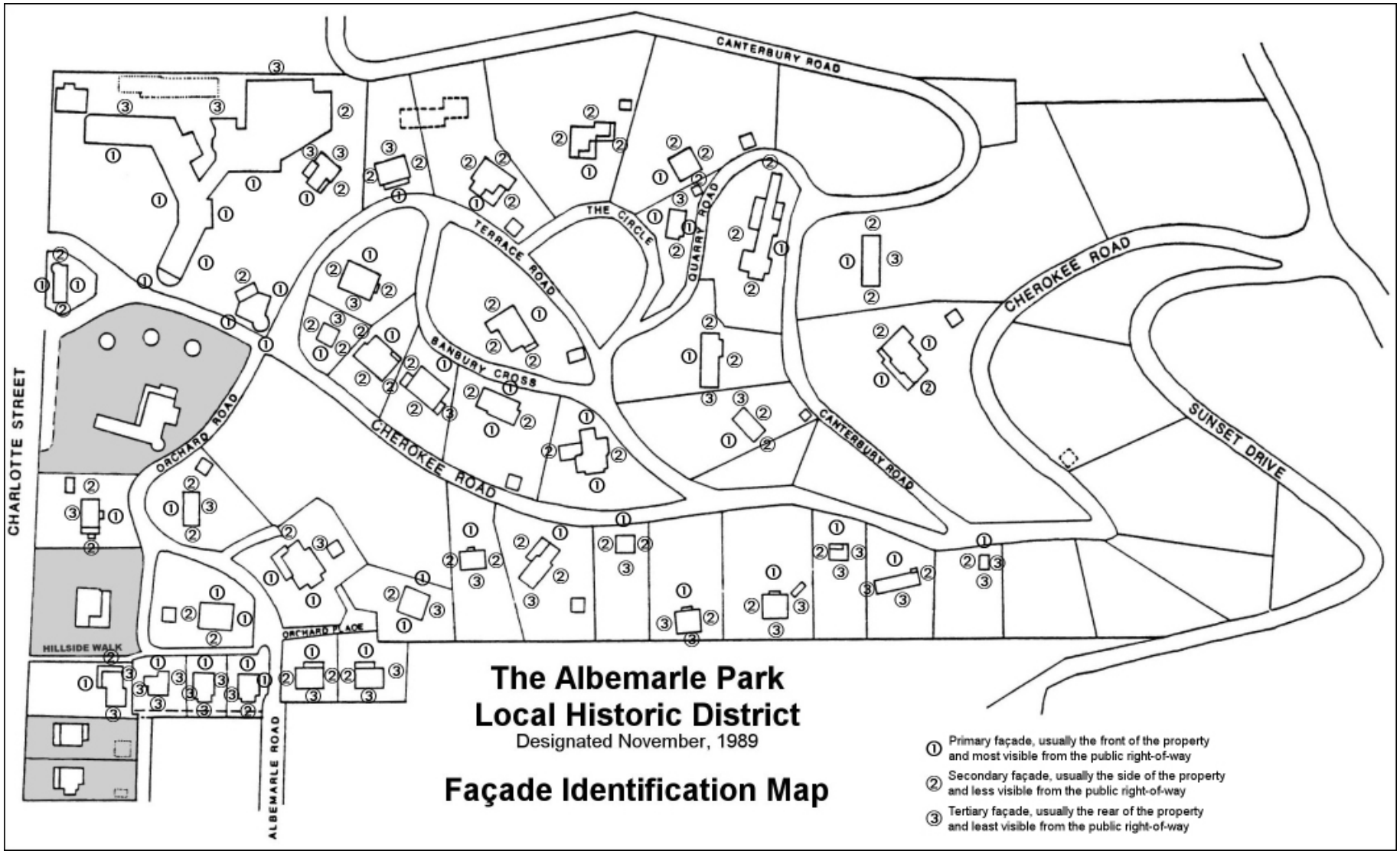
Above: Close up photo of the inappropriate repair described at the left.

Below: The lap siding was removed and the half-timbering and stucco were repaired to restore the original appearance.

Below: The inappropriate repairs were removed. Stucco which matches the original was applied and a band board milled and beveled to match the existing was installed.

Below: Close up photo of the new stucco and band board, applied with care, to restore the original appearance of the wall.

IDENTIFICATION - FAÇADE MAP



FAÇADE IDENTIFICATION

The cottages and other structures in Albemarle Park are not situated, as in most conventional neighborhoods, on a grid with front, back and side yards.

Instead, many are visible from various aspects and have façades of differing impact on the visual character of the neighborhood.

The following system has been developed to identify the façades of each structure and define the type of features that are allowed on each façade.

Consult the map on Page 24 for the identification of the façades of the current structures in Albemarle Park.

TYPE F-1: ENTRANCE FAÇADE

This is the obvious "front" of the building, its most public face. In several instances, a structure may have more than one Type 1 façade. The Manor, Breezemont, Clover, Orchard and Milfoil all have two or more Type 1 façades.

TYPE F-2: PROMINENT SECONDARY FAÇADE

Though not containing the main entrance to a structure, this façade is still quite important visually to the overall design of the structure and is quite visible from the public right-of-way.

TYPE F-3: LEAST PROMINENT FAÇADE

This is the façade which is the least visible from any public right-of-way. In many cases, but not in all cases, this is the rear of the structure.

These Guidelines indicate the appropriateness of certain improvements to each façade. Here are some examples:

A fire escape or second exterior entrance stair is NOT ALLOWED on a Type F-1 façade, NOT RECOMMENDED but is allowed on a Type F-2 façade, and ALLOWED on a Type F-3 façade.

Skylights are NOT ALLOWED on a Type F-1 façade, are NOT ALLOWED on a Type F-2 façade, and are NOT RECOMMENDED but allowed on a Type F-3 façade.

In many cases, a structure has no Type F-3 façade. In those cases, the property owner shall work with the Director of the HRC and members of the Commission to choose the most appropriate location for those items usually relegated to the Type F-3 façade.

Refer to *The Landscape Standards and Guidelines for Albemarle Park* for more details about herbaceous plantings and trees.

PERMITTED LOCATIONS FOR IMPROVEMENTS

NA - NOT ALLOWED

NR - NOT RECOMMENDED

A - ALLOWED

* - SCREENED

Improvement	F-1	F-2	F-3
Fire escape	NA	NR	A
Heat pump	NA	NR*	A*
Roof exhaust vent	NA	NR	A
Plumbing stack	NA	NR	A
Skylight	NA	NA	NR
Satellite dish (less than 3' diameter)	NA	NA	A
Solar greenhouse	NA	NR	NR
Gazebo	NA	A	A
Addition	NA	A	A
Sliding glass doors	NA	NA	NA
Electric panel	NA	NR*	A*
Trash cans	NR*	NR*	A*
Swimming pool	NA	NR*	NR*
Solar panels	NA	NR	NR

ROOF FORMS, ROOFING MATERIALS AND GUTTERING

ROOF FORMS

In most of the buildings in Albemarle Park the roof shape and color play an important part in the overall design of the building.

Most buildings have complex roof forms composed of steeply pitched intersecting gables or hips.

Dormers are frequent components of Albemarle Park roof forms.

Most buildings in Albemarle Park have broad eaves that overhang the exterior walls by 1' - 4' with some form of bracketing.

Broad eaves are recommended on new buildings. Bracketing on historic buildings should be preserved and restored. Bracketing and eave construction in harmony with the original design styles of Albemarle Park should be used in the designs of new buildings.

Roofs on new buildings shall complement the roof shapes of other buildings in Albemarle Park, being complex in design and steep in pitch.

All roof penetrations shall be in the form of dormers that are appropriate for the design of the structure.

ROOFING MATERIALS

In many cases the original roofing material was wood shingle. When these wore out and new roofing material was installed, the wood shingles were replaced by three-tab asphalt shingles. The Manor received a new roof of heavy, diamond shingles by 1940, much of which is still visible today.

Only Dark color asphalt or fiberglass shingles, or wood shingles are allowed on new roofs and in re-roofing jobs. Light colored roofs are not allowed.

Roofs of slate and tile are not appropriate in Albemarle Park.

To recapture the look of the original wood shingle roofs, the use of "architectural shingles" is recommended. These are multi-tab shingles made in fiberglass or asphalt compositions which have more visible texture than common three-tab shingles. Certainteed, Manville, Owens Corning Fiberglass, GAF, and Georgia Pacific all manufacture product lines of this type of roofing shingle.

Skylights are allowed only on the Type 3 facade.

Metal and fiberglass awnings and roof canopies are not allowed.

Canvas and fabric awnings are allowed when it can be shown there is historic precedence for their presence on the structure.

GUTTERING

Standard ogee guttering simulates a crown molding and is generally inappropriate as a replacement for half-round or box guttering. Half-round guttering and box guttering should be used.

Downspouts should be located as inconspicuously as possible. The original location of downspouts can usually be determined by finding the inlets to the original subsurface drainage system.

Below: Valleys should be open, with shingles trimmed to a straight edge parallel to the center of the valley. Metal valley flashing with a W-crease should be used.

ROOF VENTILATION, FLASHING AND CHIMNEYS

VENTILATION

Proper attic ventilation can be best achieved through the use of low-profile, thermostatically-controlled power vents set close to the ridge on the Type 3 facade.

Another satisfactory method is the installation of wooden, gable-end, louvered vents designed to complement the trim detailing of the structure.

The use of soffit vents with these two types of roof vents is recommended.

In eaves with exposed rafters, the installation of one or two 2” diameter plug vents installed in the frieze board between each pair of rafters, painted the same color as the frieze board, is sufficient to provide adequate air flow and is compatible with these Guidelines.

In eaves with closed soffits and fascias, individual or continuous strip soffit vents installed in the soffit board, painted the same color as the soffit board, is sufficient and also compatible with these Guidelines.

CHIMNEYS

Chimneys are a significant design element of the structures in Albemarle Park. They were originally constructed of brick or stone.

The removal of existing chimneys is not allowed.

The parging or stuccoing of existing brick or stone chimneys is not allowed.

All repairs shall be done so that they match the existing.

Repointing shall be done with mortar that matches the original in color and strength. The mortar joints shall be tooled so that they match the existing in appearance.

Chimney linings, rain diverters and other caps shall be kept as close to the top of the chimney as possible so as to not distract from the original appearance of the chimney.

Should a chimney require sealing, the chimney cap shall not be visible from ground. The HRC recommends the chimney be capped with a flat piece of sheet metal, 26 gauge or thicker, caulked and mechanically fastened to the top surface of the chimney. The cap should not extend over the edge of the chimney top and down the sides.

Wooden, boxed chimneys and exposed, metal chimneys are not appropriate to the design of the structures in Albemarle Park and are not allowed.

VALLEY FLASHING

All valleys must be flashed as “open” valleys. The flashing material must be copper sheet metal, terne, galvanized sheet metal, or aluminum with a baked enamel finish, 26 gauge or thicker. No raw aluminum flashing is allowed.

A 1/2” - 1” upside-down V-crease down the center of the valley should be incorporated to act as a rain diverter.

The roof shingles shall be trimmed so that a straight edge runs parallel to the center of the valley.

The “open” portion of the valley shall be not less than 6” nor greater than 10” wide.

CHIMNEY FLASHING

All chimneys shall have both step flashing and counter flashing, with the top edges of the counter flashing creased and tuckpointed into the masonry with mortar that matches the existing.

FOUNDATIONS AND EXTERIOR WALLS

FOUNDATIONS

Brick and stone were the two materials commonly used for foundations of the structures in Albemarle Park.

When repairs or additions are made to existing foundations, the materials and construction techniques shall match the existing. Care shall be taken to match the brick or stone color, size, spacing, coursing, and lay-up of the existing wall, and the mortar color and composition that was used.

Bandboards, brick header rows and other visible horizontal design elements shall match and align with the existing.

Below: The stone foundation of Clover Cottage.

Exposed concrete block and formed concrete are not allowed.

The parging or stuccoing of existing stone or brick walls is not allowed.

EXTERIOR WALLS

Exterior walls in Albemarle Park are covered in a variety of materials - rustic split shingles, smooth sawn shingles, pebbledash stucco, smooth stucco, brick, German "drop" siding, rustic wane-edge clapboard and smooth, evenly dressed wood clapboard.

Though there is a wide diversity in exterior wall treatments, there are several basic "rules-of-thumb" to guide repair, replacement and new construction.

Original historic masonry shall be repaired rather than replaced or covered.

Sandblasting is not allowed. Information about approved methods for cleaning and paint removal can be obtained from the offices of the HRC.

Repairs and replacement of existing exterior wall materials shall be done so that the new material matches the existing in type, scale, texture and quality of finish.

All exposed wood shall be painted or stained.

All shingles shall be evenly coursed with the same exposure to the weather as the existing.

Where complete replacement of the existing siding is planned, the new siding to be installed shall be of the same design, material and visual appearance as the original, as documented by early photographs and other sources of information about the construction materials used in Albemarle Park.

Deteriorated architectural features shall be repaired rather than replaced. If replacement is necessary, the new material shall match the material being replaced.

Repair or replacement of missing architectural details shall be based on accurate duplication of the original features, substantiated by photographs, original drawings or samples.

"Fake" architectural details to create a historic appearance are not allowed. These include metal, plastic or wood shutters permanently fixed to the exterior and not on hinges.

Artificial siding is not allowed. This includes, but is not limited to: siding and exterior wall treatments made from aluminum, vinyl, cement/asbestos, asphalt, and artificial stone.

WINDOWS & DOORS

Windows and doors are key elements of a building's design. Attention to details such as the number of panes or the size of the panes or panels will contribute to the appropriateness of a rehabilitation.

According to The Enterprise Foundation: "In almost all situations involving wood double-hung windows, it is less costly to repair, weatherstrip and provide storm/screen sash than it is to install new double-hung, double-glazed windows or sash. This method also saves energy."

Adding or changing window and door openings is not allowed on the Type 1 facade unless it shall be restoring the appearance to an original design. If new uses for the structure require an additional door or window, these should be located where they are not easily visible from the public right of way.

Windows and doors of existing buildings shall retain their original size and dimensions. Many of the window sashes in The Manor were cut in size and rearranged in the window openings in order to accommodate permanent window air conditioners. This shall not be allowed.

The number and size of panes, and all window and door hardware, shall be the same as those of the original windows and doors.

Window and door surrounds and trim shall match the original window and door surrounds and trim.

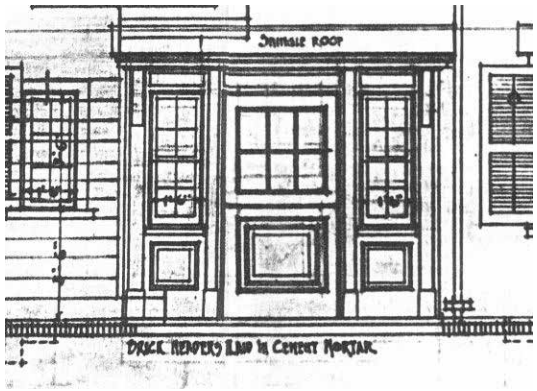
Jalousie windows, awning windows, sliding windows or full-view, contemporary, patio doors are not allowed.

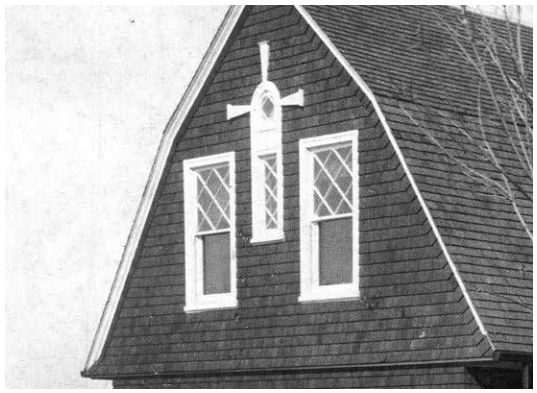
Where conditions do not permit the use of standard full-swing doors or french doors in which both doors swing, sliding patio doors are permitted provided they resemble traditional multipane doors in appearance.

The installation or use of Low-E glass or reflective coatings which are visible from the exterior of the structure is not allowed.

The windows in Rosebank Cottage (above) and Galax Cottage (below) are significant character defining features.

Below: In a few instances, original blueprints exist, which are wonderfully helpful in guiding repairs and restorations. This detail is from the plans for Foxhall Cottage, designed by J. Neel Reid, a prominent Atlanta architect.





SUSTAINABILITY AND ENERGY CONSERVATION

The Historic Resources Commission understands the importance of environmental sustainability and is dedicated to the utilization of historic preservation, which is inherently sustainable, as a sound planning tool. For example, historic structures can easily be adapted for new uses and retrofitted with modern efficient energy systems. This leads to maximization of existing infrastructure, retention of energy embodied in existing structures, reduction in the consumption of new materials, as well as a reduction in the material that would otherwise enter into the waste stream.

STORM WINDOWS & DOORS

Historically, each Spring, full exterior screens on wooden frames were mounted in the window opening outside the window sashes. They usually were supported from hooks in the trim headpiece. Many times they were secured in the opening by spring pins in either side of the screen frame which fit into small holes drilled into the side pieces of the exterior window trim.

When the cottages were occupied year-round, similar storm windows were built, with plate glass replacing the screening.

In later years, combination storm/screen units and interior storm windows have been used on the cottages in Albemarle Park.

Most heat loss through the doors and windows can all be addressed by low cost maintenance techniques - reglazing, caulking, weather-stripping and insulation.

There are also affordable custom wood window sash replacement kits on the market which allow a homeowner to replace his old window sashes with new weather-stripped, double-paned, insulated sashes that match the appearance of the original sashes.

When storm windows are being considered, the following guidelines shall be followed:

1. Interior storm units are highly recommended. They are more energy efficient and involve no visible disruption to the exterior.
2. Mill-finish, raw aluminum storm windows and doors are not allowed.
3. Metal exterior storm windows and doors shall have a baked-on enamel or painted finish that matches the accompanying window sash or door color. Any meeting rails or stiles in the metal units shall be located in the same place as the meeting rails and stiles in the existing windows and doors.
4. Exterior metal storm/screen window units shall be the full-screen type.

PROPER INSULATION

Heat rising through the attic is a major avenue for heat loss and should be one of the highest priorities in preservation retrofitting. Adding attic insulation is relatively easy and can be done at reasonable cost. The basement or crawl space should be properly insulated, as well as ducts and pipes.

Above: The exterior storms on these windows are full-screen, painted the same color as the windows sashes, with the cross-brace at the same height as the meeting rail of the two window sashes.

PRESERVING EXISTING MATERIALS

You may have heard the expression "the greenest building is one that is already built." This refers to the concept of *embodied energy*, which is the energy required to extract, process, manufacture, transport, and install building materials. Retention of existing materials conserves the energy embodied in them.

PAINTING TECHNIQUES AND PAINT COLORS

Historically, color schemes were determined by the fashion of the day and the style of the building.

In Albemarle Park, few buildings display their original color schemes today.

The Historic Resources Commission does not regulate paint color. However, property owners are strongly encouraged to seek advice about paint colors from the Commission and other knowledgeable professionals. Color schemes should be based on what is appropriate for the period and style of a building.

Three different colors were usually used in painting individual houses during the early years of Albemarle Park. The siding was painted one color. The window and door trim, railings and posts were painted a trim color. The window sashes and doors were usually painted a third color. Sometimes the porch floor was also painted a separate, related color.

Care should be taken when preparing a building for painting to avoid damaging the original exterior materials. No sandblasting will be allowed. High pressure cleaning can also damage materials and is generally inappropriate.

Hand-scraping and hand-sanding should be done carefully. Machine sanding is generally not acceptable. Paint removal by heat or chemicals should be done with utmost caution in order to protect building materials and the surrounding environment.

All existing and new stone and brick shall not be painted.

All exposed wood shall be painted or stained.

Rough timbers used in the construction of Manzanita, Possum Trot, Crow's Nest and other Rustic cottages should not be painted. For protection from the weather they should be treated with a clear wood preservative such as Thompson's Water Seal or Cuprinol.

Above: Chipmunk features the common treatment of the Smith cottages - a relatively neutral color for the stucco, and a contrasting color for the windows, window surrounds and sills, brick quoining at the corners, and rake and other trim boards.

Below: Rustic Shingle Style cottages like Dogwood usually feature stained shingles and log timbers, and contrasting colors for the windows and trim.

Below: Hollyhock Cottage displays a common approach to color combination in a Shingle Style design - contrasting colors for the different materials.

PORCHES, DECKS & EXTERIOR STAIRS

Covered porches and verandas are important recurring features of buildings in Albemarle Park. A significant reason people came to the mountains in the late 1800s and early 1900s was to "take the mountain air." Many of Asheville's visitors came here seeking relief from the fetid atmosphere of Savannah, Charleston and other southern cities. Open porches, balconies and screened-in sleeping porches remain an essential part of Albemarle Park's architecture.

There have been several enclosures of porches in Albemarle Park, as the guest cottages became residences.

A sleeping porch at the northwest corner of Manzanita was seamlessly enclosed in 1939, the wall shingling done so as to match the existing as closely as possible the existing.

The basement level of Milfoil facing Cherokee Road was once all an open porch.

Chipmunk's open first-floor porch facing The Circle was enclosed in the 40s when more room was needed for the growing family.

Most of Cherokee's many porches have been enclosed.

Clover's large porch facing the Manor entrance was enclosed.

Porches should remain in their original state where possible.

PORCH FEATURES (ALLOWED)

1. Designed to be an integral part of the overall design of the structure.
2. Covered by a roof, overhang or upper story.
3. Posts, rails and pickets have crisp edges and decorative details, forming a complete balustrade in keeping with design of the house.
4. Floors are painted tongue and groove boards without gaps.
5. Stairs are finished to interior quality with closed risers.
6. All parts and features are painted, to coordinate with the house paint color scheme.

DECK FEATURES (NOT ALLOWED)

1. Usually added on, with little thought given to blending it in with the house.
2. Open, uncovered.
3. Posts, railings and pickets are usually rough and have little detail. The bottoms of the pickets are commonly nailed to the band joist.
4. Floors are unpainted boards with spaces separating each from the next.
5. Stairs are open, with exposed stringers and treads made of boards with gaps separating each board.
6. Usually left unpainted or stained with a "deck" stain bearing no relation to the house color scheme.

Porches on the type 1 and type 2 facades shall not be enclosed.

If a porch must be enclosed, it should be done in such a way that the original structure is still apparent. The original porch posts and railings should still be the main features on the exterior of the enclosure. Ideally, the enclosure should be made by simply setting glass behind the porch posts.

In new construction, covered porches are strongly encouraged.

Contemporary, unpainted decks are not allowed.

Where new porches are built and non-continuous footers and foundation walls are used, the spaces in between the piers below the 1st floor level shall be filled in with horizontal/vertical lattice.

Exterior stairs, used for fire escapes and second entrances, are not allowed on the Type 1 facade. They are not recommended on the Type 2 facade. They are allowed on the Type 3 facade.

ADDITIONS TO EXISTING STRUCTURES

Most early additions to the buildings in Albemarle Park were done in such a way that they "blend in" with the original architecture.

Casual inspection does not distinguish them from the original building. Examples are:

1. The 1903 wing to the Manor
2. The 1914 wing to the Manor
3. The 1914 addition to Manzanita (east elevation)
4. The 2-story addition to Chestnut Hill (west elevation)
5. The enclosure of Chipmunk's porch and the addition at the southeastern end.
6. The lengthening of one wing of Milfoil by one bay (approximately 12 feet).

Some additions can be recognized with ease on first glance. Some examples are:

1. The semicircular enclosure of the porch on the western elevation of the original Manor.
2. The two additions on the north elevation of Manzanita.
3. The enlargement of Possum Trot's garage.
4. The enlargement of the Clubhouse.

Additions shall be subordinate to and compatible with the original structure and shall in no way overwhelm the original structure.

They shall be compatible with the structure in terms of materials, roof form, window design and all other visual elements.

Additions to the Type 1 facade are not allowed.

Additions shall be done in such a way as not to alter drastically the overall appearance of the original building.

Manzanita Cottage has had both good additions and bad additions.

Good: By 1914, a master bedroom suite was added to the east elevation, offset and raised two steps up from the original.

Bad: In the 1920s, a stair to the basement was tacked onto the rear and a second bathroom was squeezed up under the roof of the 1914 addition.

GARAGES AND OUTBUILDINGS/RECONSTRUCTION/DEMOLITION

GARAGES AND OUTBUILDINGS

In the early years of Albemarle Park, guests were delivered to the Inn and their cottages in horse-drawn carriages. There was a stable behind the Manor and there was a Public Garage to the south of Fir Tree on Charlotte Street.

Private garages were added as the Cottages became private residences.

Original outbuildings built prior to 1920 should be preserved and treated as historic structures.

Each new garage or outbuilding shall be compatible in design with the main building on the property it serves, in terms of roof line and form, materials, color and fenestration.

Garages and outbuildings shall be free-standing structures. No attached garages or outbuildings are allowed.

Metal utility sheds, metal carports, and metal garages are not allowed.

NON-CONTRIBUTING STRUCTURES

Albemarle Park contains a number of structures that were built after the period of significance, 1898-1925. While these structures are not considered "historic" they are still part of the fabric of the neighborhood. Every effort should be made to maintain the architectural integrity of non-contributing structures.

It is not appropriate to add historic ornamentation to create the illusion of a historic structure.

Alterations and additions to non-contributing buildings shall be compatible with the size, scale, color, material and character of the neighborhood, the building and its environment.

RECONSTRUCTION

Should a significant cottage or structure burn down or otherwise be removed from its site, any new construction shall be built upon the same basic footprint.

Owners are encouraged to replicate the lost structure as best they can upon the original foundation. In cases where that is not to be done, and a new design is being considered, the footprint of the new structure shall not deviate more that 10% from the original footprint, in either a greater or lesser configuration.

DEMOLITION

Demolition of any structure in Albemarle Park is strongly discouraged except where necessary to secure the public safety.

When the HRC receives an application for the demolition of a building, it may order the demolition to be delayed for up to 180 days in order to provide time to thoroughly examine all preservation alternatives.

During this period, the Commission will decide if the building contributes to the historic character of the district, if the building can be adapted to serve the owner's needs, if the building can be moved or if there are potential owners willing to restore the building.

The Commission can reduce or waive the delay when it is satisfied that such delay would serve no useful purpose.

Applicants for demolition may be required to provide the complete chain of title and other documentation detailing the history of the building they wish to destroy.

NEW CONSTRUCTION

THE HRC & NEW CONSTRUCTION

The Historic Resources Commission welcomes new construction in Albemarle Park as long as it is designed to be compatible with the historic environment in terms of size, scale, color, material and other characteristics noted in these Guidelines.

Two other points about new construction projects deserve mention here:

1. The Commission does not recommend copying an existing historic building or literally designing in an historic style. Instead, it strongly encourages innovative new design solutions that are fully "contemporary" - obvious products of the current time - that are interpretations done in one of the three significant architectural design styles of Albemarle Park, and are compatible with the historic environment.
2. The Commission strongly encourages consultation with the HRC at the earliest planning stages of a project, to prevent an owner's investing in unapprovable plans. For major new construction projects especially, preliminary plans should be approved before proceeding with design development.

BUILDING SIZE & SCALE/ALIGNMENT & ORIENTATION ON LOT

Though the significant structures in Albemarle Park are each quite individual in design and appearance, there are some basic similarities among them.

The footprint of each cottage is compact in relation to the overall size of the structure, with the length of the structure rarely exceeding one-and-a-half times the width. Except for Dogwood cottage, there are no long, narrow structures among the original cottages.

There are no simple one-story cottages in Albemarle Park. The cottages range from one-and-a-half to two-and-a-half stories in height, when viewed from the front, the Type 1 Facade. Many cottages appear to be much larger from other aspects due to the way in which they are situated on a steep bank. Galax, from the rear, for instance, appears to be three-and-a-half stories tall.

New construction shall be designed with similar massing.

One-story, ranch-style houses with simple, low-pitched roofs are not allowed.

THE DESIGN OF NEW CONSTRUCTION

New construction which accompanies existing structures shall be done in the same style of the existing structure.

New construction on empty lots shall be done in one of the three significant design styles of Albemarle Park as described in the section, Architectural Design Characteristics.

New construction shall maintain existing site slopes and topography. Cut and fill shall be kept to a minimum.

When new construction is proposed on previously unimproved land, the criteria by which it is judged shall include the following:

1. Does the proposed construction comply with the spirit and intent of Samuel Parsons' original plan as described in How to Plan the Home Grounds?
2. Is the proposed design compatible with the designs of the other significant structures in Albemarle Park?
3. Does the proposed building take advantage of the existing landscape rather than cause significant disruption to it?

APPENDIX A - INVENTORY OF STRUCTURES

The Lodge (Gatehouse), 1897
- A doorway leading to stairs to the 2nd floor was added on the east elevation.

The Manor, 1898
- Charlotte Street wing added in 1903.
- 2nd Wing added in 1914.
- Pool added in 1940s.
- 2-story addition enclosing the open porch on the West elevation was added in the 1940s.
- One servants building demolished by 1945.
- Aluminum siding installed in the 1960s.
- Ancillary utility building at NW corner removed in 1980s.
- Pool filled in and area converted to parking lot in 1980s.
- Siding removed, original finishes restored in the 1980s.

Clover, 1898
- Aluminum siding added in the 1960s.
- 1st floor entry porch enclosed.
- Wraparound porch at turret removed and doorway closed in with shingles to match the existing.
- Restored to original appearance in 1980s.

Columbus, 1898
- Aluminum siding added in the 1960s.
- Restored to original appearance in 1980s.

Clio, 1902
- The stairs to the 2nd floor on the front facade and the stairs on the rear were added in the 1970s.

Galax, 1902
- Early in its history, a shed dormer was added on the front projecting gable.
- The garage and stone retaining wall abutting the front porch were added in the 1960s.
- The brick patio and walls were added in the 1960s.
- Porch on rear elevation added in the 1990s.

Manzanita, 1906
- Sun-porch on the northwest corner was enclosed.
- One bay of the front porch was enclosed.
- A wing was added at the eastern edge by 1914.
- The rear (north) elevation was extended to the edge of the roof and two additions were added, in 1939.

Chestnut Hill, 1922
- A two story wing was added in the 40s at the northwestern elevation.
- Converted to duplex in 1940s.
- Restored to single-family residence in 1990s.

Chipmunk, 1922
- The original porch was enclosed and the southern elevation was added onto in the 1940s.

Dogwood, 1910
- Three gable dormers were combined into one shed dormer. A pool was added.
- Log chimneys replaced by stucco.
- Significantly restored in 2000s.

Seven Oaks II
- New structure replaced Seven Oaks I in 1990s. Designed in a style compatible with Albemarle Park's other cottages.

Cardinal, 1951 (Not contributing)

Wakerobin, 1956 (Not contributing)
- The greenhouse was added.

Breezemont, 1914

Possum Trot Too, 1920
- Addition to front in 1980s featuring full-frame glass patio doors.
- Patio doors replaced by windows and shingles in 2010.

Possum Trot, 1913
- Bank along rear was cut back and stone retaining wall added in 1990s.

Italdo, 1946 (Not contributing)

Wildfell, 1914
- Original siding covered by rustic shingles in 1960s.
- Garage added. Original exterior finishes restored in 1980s.
- Kitchen extension added in 1980s.
- Bridge resurfaced in 1980s. New railings installed in 2000s.

Brown Bear, 1914
- Wooden footbridge connecting Cherokee Road to a landing shared by Wildfell and Brown Bear was removed in 1970s.

Raven's Nest, 1916
- Side and rear porch additions in 1990s.

Shamrock, 1898
- The entrance porch was enclosed.
- There is a two story addition on the east end.
- The entrance drive has been reconfigured.
- According to local residents, this house suffered a fire in the 1930s.
- Restored to original appearance in 1990s.

The Willows, 1925
- Suffered significant deterioration until restoration in 2000s.

Milfoil, 1898
- Numerous changes have been made through the years.
- The wing projecting toward Banbury Cross was extended.
- Open porches were added recently.
- The open basement was enclosed.
- An upper area was added.

Kalmia, 1910
- Restored and updated in 1990s-2000s.

Twin Oaks, 1922

Cherokee, 1903
- Several porches have been enclosed through the years.

Beech Tree, 1964 (Not contributing)
- Driveway cut into bank in 1990s.
- Suffered significant damage from fallen tree in 2011. Repaired to previous appearance.

Clematis (Laurel), 1901
- Restored and updated in the 2000s.

Fox Hall and Fox Den, 1913
- Suffered a major fire in the 1960s.
- Cement-asbestos shingles were added in the rebuilding.
- Restored to original appearance and added onto in 2000s.

Fruit Tree, 1946 (Not contributing)

Pine Tree, 1917

Alva Glen, 1913

Orchard, 1899
- Basement brick foundation wall was stuccoed during remodeling in 1980s.
- Garage renovated in 2000s, adding upstairs residence.

Crow's Nest, 1905
- Removed Porch

Dahlia, 1906

Daffodil, 1906
- Shared drive behind Dahlia and Daffodil was eliminated and converted to back yards.

Hollyhock, 1907

Marigold, 1907
- Rehabilitated and updated in 2013

Larkspur, 1906
- Moved to current site in order for Rosebank to be built.
- Front corner porch enclosed.
- Deck added at rear and side elevation.
- Shared drive behind Hollyhock, Marigold and Larkspur has slowly been privatized through disuse and converted to backyards.

Snug Harbor, 1917
- Bank cut back to enlarge parking area
- Significantly renovated in 2013.

NOT INCLUDED IN THE LOCAL HISTORIC DISTRICT

The following structures were part of Albemarle Park and are within the National Register Historic District boundaries. However, at their owners' requests, City Council chose to not include them in the Local Historic District.

The Clubhouse (The Asheville Office Park), 1903
- The open porch at the northern end was enclosed. The wing extending to Charlotte Street was enlarged in its width, creating a breezeway at the lower level, and a stair tower at the western end.
- Three rondettes were added to the property in the 1960s.

Rosebank, 1905
- Steep bank down to Charlotte Street was cut back and two stone retaining walls were added.
- Wooden fire escape was added to southern elevation.

Locust, 1917

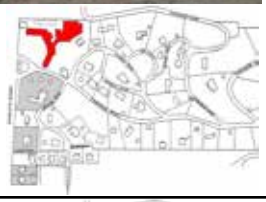
Fir Tree, 1917

A VALUABLE RESOURCE

For more information, refer to *The Manor and Cottages*, published by the Albemarle Park - Manor Grounds Association in 1991.

The Gatehouse (Lodge)
247 Charlotte Street

The Manor
265 Charlotte Street



Clover
265 Charlotte Street

Columbus
265 Charlotte Street

Clio
20 Terrace Road

Galax
15 Terrace Road

Manzanita
12 The Circle

Chestnut Hill
16 The Circle

Chipmunk
18 The Circle

Dogwood
40 Canterbury Road N

Seven Oaks II
52 Terrace Road

Cardinal
30 Canterbury Road N

WakeRobin
35 Canterbury Road N

Breezemont
150 Cherokee Road

Possum Trot Too
158 Cherokee Road

Possum Trot
154 Cherokee Road

Italdo
50 Cherokee Road

Wildfell
60 Cherokee Road

Brown Bear
70 Cherokee Road

Raven's Nest
67 Cherokee Road

Shamrock
18 Cherokee Road

The Willows
16 Cherokee Road

Milfoil
59 Terrace Road

Kalmia
3 Banbury Cross

Twin Oaks
7 Banbury Cross

Cherokee
11 Banbury Cross

Beech Tree
7 Cherokee Road

Clematis/Laurel
1 Terrace Road

Fox Hall
60 Terrace Road

Fox Den
60½ Terrace Road

Fruit Tree
106 Orchard Road

Pine Tree
107 Orchard Road

Alva Glen
104 Orchard Road

Orchard
103 Orchard Road

Orchard Cottage
103 Orchard Road

Crow's Nest
105 Orchard Place

Dahlia
101 Orchard Place

Daffodil
100 Orchard Place

Hollyhock
1 Hillside Walk

Marigold
2 Hillside Walk

Larkspur
3 Hillside Walk

Snug Harbor
211 Charlotte Street

HISTORIC STRUCTURES *NOT* IN THE DISTRICT

These four properties, though part of the original Albemarle Park development, were not included in the Local Historic District when it was originally designated.

The Clubhouse/Casino (Albemarle Office Park)
247 Charlotte Street

Albemarle Office Park Rondettes
247 Charlotte Street

Rosebank
108 Orchard Road

Locust
207 Charlotte Street

Fir Tree
201 Charlotte Street

APPENDIX C - RESOURCES

REFERENCE LIST - HISTORY

How To Plan The Home Grounds (1899) by Samuel Parsons, Jr., Doubleday

The Family of Raoul (1943) by Mary Raoul Millis, privately published

The Raoul Family Papers, Robert W. Woodruff Collection, Emory University

The Letters of Thomas Wadley Raoul

The Manor & Cottages: Albemarle Park by Jane & Richard Mathews, The Albemarle Park/Manor Grounds Association, Inc.

Asheville: A Pictorial History by Mitzi Schaden Tessier

Cabins & Castles edited by Douglas Swaim

Yesterday's Asheville by Joan & Wright Langley

Asheville: Places of Discovery by Lou Harshaw

REFERENCE LIST - ARCHITECTURAL DESIGN

T*he Comfortable House, North American Suburban Architecture 1890-1930* (1986) by Alan Gowans, The MIT Press

Craftsman Homes, More Craftsman Homes, Craftsman Bungalows by Gustav Stickley, reprints by Dover Press

The American Bungalow 1880-1930 (1985) by Clay Lancaster, Abbeville Press

Bungalows, Camps and Mountain Houses, 80 Designs by American Architects, Originally Published in 1915, a reprint by AIA Press

REFERENCE LIST - BUILDING REHABILITATION TECHNIQUES

Periodicals:

- Old House Journal
- Old House Interiors
- Clem Labine's Traditional Building
- Fine Homebuilding
- Remodeling
- Professional Builder & Remodeler
- APT Journal

Books and Publications

- *Renovation* by Michael Litchfield
- US Park Service Preservation Briefs
- *The Old House Doctor* by Christopher Evers
- The Respectful Rehabilitation Series, The National Trust For Historic Preservation
  Masonry, Mark London
  Walls & Molding, Natalie Shivers

OTHER SOURCES OF INFORMATION

- National Trust for Historic Preservation
- Association for Preservation Technology
- The Preservation Society of Asheville & Buncombe County
- The American Society of Interior Designers
- The American Institute of Architects
- The Richard Sharp Smith drawing collection at Pack Memorial Library.