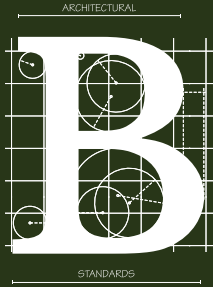


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ARCHITECTURAL VISUAL GUIDELINES

CITY OF BREVARD, NC



BREVARD, NC | MAY 2024

PREPARED FOR
City of Brevard

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ARCHITECTURAL STANDARDS
CITY OF BREVARD
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ACKNOWLEDGEMENTS

Among the most important characteristics of any planning process is that of collaboration. Quality collaboration inevitably produces the best planning results. The **Brevard Architectural Guidelines** have been conducted in an environment of extensive collaboration fostered by the City's leadership. Deep appreciation is extended to all leaders, staff, residents and stakeholders who participated in the creation of these Guidelines.

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Introduction

Overview & Purpose

The Significance of Architectural
Guidelines in Shaping Brevard

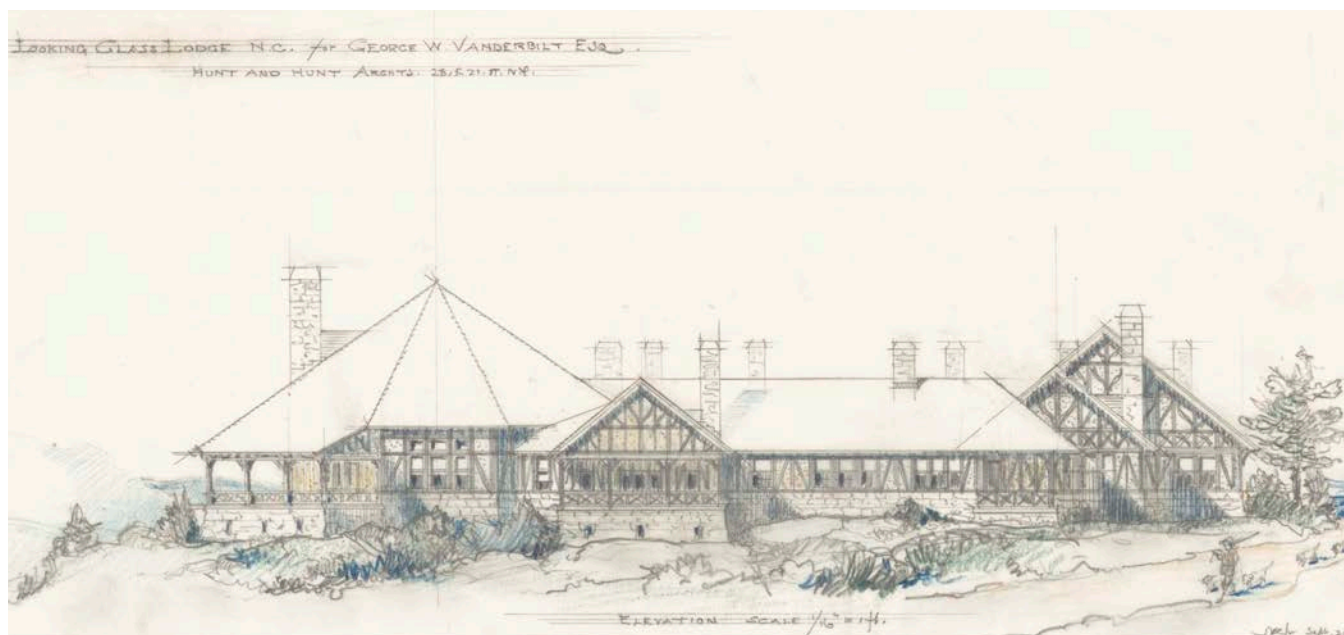


Image 01. Sketch of Looking Glass Lodge, prepared for the George W. Vanderbilt family by New York architectural firm Hunt and Hunt Architects . (Source: Historic American Building Survey)

Brevard is a unique city with its own distinct character. The Architectural Visual Guidelines included in these guidelines emphasize elements that play a crucial role in preserving and enhancing this character. They offer ways new construction can support and augment the city’s uniqueness, ensuring that its legacy endures. This document serves as a comprehensive catalog of Brevard’s architectural identity, presenting best practices meticulously tailored to the city’s one-of-a-kind character. It reflects the local culture, heritage, environment, and architectural identity.

The City of Brevard Architectural Visual Guidelines are designed to ensure quality design, even as the city evolves over several years. These guidelines are not static but adaptable, outlining the typical characteristics and specifications for street-friendly, authentic, durable, context-sensitive, and climate-responsive buildings.

How To Use This Document

These guidelines are organized to guide quality design across years of development. It proposes street-friendly, authentic, resilient, context-sensitive, and climate-aware architecture. This is achieved through three main approaches:

1. **Stylistic Character:** We outline the architectural styles present in Brevard, each reflecting the city’s character and mirroring the unique areas within the city. These styles have been carefully selected to preserve the historical essence of Brevard while allowing for modern interpretations that complement the existing urban fabric. By identifying and embracing these diverse architectural expressions, the guidelines aim to foster a cohesive yet varied aesthetic that celebrates the rich cultural heritage and distinct neighborhoods of Brevard. This approach ensures that new developments enhance the city’s visual appeal and contribute to its identity and sense of place.

2. **Building Typology:** This component of the guidelines illustrates how different building types contribute to the character of each area and shape public space, enhancing the city's overall feel. It examines the role of various structures in defining the public space, from residential and commercial buildings to public and institutional facilities. The guidelines provide a framework for creating cohesive and vibrant public spaces by analyzing how these typologies interact with their surroundings. This approach ensures that new constructions harmonize with existing buildings, fostering a sense of continuity and community. The segment also explores how building types can be adapted to reflect local culture, history, and environmental conditions, reinforcing Brevard's unique identity and promoting sustainable development.
3. **Tectonic Details:** This section includes architectural details common to these styles and building types, focusing on construction integrity and aesthetic values. It includes elements that define buildings' structural and visual character, such as materials, finishes, and craftsmanship. By highlighting these details, the guidelines emphasize the importance of quality construction practices that ensure durability and resilience. Additionally, these architectural features can enhance the aesthetic appeal of buildings, creating a harmonious and visually pleasing environment. Focusing on tectonic details ensures that new developments maintain a high standard of design excellence, contributing to Brevard's built environment's overall beauty and integrity.

These elements strive to beautify our public spaces and build a townscape that is enduring and promotes wellness, health, and sustainability.

Navigating this document:

We have organized this document into sections for ease of use.

- The introduction includes a historical account of how Brevard adopted different architectural styles over time, a description of those styles, and examples of buildings that remain, as well as some that are no longer standing but still influence the character and history of the city.
- The section "General to All" outlines best practices for introducing new buildings in Brevard, including building elements, colors, and materials commonly found and recommended throughout the city.
- Next, each character area is described: Downtown, the Lumberyard District, Pisgah Gateway, US-64 Corridor, and the Rosenwald Neighborhood. Each area is detailed for its unique characteristics and includes variations from the "General to All" section specific to that district, neighborhood, or area.

Readers should familiarize themselves with the "General to All" section at the onset of a design project. Then, by locating their building site on the Character Area map, they should follow both the "General to All" guidelines and the specific area guidelines that call for variations. This ensures harmonious and context-driven designs that respect each area's unique attributes.

- Finally, the guidelines details how these guidelines were developed, including the public outreach efforts and results that informed residents and gathered stakeholder input.

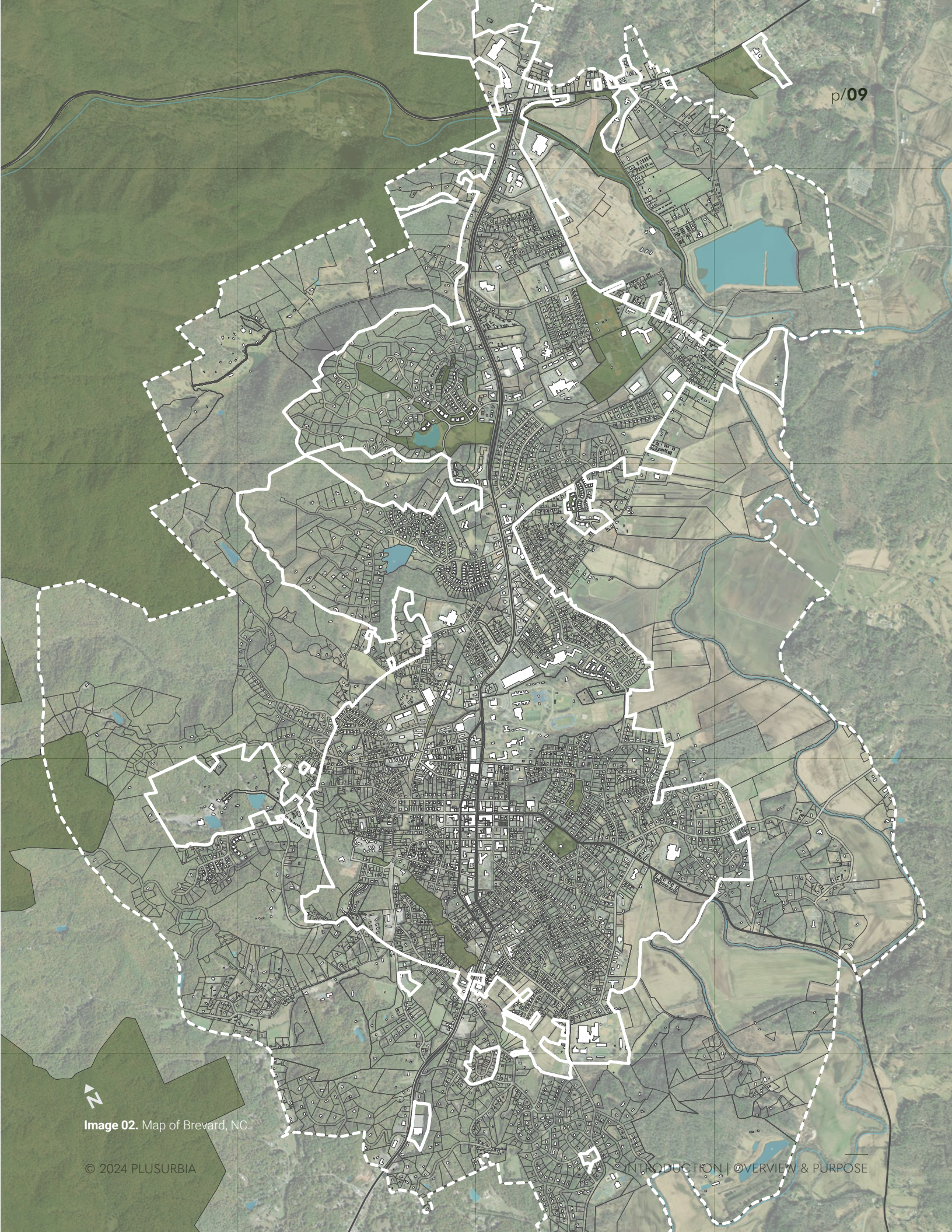


Image 02. Map of Brevard, NC



Historical Context

A Retrospective Look at Brevard's
Historical Architectural Layers

Historic Mountain Landscape



Image 04. The original entrance to Pisgah National Forest, c.1920 (Source: Federal Department of Transportation, fhwa.dot.gov)

The City of Brevard was founded as the county seat of mountainous and forested Transylvania County, one of the most scenic and remote parts of North Carolina. Since the 1890s, the beauty of the area has attracted wealthy vacationers, tourists, young summer campers, and more recently, retirees. Throughout this time, the architecture of Brevard has reflected the natural environment.

Early settlers and laborers have built their homes out of available materials, such as stone, timber, and wood shingles, using these materials in a practical and utilitarian manner. Later, architects and engineers have reimagined the native materials in sophisticated ways, including for George Vanderbilt's summer hunting lodge in 1896, for a multitude of summer camps in the 1920s, and again

during the New Deal's WPA and CCC programs in the 1930s. Today, these consciously rustic styles are being reimagined by local architects in new construction.

In addition to the rustic mountain architecture, Brevard also has a tradition of national architecture that is related to the railroad. These national buildings are constructed with mass-produced materials such as brick, metal, concrete, and standard-cut wood. The buildings can be unadorned and utilitarian, but can also boast popular styles and decorative elements, such as Colonial Revival, Neo-Classical Revival, and Italianate. These can be found in former industrial areas as well as in the Downtown.

Vernacular Building

Vernacular architecture refers to buildings that are the product of a builder's experience, available local resources, and response to the environment. Vernacular architecture is typically produced without the involvement of an architect, plan book, or other national influences.

Brevard has a rich history of vernacular architecture that resulted from farmers, laborers, and other workers constructing their own buildings, using the available materials at hand. Farming and industrial buildings in the city such as the former B&B Feed and Seed Mill (demolished) also reflected vernacular construction, with rough wood board-and-batten siding and simple forms. Roadside architecture such as the Chatter Box Restaurant also reflected vernacular traditions, with a simple form and utilitarian design.

The Rosenwald neighborhood is home to exceptional examples of vernacular architecture, where many residents constructed their own homes and businesses with simple designs out of available materials. Rosenwald was a segregated community where the Black residents of Brevard lived. Skilled Black masons Avery Benjamin and Fred Mills lived in the neighborhood and their craftsmanship is displayed throughout West Lane where they constructed stone walls, steps, and applied stone veneer to homes.



Image 05. Ye Ole Chatter Box Restaurant, 280 South Broad Street (Source: City of Brevard)



Image 07. B & B Feed and Seed Mill, Gaston Street. (Source: Digital NC)



Image 06. Jip Mills Store, Rosenwald. (Source: Digital NC)



Image 08. Avery Benjamin residence, Rosenwald. (Source: Digital NC)

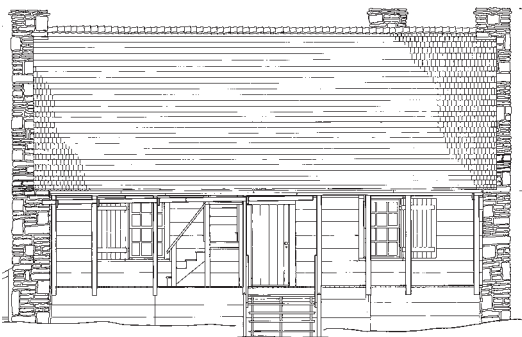


Image 10. Measured architectural drawings of the Hiram King farmhouse, Pisgah Forest. (Source: Historic American Building Survey, Library of Congress)



Image 09. Hiram King farmhouse, Pisgah Forest. (Source: Historic American Building Survey, Library of Congress)

An early example of vernacular architecture in the region was the home of Hiram King, a farmer in the area that would become Pisgah National Forest. His land, home and barn was purchased by the Vanderbilt family in the 1890s and incorporated into the Biltmore Forest School. The home was constructed with a coursed stone foundation and chimneys, rough, unpainted wood siding, and weathered wood shingles.

Vanderbilt Legacy

The Vanderbilt family’s architectural influence extended beyond the Biltmore Estate into Transylvania County when they established the Biltmore Forest School in 1895 and they constructed a summer home, Buck Spring Lodge, in 1896. Both the school buildings and the lodge were designed by the famed Beaux-Arts, New York-based architect Richard Morris Hunt, and their construction was overseen by his son Richard Howland Hunt. These architects were experts in high-style architecture and had studied at the Ecole de Beaux-Arts in Paris. Despite their urbane training, they decided that the rustic, vernacular architectural traditions of the region were the most appropriate inspiration for their designs.



Image 12. Buck Spring Lodge, George Vanderbilt’s hunting lodge.. (Source: Carl Alwin Schenck Collection Photograph Series, NCSU)



Image 13. Dr. Schenck’s Office, Biltmore Forestry School. (Source: Historic American Building Survey, loc.gov)

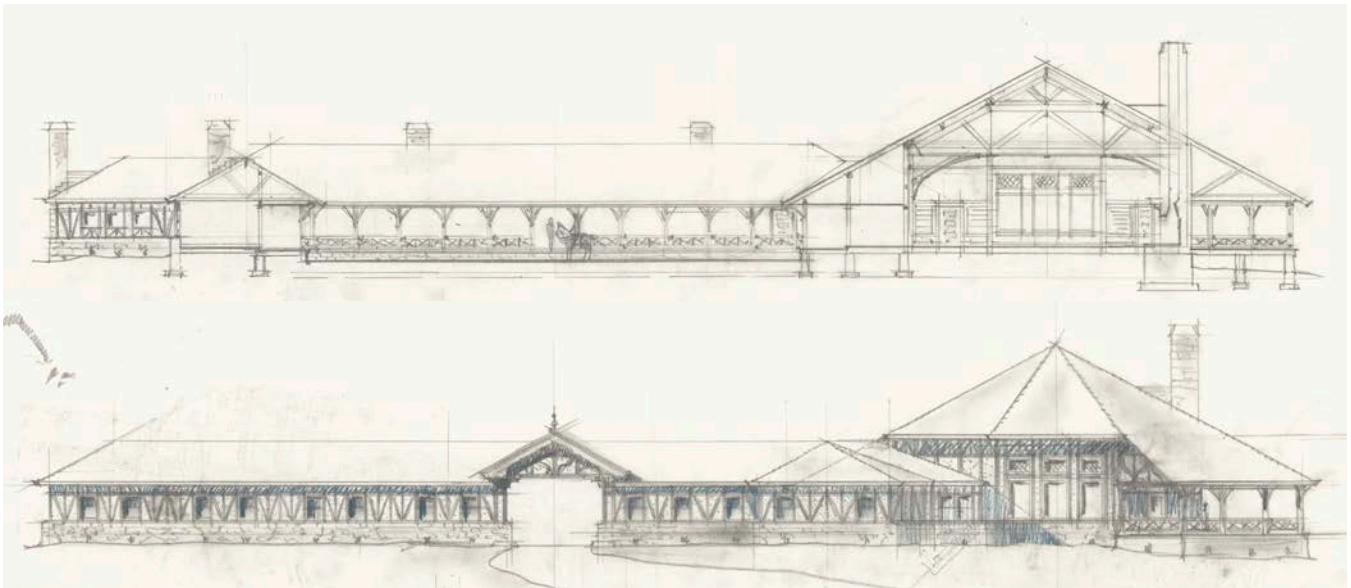


Image 11. Sketches of Looking Glass Lodge, a concept for another Pisgah Forest lodge for the Vanderbilt family, 1902, by Hunt & Hunt, the sons of Richard Morris Hunt. (Source: Historic American Building Survey, loc.gov)



Image 14. Cantrell Creek Lodge, Biltmore Forestry School. (Source: Historic American Building Survey, loc.gov)

Rustic Summer Camps

During the 1920s, a youth summer camp movement was popularized across the United States. Transylvania County, with its mountain landscape, protected forests, and rivers and waterfalls, emerged as the top destination for summer camps in the southern United States.

Camp architecture was consciously rustic, reflecting the natural materials of the mountain forest. Native, uncoursed stone was utilized in foundations, retaining walls, and chimneys. Rough-hewn logs were used for the structure, as seen in the Camp Carolina cabin and in the columns of the Keystone Camp pavilion. In other cases, the exterior materials could be a log veneer, weathered shingles, or board-and-batten siding. The wood exterior was left untreated and unpainted, enhancing the rustic aesthetic. Many of these camps were designed by Brevard civil engineer Royal H. Morrow, who had

a strong interest in the natural environment and the use of native materials in buildings, bridges and other aspects of the built environment.



Image 16. Camp Burgiss Glen. (Source: Digital NC)



Image 17. Camp Carolina barn. (Source: Digital NC)



Image 18. Camp Carolina cabin. (Source: Digital NC)



Image 19. Transylvania Camp gymnasium, today's Strauss Auditorum at Brevard Music Center (Source: Digital NC)



Image 15. Keystone Camp Pavillion. (Source: Digital NC)

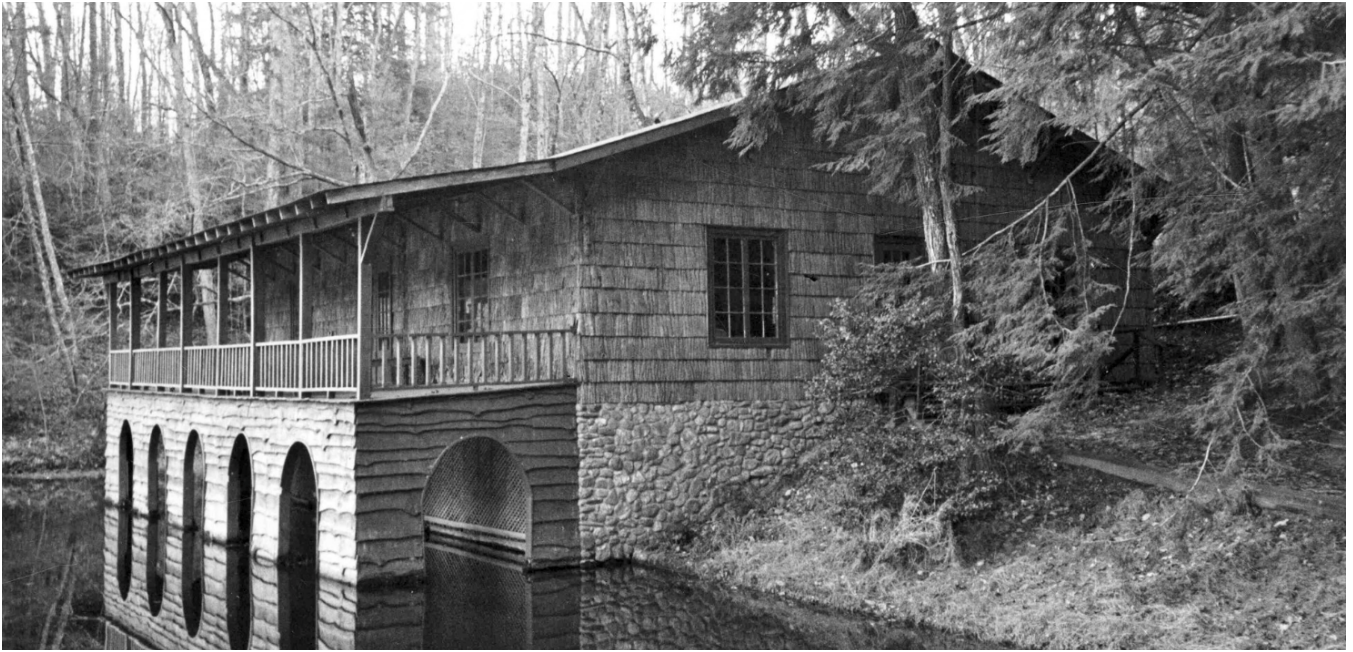


Image 20. Camp Illahee, McLeod Lodge. (Source: Digital NC)



Image 21. Gwen Valley Camp rustic log building (Source: Digital NC)

New Deal Architecture

Franklin D. Roosevelt’s New Deal program began in 1933 as an ambitious blueprint to pull the United States out of the devastating economic depression that began in 1929. In Brevard, the Works Progress Administration (WPA) and the Civilian Conservation Corps (CCC) were important New Deal programs that employed local architects, engineers, and builders, and provided important infrastructure to the area.

The WPA sponsored projects in Brevard such as the stone wall around Brevard College, the Brevard County Club (demolished), the Brevard Post Office (today’s County administration offices), and the Pisgah Forest School (today’s Davidson River School). Another construction project of the late 1930s that reflects similar design, construction and use as other WPA projects was the National Youth

Association building, which was constructed on the campus of Brevard High School.

Like the Richard Morris Hunt designs for the Vanderbilt family, and the Royal Morrow designs for area summer camps, most of the designs for these WPA projects were consciously rustic, reflecting vernacular buildings and using native materials of the mountains. Uncoursed native stone was selected for perimeter walls, retaining walls, chimneys, foundations, and even the building structure. Logs with boldly visible chinking were selected for the structure or the exterior fabric.

The CCC was also active in the region, with Royal Morrow serving as the superintendent of forest service work. Their work included construction of bridges and tunnels along the Blue Ridge Parkway.



Image 25. Devils Courthouse Tunnel. (Source: Library of Congress)



Image 22. Brevard College stone wall. (Source: City of Brevard)



Image 23. National Youth Association and Scout Hut, built in 1939. (Source: Digital NC)



Image 24. Pisgah Forest School. (Source: Digital NC)



Image 26. Brevard Country Club. (Source: Digital NC)



Image 28. Brevard Country Club, close up of log construction. (Source: Digital NC)



Image 27. Brevard Country Club, view showing stone foundation (Source: Digital NC)

National Architecture



Image 29. Brevard High School. (Source: City of Brevard)

The first masonry building constructed in Downtown Brevard was the brick, Italianate Victorian-style Transylvania County Courthouse, which was completed in 1881. As the first permanent government building constructed in Brevard, it reflected national architecture trends that could be found in cities across the country.

After the railroad was extended to Brevard in 1895, successive brick masonry buildings constructed in the Downtown also reflected the types, styles, and architectural flourishes that were being built on Main Streets nationwide. In particular, materials such as mass-produced, glazed brick, plate glass, cast stone, and other new elements were used in Downtown buildings to reflect the growth of modern commerce, industry, and banking in the growing city. By the 1920s, popular styles were used in public buildings such as Neo-Classical Revival for the city's bank, and Gothic Revival for the high school.



Image 30. Transylvania County Courthouse. (Source: Transylvania County Joint Historic Preservation Commission)



Image 31. 47 East Main Street, the Ansley Building. (Source: City of Brevard)



Image 32. McMinn Building. (Source: City of Brevard)



Image 33. Clemson and Co Ed Theaters. (Source: City of Brevard)

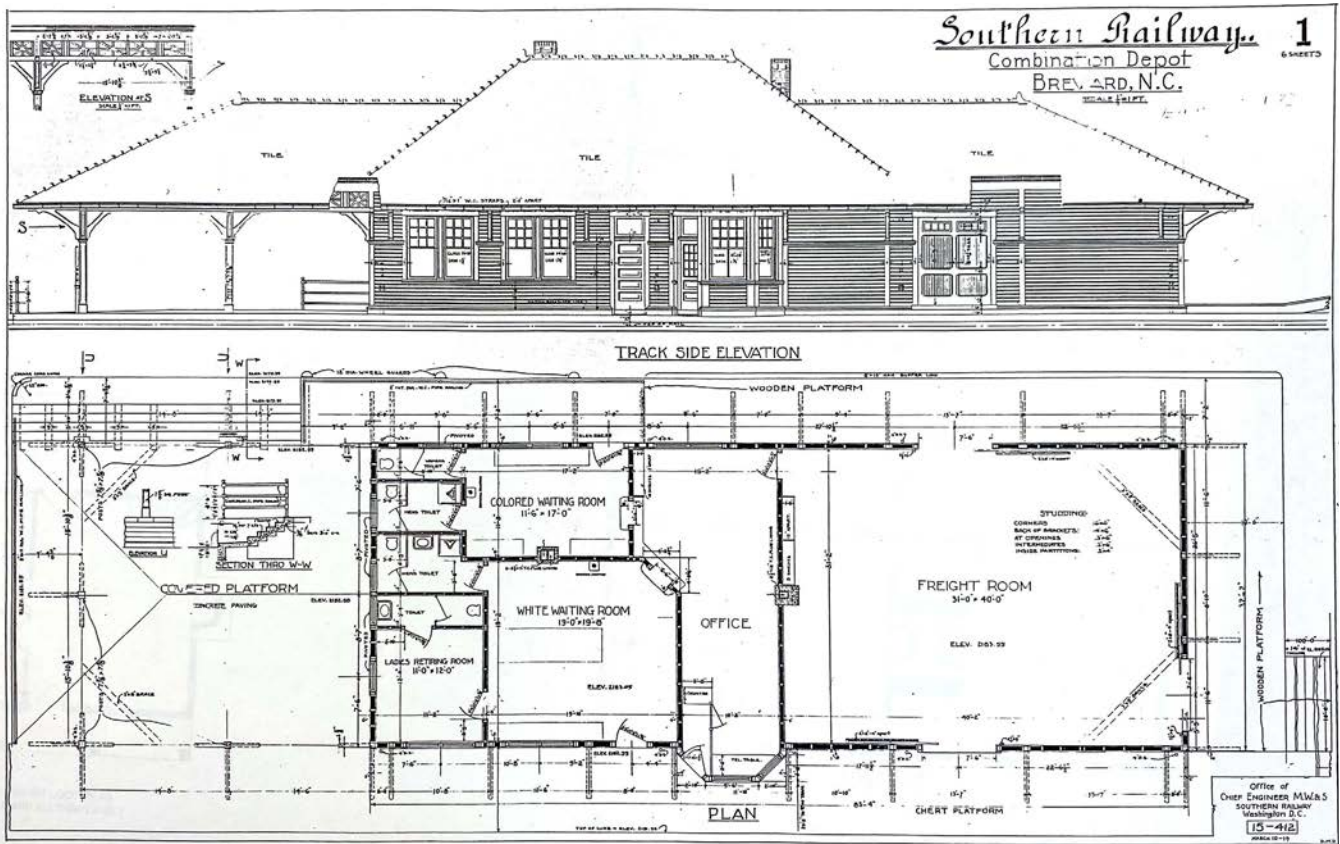


Image 35. A&P Food Store. (Source: City of Brevard)



Image 34. First Union National Bank. (Source: City of Brevard)

Industrial Heritage



The arrival of the railroad to Brevard in 1895 provided opportunities for large-scale industry in the area, including lumber companies, tanneries, cotton mills, and paper mills. These industries provided large-scale employment and contributed to the population growth of Brevard and Transylvania County. Black and white laborers migrated to the area to work in the various industries. Although most of the industries closed during the 20th century, and most of the original industrial buildings have been demolished, the industrial heritage of Brevard remains an important part of its identity and heritage. This can explain the popularity of the newly-branded “Lumberyard District” on King Street, and the reconstruction of the old railroad depot as a City community building. Here, the industrial heritage of the community can be celebrated through architecture, even if the uses have evolved into entertainment and community gatherings.

Image 36. Floor plan and elevation of the Southern Railway Depot in Brevard. (Source: Transylvania County Library, Rowell Bosse North Carolina Room)



Image 37. Southern Railway Depot in Brevard. (Source: Austin Collection)



Image 38. Brevard Lumber Company. (Source: Digital NC)



Image 39. Sinard's Moving Day, King Street. (Source: Transylvania County Library, Rowell Bosse North Carolina Room)



Image 41. Pisgah Cotton Mill Houses, Whitmire Street. (Source: Digital NC)



Image 40. Pisgah Mill employees in front of the mill. (Source: Transylvania County Library, Rowell Bosse North Carolina Room)
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Image 42. Pisgah Cotton Mill. (Source: Digital NC)

The Architecture of Brevard

Brevard Architectural Styles

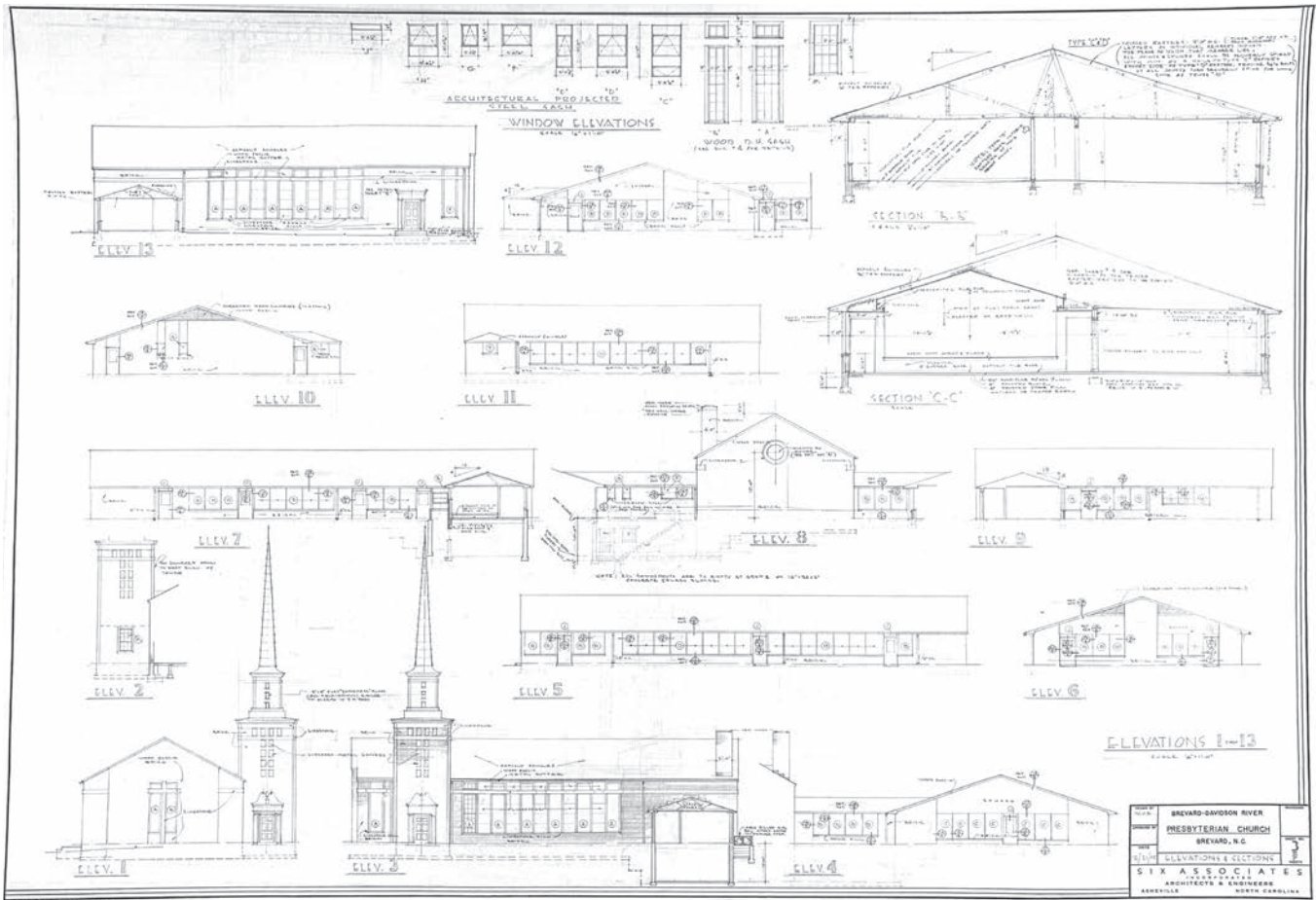


Image 43. Architectural drawings for Brevard - Davidson River Presbyterian Church, by Six Associates Architects, 1955. (Source: Western North Carolina State Archives)

Brevard has its own architectural character as a result of its historic development. Many neighborhoods of Brevard similarly have a unique architectural character that can be identified, defined, and enhanced by encouraging new construction to respect the existing identity of the neighborhood. In other cases, a Brevard neighborhood may lack a strong architectural character, but the community aspires to shape a stronger identity through new architecture.

In this visual architectural guidelines document, specific neighborhoods of Brevard are selected for their unique characteristics. These include Downtown, the Lumberyard District, the Pisgah Gateway, US-64 Corridor, and the Rosenwald

Neighborhood. In the case of Downtown and the Rosenwald Neighborhood, a strong character is already present in the surviving historic architecture. In the case of the Lumberyard District, there is a strong memory of the industry that once took place in that area and throughout the region, and it is celebrated in new construction and renovations of buildings. In the Pisgah Gateway, similarly, there is a nostalgia for the rustic forest settlements of Brevard (a nostalgia that shaped conscious architecture designs in the 1890s, 1920s and 1930s) and that can inspire new construction at the entrance to the National Forest. Finally, along US-64, there is a trend of national franchise architecture, and the community would like to reshape its architectural identity to be more authentically "Brevard."

BRICK MASONRY VERNACULAR

The brick, masonry vernacular architecture of Brevard reflects skilled craftsmanship, simple materials, and no definable architectural style. In most cases, it was architecture without an architect. Some buildings were load-bearing brick construction, while others had a brick veneer. They are notable for the variety of brick glazing, color, and bond patterns, and the innovative techniques used along the cornice, window openings, and bays. Note the innovation and variety in the following examples.

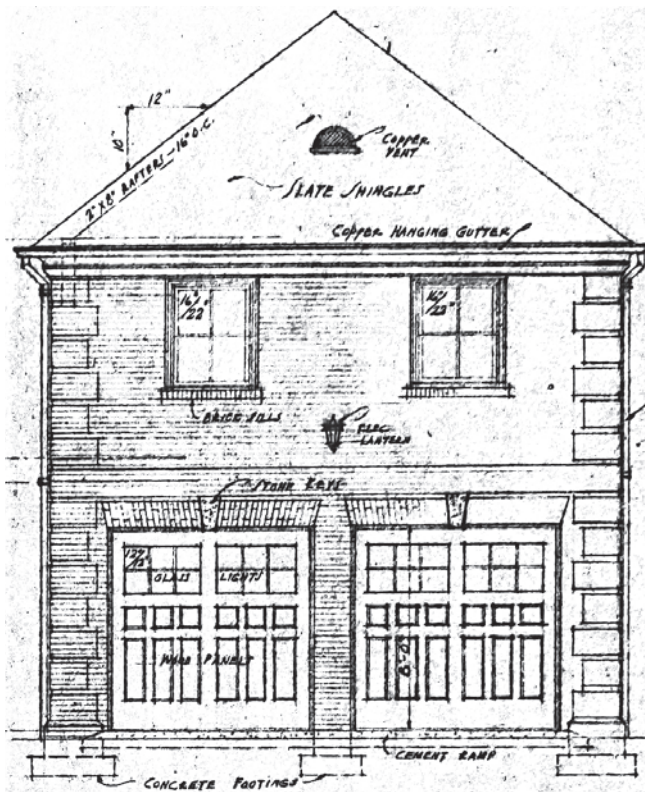


Image 45. Brick constructed garage by Erle Stillwell, architect. (Source: Western North Carolina State Archives)



Image 44. McMinn Building.



Image 47. Plummer's Department Store.



Image 46. Brick masonry vernacular building in Downtown.



Image 48. Brevard Lumber Company, Lumberyard District.



Image 51. A trio of brick masonry vernacular buildings in Downtown.



Image 49. The Pickelsimer Building in Downtown.



Image 52. The Rice Furniture Building in Downtown.



Image 53. Historic City Hall and Fire Department, Downtown.



Image 50. Lawrence Building and a 1947 annex in Downtown.

STONE MASONRY VERNACULAR

Stone is the most iconic and beloved material in Brevard, because it reflects the City’s natural environment and mountain heritage. Historically, local stone was sourced from small quarries, fields, and from local rivers. It was used for chimneys, foundations, retaining walls, and landscape features. In the 1920s and 1930s, local masons, both white and Black, used stone for the construction of homes and buildings. Stone is typically uncoursed, and can be used as load-bearing walls or applied as a veneer.



Image 54. Brevard College Stone Gate, built by local masons using stone from the Davidson River. (Source: Wikipedia)



Image 55. Davidson River School, former Pisgah Forest School, built under the WPA using uncoursed stone. (Source: Google Streetview)

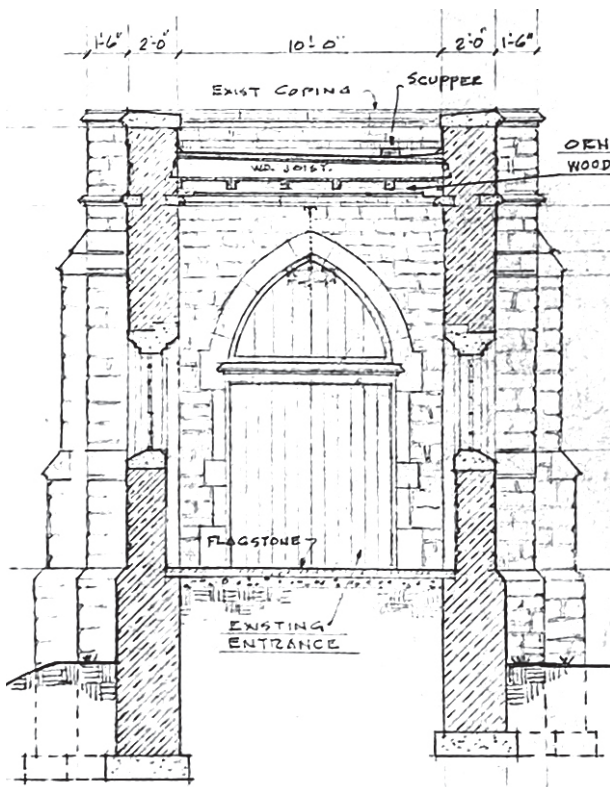


Image 56. Stone bell tower and connecting arcade, designed by Six Associates Architects. (Source: Western North Carolina State Archives)



Image 57. Stone masonry vernacular building in Downtown at 134 Johnson Street, where stone is applied as a veneer .



Image 58. This stone gas station in Caesars Head features rough-hewn stacked stone without visible mortar.



Image 59. Fred Mills was a Black mason living on West Lane in Rosenwald. He veneered his home with stone. (Source: Google Streetview)



Image 60. The Royal and Louise Morrow residence is one of the oldest stone houses in Brevard, featuring coursed stone. (Source: Wikipedia)



Image 61. This stone veneered house in Rosenwald is located on West Lane, where two Black masons lived. (Source: Google Streetview)



Image 62. The Rosenwald School, built with uncoursed native stone, grapevine mortar, and quoining at the corners.



Image 63. Avery Benjamin residence, Rosenwald. Avery Benjamin was a Black mason who veneered his own home with stone.

RUSTIC FRAME VERNACULAR

One of the most memorable architectural styles in Brevard’s history is the rustic frame vernacular, reflecting the heritage of the vast forests surrounding the City. The style is recognizable for its visible wood structure, which can include exposed log walls with chinking, exposed wood trusses, wood bracing, and half-timber construction. The exterior walls are rough-hewn, unpainted and untreated exterior wood. This can be found as shingles, rough-hewn siding, logs, or vertical board-and-batten siding. Rough stone can be used for foundations and chimneys. The roof is typically a gable roof and the overall form of the buildings is simple rectangular or L-shaped.



Image 64. Cradle of Forestry, Cantrell Lodge. (Source: Historic American Building Survey, Library of Congress)



Image 66. 15 Park Avenue, Straus Park



Image 67. Cradle of Forestry, Cantrell Lodge. (Source: Meanderthals website)



Image 65. Cradle of Forestry, schoolhouse. (Source: Meanderthals website)



Image 68. Parker Concert Hall, Brevard Music Center.



Image 73. Strauss Auditorium, Brevard Music Center.



Image 69. 10 Park Place West, Strauss Park



Image 70. Cradle of Forestry, student lodging. (Source: Meanderthals website)



Image 71. Camp Illahee lodge. (Source: Camp Illahee website)



Image 72. Parker Concert Hall, Brevard Music Center (Source: Platt Architecture website)

INDUSTRIAL

Industrial architecture in Brevard is recognizable for its simple, utilitarian form, structure, and materials. Industrial buildings typically have a large interior open space with a wide gable or curved roof supported on metal trusses. Windows historically were designed to be large and sometimes were grouped or banded to provide maximum light to the interior space. In the case of warehouses, there may have been solid blank walls. The exterior materials may be brick, concrete block, vertical or horizontal metal siding, or corrugated metal.

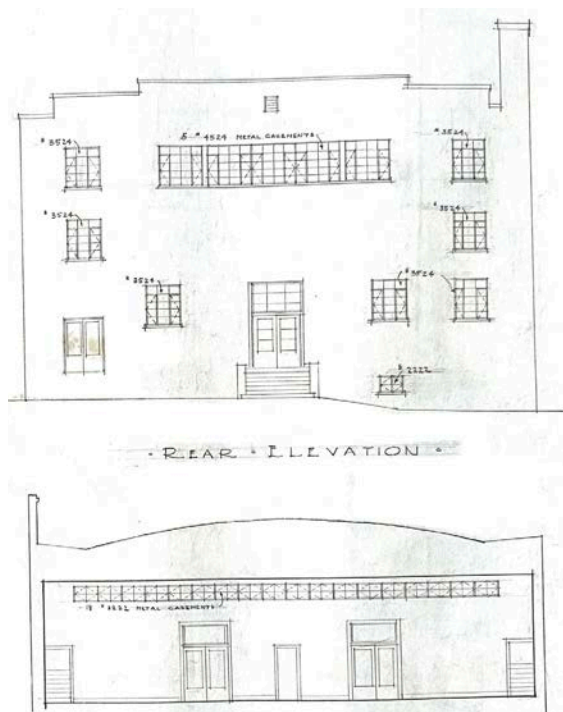


Image 77. Industrial building repurposed for retail space, by architect Henry Irven Gaines. (Source: Western North Carolina State Archives)



Image 74. Repurposed industrial building, the Lumberyard District.



Image 76. American Legion building, 115 East Morgan Street.



Image 75. Repurposed industrial building, the Lumberyard District.

COLONIAL REVIVAL

Colonial Revival is a patriotic architectural style in Brevard that was selected for some of the City's most prominent buildings. Examples of the style are notable for their symmetrical facades, brick construction, and centrally-located, prominent front entryway. The entry is accented with classical columns and semi-circular features such as a door surround or a double-height front porch.

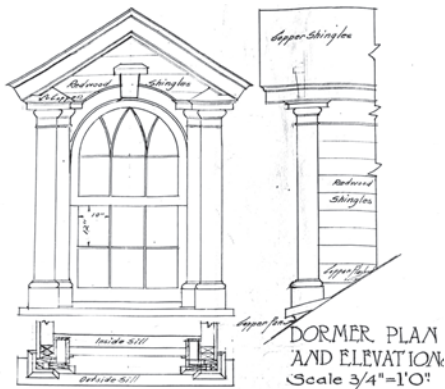


Image 80. Highland Hall at Highland Hospital, by architect Thomas G. Reid. (Source: Western North Carolina State Archives)



Image 78. Transylvania County Administration Building, former Brevard Post Office.



Image 79. Jones Hall at Brevard College.



Image 81. Silvermont Community Center.

OTHER STYLES

American architecture of the 19th and 20th centuries is characterized by an eclectic range of revival styles which eventually gave way to stylized, modernistic styles. There are examples of many different architectural styles in Downtown Brevard and surrounding residential neighborhoods during that time period. Revival styles included Neoclassical Revival which was used for the bank and many churches, a unique example of Richardsonian Romanesque for the Aethelwold Hotel, and Italianate for the County Courthouse, a style found in towns and cities throughout the United States in the late 1800s.

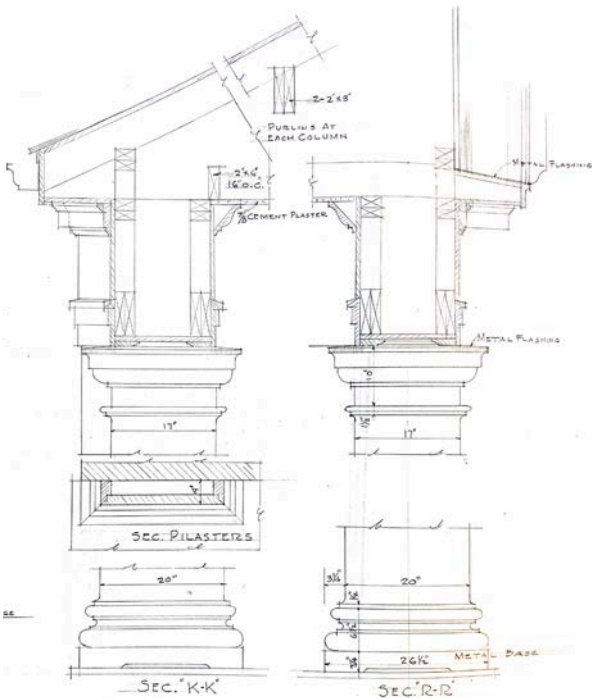


Image 83. Neo-Classical Revival portico details for First Baptist Church in Brevard, by Six Associates Architects. (Source: Western North Carolina State Archives)



Image 82. Neoclassical Revival Bank, the Brevard Banking Company.



Image 84. The Aethelwold Hotel, an eclectic style building with Richardsonian Romanesque influences.



Image 85. The Transylvania County courthouse is an example of Italianate, Victorian architecture.



Brevard Character Areas

ONE CITY, A VARIETY OF CHARACTERS

Few factors besides architecture have played such a critical role in defining Brevard’s lasting identity. Indeed, the oldest structures in the city established celebrated practices like the use of red brick for prominent commercial buildings, and stacked native stone for decorative walls. Though the material and design choices from Brevard’s early days were based more on the availability of materials and prevailing styles than a citywide vision for cohesiveness, their impact has left a legacy of beautiful, iconic structures that make Brevard recognizable.

Today, traditions like red brick are occasionally embraced by new construction (particularly in Downtown), but modern buildings across the city have begun to draw new inspiration from Brevard’s natural environment –most notably the Pisgah National Forest. Indeed, this half-million acre preserve in the surrounding Blue Ridge Mountains has influenced a new building style, emphasizing features like timber beams, stonework, pitched roofs, and the use of materials like corten steel to achieve a rustic feel.

Though examples of standard, “placeless” development easily outnumber local buildings that exhibit these special traits, the fact that mountain-inspired architectural choices are represented across Brevard allows them to serve as a unifying theme between the city’s several distinct areas. In order to remain authentic, Brevard’s future architecture should continue to advance this local mountain motif, blending with historical precedent when possible.

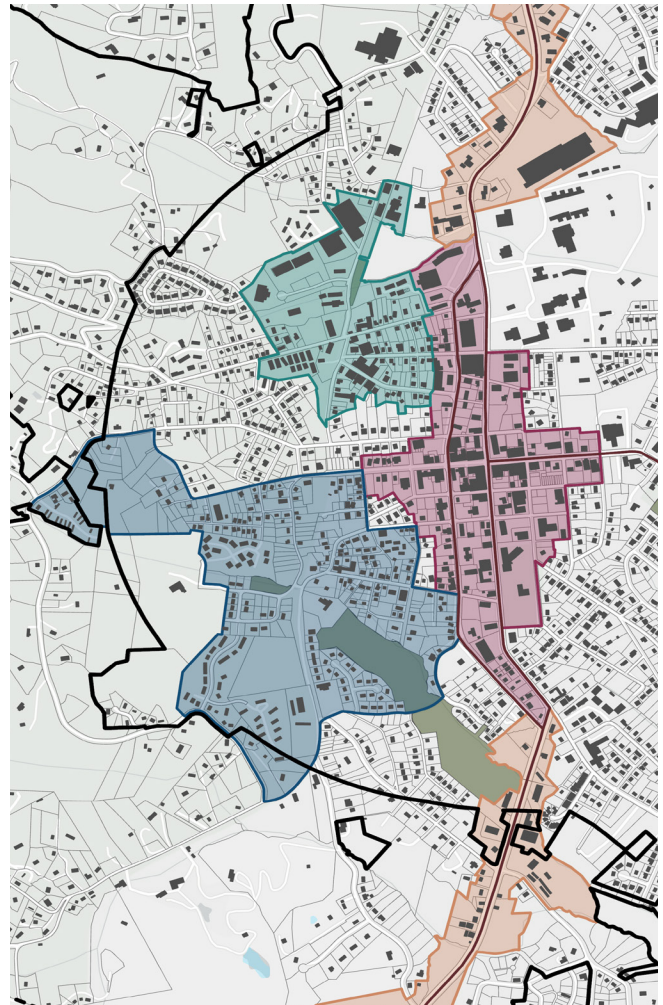


Image 86. Focused view of Brevard’s Downtown area from the full map on the opposite page.

LEGEND

- City Boundary
- - - Planning Area Boundary (ETJ)
- Downtown
- US-64 Corridor
- Lumberyard District
- Pisgah Gateway
- Rosenwald Neighborhood

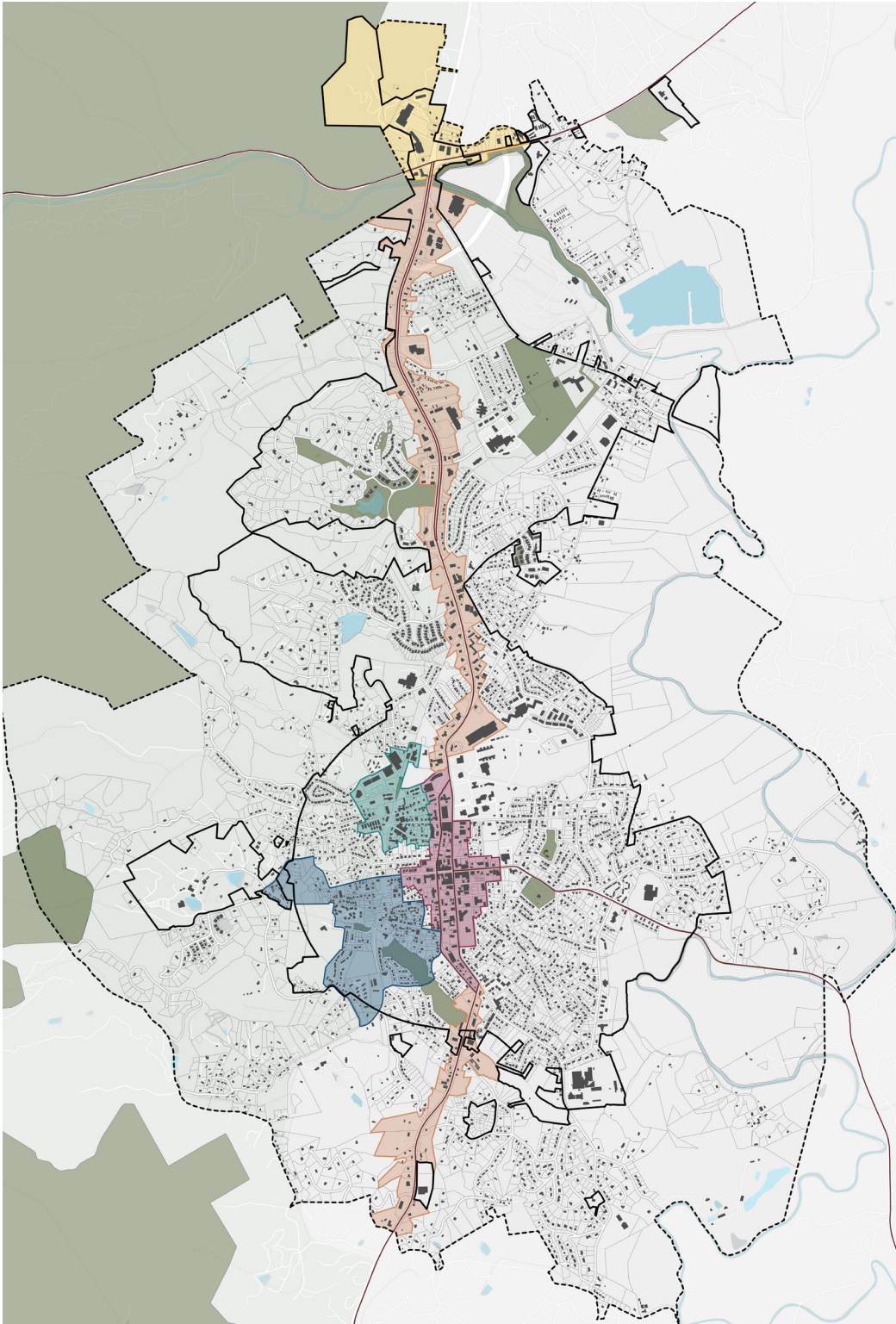


Image 87. Map of the five Character Areas used in this report. Each has distinct challenges and an architectural identity that varies from the citywide approach. Note the differing City Limits and Planning Area boundaries.

In addition to this common foundation, five smaller Character Areas representing specific geographies are detailed. Each introduces variations to general observations about Brevard's citywide architectural motif to retain and enhance their unique identity. These Character Areas are Downtown, the Lumberyard District, Pisgah Gateway, US-64 Corridor, and the Rosenwald Neighborhood:

DOWNTOWN is defined by its distinctive red brick buildings and other forms of masonry construction. Most buildings in Downtown date from between the 1890s and 1930s, and are limited to three stories in height, with nearly all commercial structures featuring shopfront mixed use design. Multiple infill buildings also reflect this identity through the use of similar materials, colors and layout.

The **LUMBERYARD DISTRICT** has emerged organically as a hotspot of adaptive reuse, and stands out for its blend of historic and contemporary styles. The area's main buildings are warehouse and industrial structures, many of which have been converted into mural and canopy-clad hubs for entertainment. This area is unique for its unconventional facades and metal siding.

The **PISGAH GATEWAY** represents development around Brevard's most prominent intersection, elevating the importance of construction there to appropriately reflect the character of the City. Inspired by the adjacent entrance to the Pisgah National Forest, buildings have embraced materials like timber, metal and native stone. There is a special focus to improve the pedestrian experience in this area.

The **US-64 CORRIDOR** is dominated by typical franchise architecture, and represents an opportunity to reimagine generic development with distinct, mountain-inspired styling cues. Here, the varied land uses, building types, and overwhelmingly auto-oriented nature of the highway frontage necessitate special attention.



Image 88. McMinn Building on Main Street, Downtown Brevard.

Lastly, **ROSENWALD**, Brevard's traditionally Black/African American neighborhood, has its own architectural heritage that must be respected under accelerating development pressure. Of Rosenwald's historic structures, most are single-family homes clad with lap siding, but there are also examples of institutional buildings and a commercial structure built from brick and native stone.

Altogether, these five Character Areas represent variations on the citywide mountain-inspired theme of Brevard. Existing structures in this area favor different materials, building typologies and/ or unique architectural elements, each requiring special attention when analyzing the City's identity and planning for its future. The following chapters explore both Brevard's overarching architectural legacy, and the details of these five locations.



Image 89. Historic stone house in Rosenwald.



Image 90. Iconic warehouse building in the Lumberyard District.



Image 91. Pisgah Tavern, a defining building of the Pisgah Gateway..



Image 92. Commercial office building in Straus Park (along US-64).

Citywide Overview

General to all

Concepts and Best Practices Enhancing
Urban Identity and Character

Architectural Identity

IDENTITY OVERVIEW

Though Brevard has five distinct Character Areas that exhibit special architectural elements, select buildings throughout the entire Planning Area (Extraterritorial Jurisdiction) share a common theme of mountain-inspired design. Rooted in history while drawing from the surrounding Blue Ridge Mountains and Pisgah National Forest, this represents Brevard's modern architectural identity.

Across the Planning Area, features like timber beams, stonework, pitched roofs, and materials like corten steel –an anti-corrosive metal designed to showcase rusted coloration– are used to reinforce this outdoors-inspired style. When analyzing public engagement feedback, earth tones were the favored color palette for development citywide, completing the natural feel.

Critically, Brevard's best examples of this mountain-inspired style differentiate themselves from the "log cabin" or "mountain modernism" architectural aesthetics that might be found set against the more angular and urbanized Rocky Mountains. Indeed, in Brevard, buildings are lesser in scale with more gradually sloping roofs, and wood siding is favored over a log-look. In many cases, glass also tends to play a less prominent role. Together, attention to these details prevents the stylized development in Brevard from feeling "kitschy" and inauthentic, emphasizing its historic and geographically specific roots.

CHAPTER PURPOSE

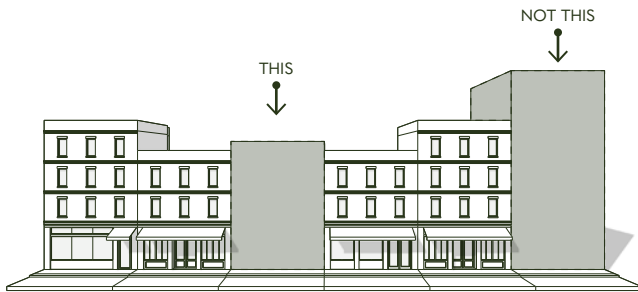
Alongside establishing predominant styling traits, this General section of the Visual Guidelines also sets forth the typical characteristics and necessary ingredients for street-friendly, authentic, durable, and climate-responsive buildings, including topics such as 1) Facade Composition, 2) Massing, 3) Scale & Proportion, 4) Rhythm, 5) Shopfronts, and 6) Masking & Buffers.

Unless modified by individual Character Area chapters, all recommendations in this chapter should be interpreted as applicable across the entire Planning Area.

General Concepts

1. HEIGHT

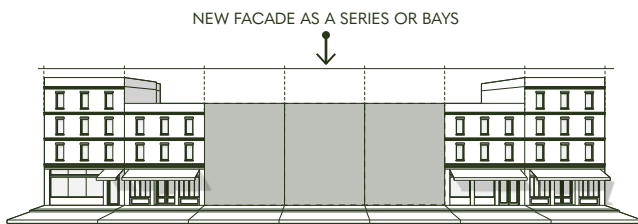
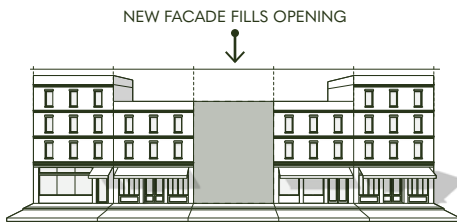
Downtown buildings generally share a similarity in height. The infill construction should respect this. A new facade which is too high or low can interrupt this consistent quality.



2. WIDTH

The infill building should reflect the characteristic rhythm of facades along the street.

If the site is large, the mass of the facade can be broken into a number of smaller bays.



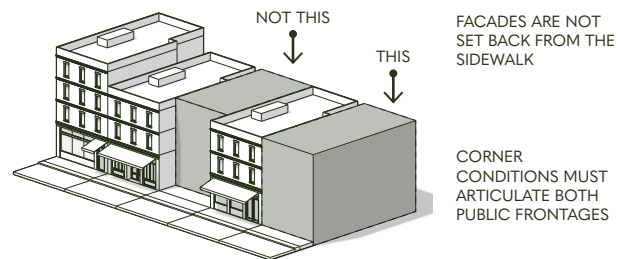
3. PROPORTION

The characteristic proportion (the relationship between height and width) of existing facades should be respected.



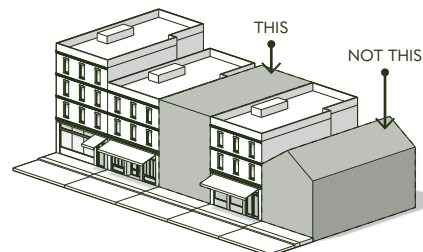
4. RELATIONSHIP TO STREET

The new facade should have a relationship to the street which is consistent with its neighbors.



5. ROOF FORMS

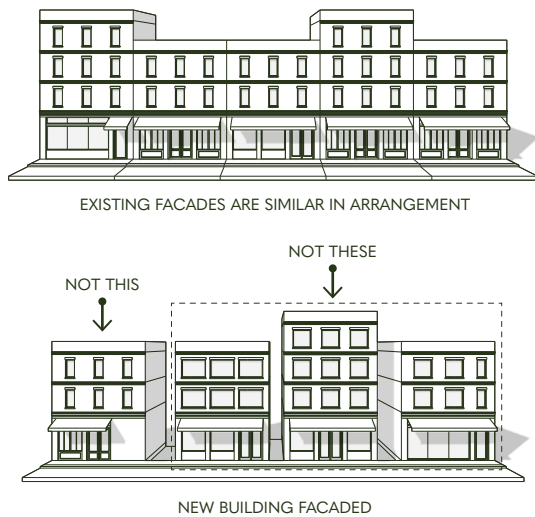
The type of a roof used should be similar to those found on adjacent buildings. On Main Street, this means a flat roof not visible on the front facade.



Diagrams adapted from National Trust for Historic Preservation, Main Street Gaithersburg 1978

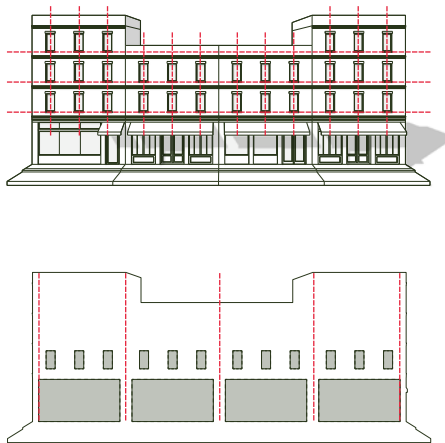
6. COMPOSITION

The composition of the infill facade (that is, the organization of its parts) should be similar to that of surrounding facades.



7. RHYTHM

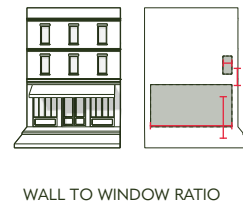
Rhythms which carry throughout the block (such as window spacing) should be incorporated into the new facade.



8. PROPORTION OF OPENINGS

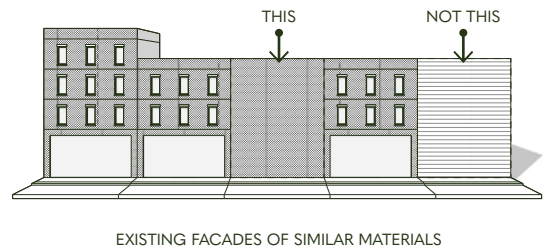
The size and proportion of window and door openings should be similar to those on surrounding facades.

The same applies to the ratio of window area to solid wall for the facade as a whole.



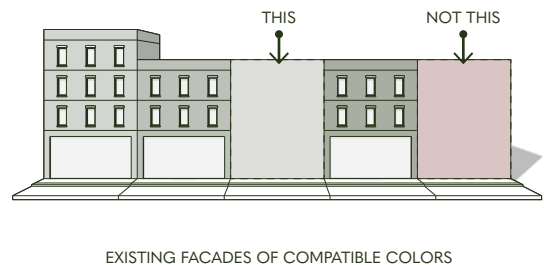
9. MATERIALS

An infill facade should be composed of materials which complement adjacent facades. The new building should not stand out against the others.

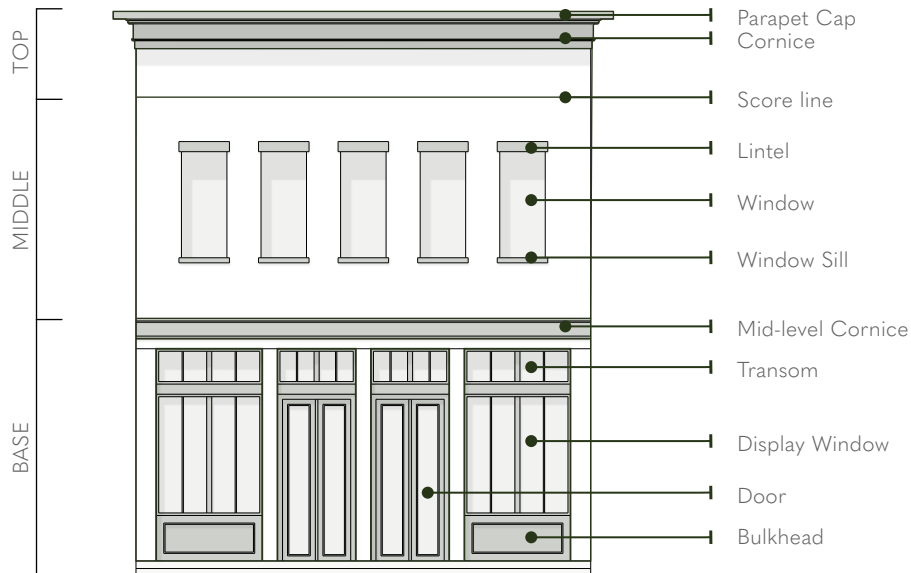


10. COLOR

The colors chosen for an infill facade should tie it to its neighbors.



Facade Composition

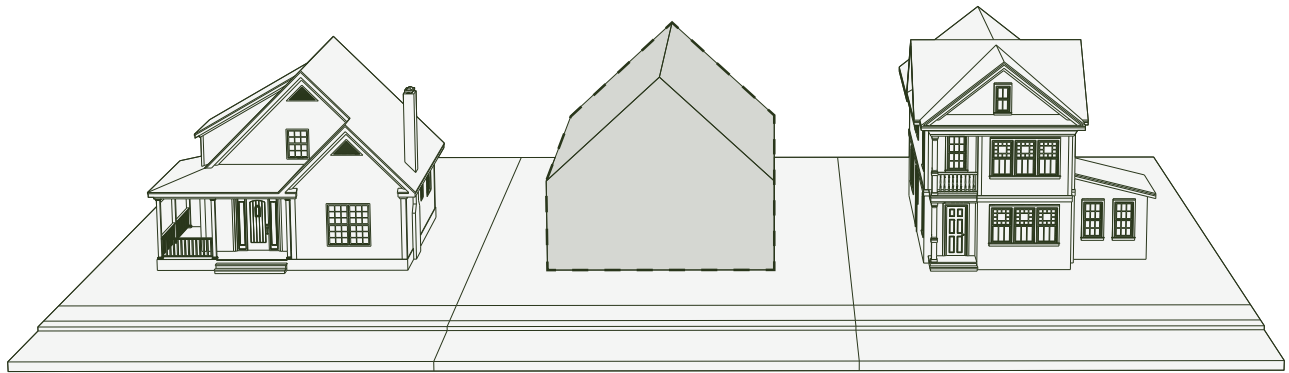


The architectural composition of facades plays a crucial role in defining the visual and functional character of urban streetscapes. The division into base, middle, and top is a classic approach that not only enhances the aesthetic appeal of a building but also contributes to the overall coherence and readability of the street. This structuring is essential for several reasons:

- 1. Visual Order and Scale:** It breaks down the scale of buildings into human-sized elements, making the architecture more approachable and relatable. This mirroring of the human form—feet, body, and head—creates a familiar and proportionate visual rhythm.
- 2. Pedestrian Engagement:** The base of the building, typically at ground level, is designed to interact directly with pedestrians. Features like storefronts, expansive windows, and welcoming entrances enhance street vibrancy and draw people into spaces, fostering active street life.
- 3. Contextual Sensitivity:** The middle section of the facade, often characterized by repeated windows and consistent design motifs, ensures the building fits well with its neighbors. This segment helps maintain visual continuity along the street, promoting a unified urban landscape.
- 4. Architectural Expression:** The top of the building, marked by distinct elements like cornices, setbacks, or unique materials, completes the architectural narrative. This part not only adds to the city's skyline but also signifies the building's importance and character within the community.

This methodical approach to facade composition enhances the overall identity and character of Main Street. It makes the area not just a thoroughfare but a destination in itself, marked by architectural quality and a cohesive urban experience.

Massing



Massing refers to the three-dimensional form and volume of a building. Effective massing contributes to the building's integration with its environment, its functionality, and its aesthetic appeal by considering its overall size, shape, and arrangement of building volumes.

In Brevard, where sloped roofs are prevalent as part of the historic vernacular (particularly on houses), as well as part of the more recent Pisgah-inspired aesthetic, recognizing the need for simplicity in massing is crucial. For example, when rooflines are overly fussy and complicated, the connections between slopes and truss systems colliding at different angles and planes can add significant cost to the building.

When adding to a building over time, care should be taken to respect the massing character of the original structure so that the addition appears as if it were a deliberate extension or completion of the original, rather than employing forms and slopes that do not relate to the existing structure or its rooflines.

Scale & Proportion



Scale refers to the relative size of a building or its elements in relation to human perception and the surrounding context.

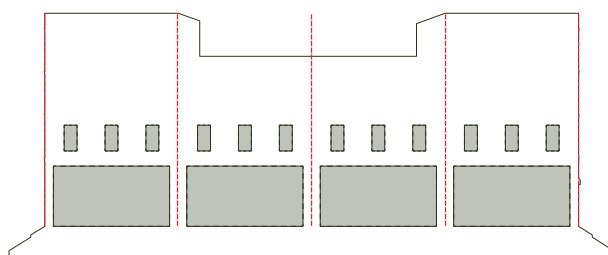
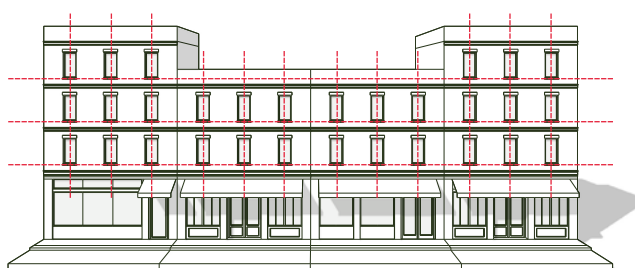
In an urban context, building scale is also relative to the width of a street because it directly influences how comfortable and engaging a street feels to pedestrians. Buildings that are properly proportioned to the street help create a sense of place and scale that is human-centric.

Topics important to consider include the height of the building in relation to neighboring structures, the width of openings like windows and doors, and the overall proportions of the building's facade. Properly scaled buildings are critical to establishing pedestrian comfort and contextual fit within the urban fabric.

Properly scaled and proportioned buildings create a harmonious visual experience that enhances the aesthetic appeal of the area. When building heights and facades are proportionate to the street width, it helps maintain a cohesive urban fabric, where each element complements the others rather than dominating or disappearing into the background.

In Brevard, good scale is demonstrated on S. Broad Street in Downtown (between Main and Jordan), as each individual building on both sides of the street rises to a similar height, producing a collective feeling of cohesiveness. Around the corner, on W. Main Street, building facades reflect good scale through similarity of shopfront widths and window disposition throughout the facades.

Rhythm



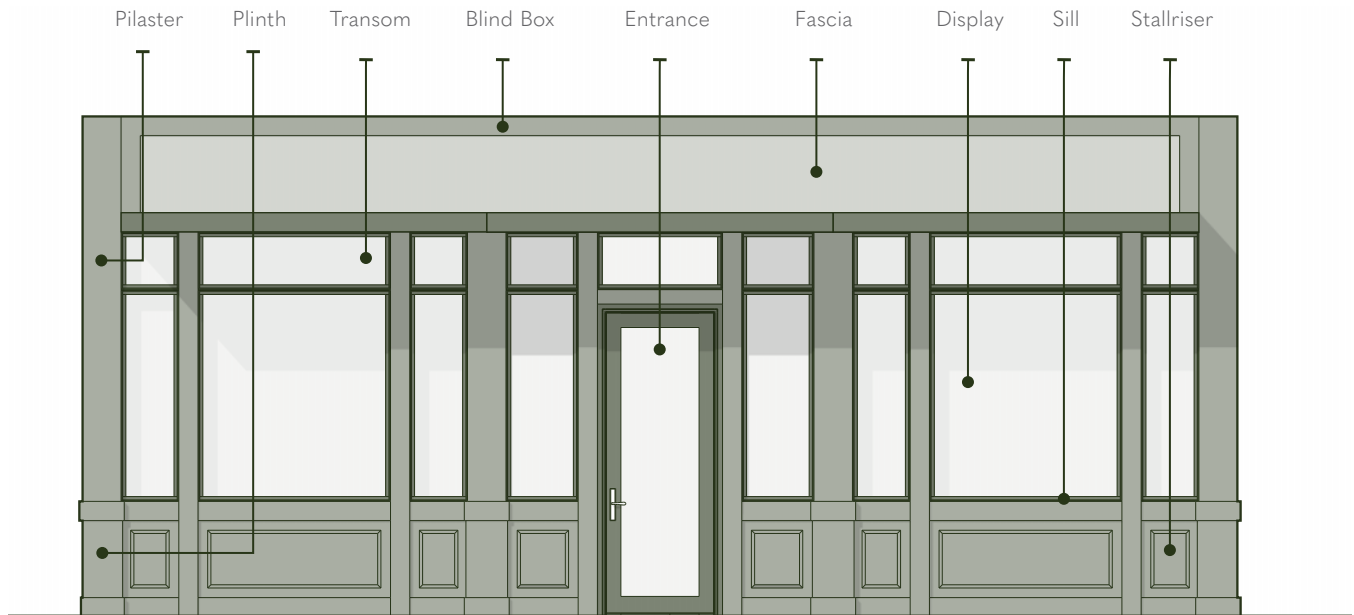
Rhythm in architecture refers to the repetition and variation of design elements that establish a visual cadence along a building facade or within a space. This concept plays a crucial role in creating a sense of visual order, movement, and continuity, which are achieved through the strategic arrangement of features like windows, columns, or structural bays. The presence of rhythm enhances the pedestrian experience by providing visual interest and predictability, which helps guide the eye along the facade. Conversely, large, blank walls disrupt this rhythm and detract from the visual and experiential quality of the streetscape. They create monotony and can feel unwelcoming, thereby discouraging pedestrian interaction with the building.

The importance of rhythm extends beyond individual buildings to how buildings relate to each other within the same block. When planning new infill development, it is critical to consider the existing architectural rhythm of the block.

This involves aligning the new building's rhythmic elements, such as the spacing of windows and the division of structural bays, with those of neighboring structures. Such alignment ensures that the new development contributes to the visual continuity and harmony of the streetscape.

Promoting visual harmony within a block not only enhances the aesthetic appeal of the area but also strengthens the sense of community and belonging among its inhabitants. It makes the urban environment more legible and navigable, contributing to a cohesive urban fabric that resonates with the character of the neighborhood. Therefore, architects and planners should meticulously design infill projects to resonate with and possibly enhance the rhythmic patterns established by existing buildings, fostering a unified and engaging urban landscape.

Shopfronts



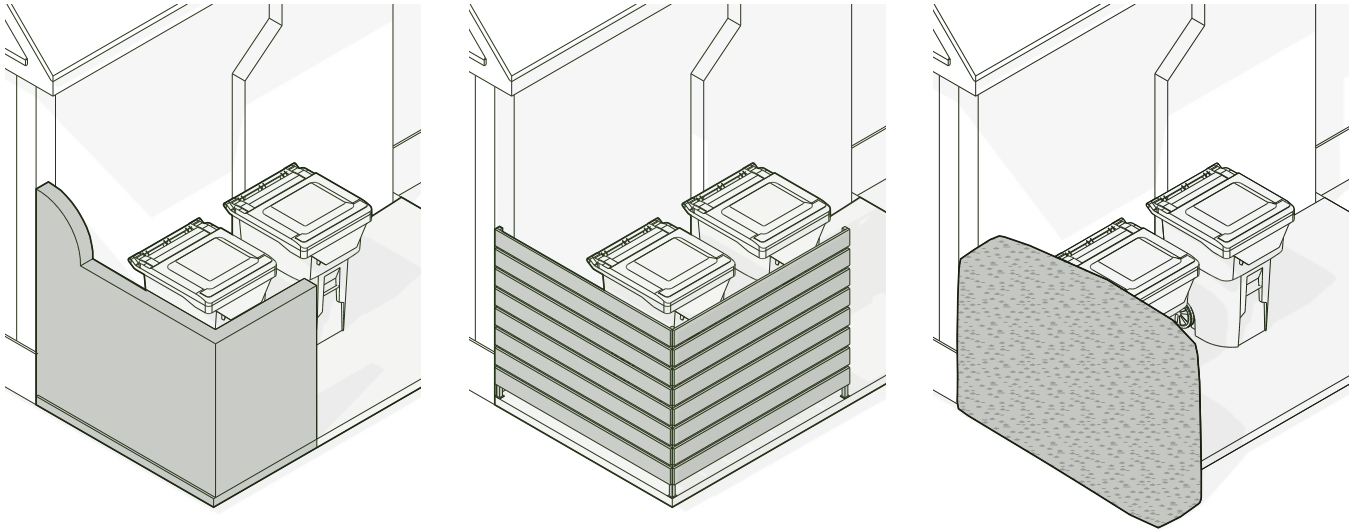
Because they are designed to attract customers, successful shopfronts are both visually appealing and compatible with the architectural character of the surrounding area. Traditionally, shopfronts have been set into the facades of their buildings, and have embraced large glass windows that both create advantageous display spaces and allow natural light to filter deeper into the building. Inset entrances also prevent doors from swinging into the pedestrian right-of-way and provide protection from the weather.

If the building is multi-story, the shopfront's materiality and proportions should ensure they are more public-facing and distinguishable from the upper floors, but retain compatibility. Shopfronts often include a bulkhead, cornice, and piers or pillars. They may also include outdoor amenities such as seating, planters, awnings, or canopies to enhance the pedestrian experience and encourage social interaction.

Shopfronts should feature clear and legible signage that identifies the business and communicates its brand identity. Signage should be appropriately sized, positioned, and designed to complement the overall aesthetic of the storefront and adhere to local sign regulations. Signage on Brevard's historic shopfronts tends to be located on panels above the first story windows, or as decals directly on the windows when the building has awnings. Several businesses in Downtown also maintain projecting (hanging) signs.

It should be expected that shopfronts will evolve over time with the businesses that occupy them, so change should not be discouraged, but rather led to occur in a sensitive and appropriate manner. Welcoming and organized shopfronts can foster pride in an area and create support for all of its businesses following the principles of rhythm, scale and transparency set in the standards.

Masking & Buffers



Masking and buffering standards help mitigate the negative impacts of unrelated or incompatible land uses to reduce visual intrusion, noise and other disturbances. This may include uses such as parking, industrial activity, or unsightly property features like dumpsters, HVAC systems and loading areas. If applied appropriately, masking and buffers can not only be used to shield sites from those negative externalities, but also to introduce new beautification through landscaping or decorative garden walls.

Because they are so related to the visual aspects and impact of a building on its surrounding area, masking and buffering should be a key consideration in any discussion about architectural guidelines or regulation. Constructed buffers should stylistically relate to their parent building in order to provide architectural value.

The best examples of buffering in Brevard currently preserve existing forest or use native landscape plantings at a sufficient density to obscure incompatible uses. Other techniques representative of Brevard's historic or mountain-inspired styles could include various types of brick walls or rough natural stone, as well as decorative timber fencing.

Finally, one could also extend architectural features as a form of masking. For example, using a parapet or creating a tower could house building mechanical or HVAC systems. Similarly, extending a wall or facade slightly beyond the dimensions of a building could be used to obscure view of a service area.

Building Types

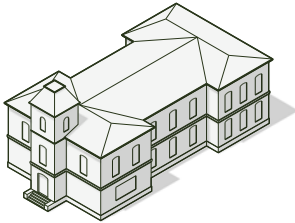
This analysis has identified 15 building typologies across Brevard's Planning Area that make up the majority of its urban fabric. Because each building type has its own set of characteristics that facilitate a certain use or uses, they offer a practical way to discuss architectural features and play an important role in defining the identity of each area.

It should be noted, however, that in Brevard, architectural similarities between structures may have equal or greater ties to location (defined by Character Areas) than building typology. For

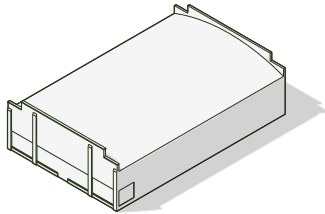
example, two buildings of differing types (eg. civic and commercial) in Downtown Brevard may share more visual commonalities than a commercial building in Downtown does with another commercial building in the Pisgah Gateway.

However, building types remain important to understanding the city and its components. In fact, the only building typologies not explored in these guidelines are those currently used for industrial purposes, as these appear in a multitude of shapes and styles depending on their purpose.

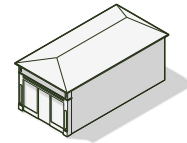
Civic/Institutional Warehouse Small Scale Commercial



Civic and institutional buildings are the most important structures in the city, often acting as landmarks. These buildings should be thoughtfully constructed as long-lasting additions to the community and as a model for exemplary design meant to inspire a sense of community and civic pride.



Warehouses are open-plan structures with little facade articulation and few openings. These buildings, intended for industrial and manufacturing uses are often stark, with most of the articulation appearing on the front facade. Recently, particularly in the Lumberyard District, this type has been repurposed into commercial uses such as gyms, bars, entertainment venues and shops. Their blank walls are ideal for artistic interventions.

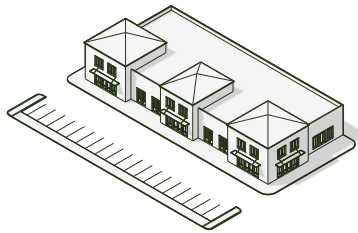


Typically constructed for a single commercial tenant, these buildings are usually 1-2 stories and are characterized by shopfronts that dominate their front facade. These buildings can appear in either a pedestrian or auto-oriented context, but should always feature high shopfront transparency. The type may act as a single-use Downtown building, neighborhood shop, or location for a highway-adjacent business.

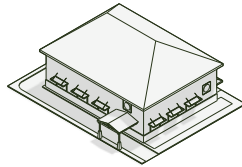


[01] Transylvania County Courthouse. [02] Parker Concert Hall at the Brevard Music Center. (Source: PLATT) [03] Brevard Lumber Company. [04] Warehouse building. [05] Pisgah Bakehouse. [06] Coffee shop in West Salem, NC. (Source: Living Winston Salem)

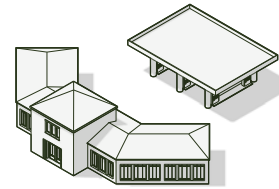
Strip Commercial Building *Drive-thru Commercial* *Gas Station*



Often referred to as a “strip mall” or “retail strip,” these commercial buildings are characterized by a long, narrow layout with multiple storefronts arranged side by side along a corridor. Strip malls are often fronted by parking lots, segregating them from the street and creating a void that hampers pedestrian access. To address this issue, many codes now require them to front streets/ sidewalks relegating the parking to the rear.



Drive-thru commercial buildings are specifically designed to accommodate businesses that provide services or products to customers without requiring them to leave their vehicles. Due to their auto-oriented nature, these buildings usually include circulation around them with stacking space. These structures can create better frontages by locating their drive-thru windows to the side or rear of buildings. A porte cochere structure can be added to enhance the building’s aesthetics.



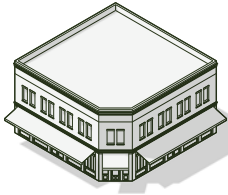
Designed to dispense fuel for vehicles, gas stations are often located on intersection corners. They typically include multiple pumps, as well as service facilities like car washes and convenience stores.

The canopy or porte cochere that covers the pumps may be a separate structure. It is preferable that it is relegated to the back of the site, with the street frontage reserved for the store shopfront.



[01] Retail building in Brevard. (Source: LoopNet) [02] Commercial retail building. (Source: CertaPro) [03] Hawg Wild Smokehouse in the Pisgah Gateway Character Area. [04] McDonald's in Asheville, NC. (Source: Atlas Obscura) [05] Millennium gas station in Greenville, SC. [06] Gas station in Brookfield, WI. (Source: LoopNet)

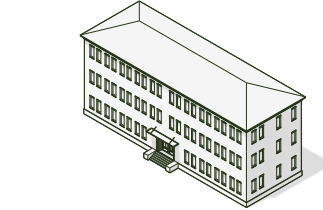
Mixed Use Large Multi-family/Hotel Small Multi-family



Mixed use buildings are structures that integrate two or more different land uses within a single building. These multi-story buildings are often found in downtowns and due to their variety of uses, promote a 24-hour environment conducive to pedestrian activity. When commercial retail is one of these uses, it should be located at street level, behind a high transparency ground floor shopfront.



01



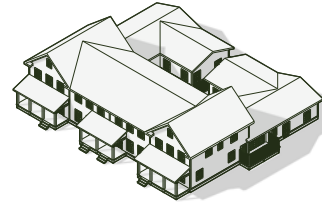
The largest multiple unit buildings, units are typically vertically arranged, while parking is located below or behind the building. Residential units may be rented, sold as condominiums, or designed as continuing care facilities. Hotels operate differently and often have a covered entryway, but generally conform to a similar building layout and proportions.



03



04



A small multi-family building typically refers to a low-rise residential structure that accommodates between 3-10 units. These buildings provide a more intimate living environment compared to larger apartment complexes, often fostering a close-knit community. Architecturally, they can vary from conversions of single-family homes to purpose-built structures, and due to their scale, can be designed to blend in with single-family neighborhoods.



05



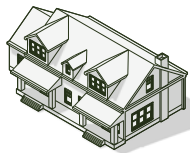
06

[01] McMinn Building in Downtown. [02] French Broad Place mixed use building. [03] Broad River Apartments. (Source: Brevard News) [04] Apartment building. [05] Multi-family building on W Probart St. [06] Multi-family building. (Source: Optico Design)

Townhouse Duplex Large House



Townhouses are multi-family residential buildings characterized by three or more narrow, multi-story homes that are typically attached to one another in a row or a small cluster. These are fee simple units that may share single-family residential frontage elements like stoops and porches, but are setback closer to the property line.



This residential building consists of two separate housing units contained within a single structure. Each unit typically occupies one floor or level of the building. Duplexes are commonly found in neighborhoods and are often designed to resemble single-family homes.



Large homes are single-family structures that are larger than 1,200 sf. Typically offering more than two bedrooms, they may include an attached or detached garage, and often feature substantial setbacks to allow for front yards.



[01] Downtown Brevard townhouses on E Jordan St. [02] Townhouse. [03] Traditional Duplex in Vancouver, BC. (Source: Dwell) [04] Duplex example. [05] Silvermont Community Center. [06] Large house with stone elements.

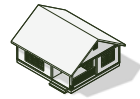
Small House Manufactured Home Accessory Dwelling Unit



Usually 1,200 sf or less, small houses tend to be 1.5 stories in height, and are common in Brevard's historic neighborhoods. These properties are less likely to have garages, but often include a front porch. Additionally, small houses are sometimes clustered to create "cottage courts" that take advantage of the intimacy created by smaller lots.



A manufactured home, also known as a "mobile home" or "trailer home," is a type of prefabricated structure transported to a designated site for installation. Manufactured homes are typically constructed on a steel chassis with wheels, which allows them to be moved to their final location. Manufactured homes are designed for affordability and quick setup, providing a viable option for home ownership to more people.



Also known as a "granny flat" or "backyard cottage," an ADU is an ancillary housing unit located on the same property as a primary residence. ADUs are self-contained living spaces that can be either connected to the primary residence, such as a converted garage or basement, or detached, such as a standalone cottage in the back of a property. ADUs provide housing alternatives within communities without altering their character.



[01] Stone house on West Ln in the Rosenwald Neighborhood. [02] House in the Lumberyard District. [03] New manufactured home example. (Source: Craigslist) [04] Prefab house in the Lumberyard District. [05] ADU example on W Probart St. [06] ADU example in Oakland, CA. (Source: Tiny House Swoon)

Building Materials

MATERIALS contribute significantly to the visual identity, character, and style of buildings, influencing their appearance, texture, color, and overall aesthetic appeal. In fact, the importance of materials actually reaches beyond the impact of the particular structure, influencing the broader feel of the district it is located within. In Brevard, building materials help define the city’s architectural identity, deepen connections to its natural surroundings, and differentiate its character areas.

Examining local facades, Brevard’s most iconic buildings, both new and old, are generally built from materials like brick, timber (either siding or cross beams) and rough stone, with the last of these being of particular cultural significance. Composite materials, such as lap fiber cement (HardiePlank), also play a role in modern Brevard, echoing the

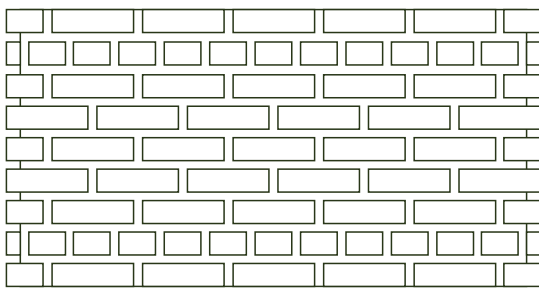
When polled, **94.8%** chose brick as the **most appropriate building material for Brevard’s citywide architecture.**

Other community’s top answers where **Rough Stone: 78.5%, Wood Siding: 75.2%, and Lap Fiber Cement (HardiePlank): 47.0%.**

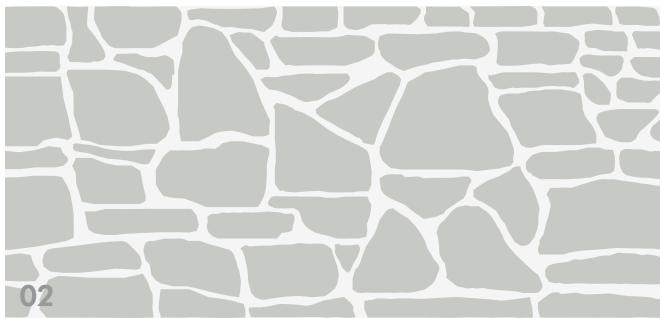
look of historic materials like wood, but offering advantages such as better protection from the elements or reduced cost that can make them worthy substitutes if integrated appropriately.

- **BRICK:** Brick defines prominent historic buildings across Brevard, but is most prevalent in Downtown. The material offers durability, weather resistance, and aesthetic versatility, with a wide range of colors, sizes, textures, and

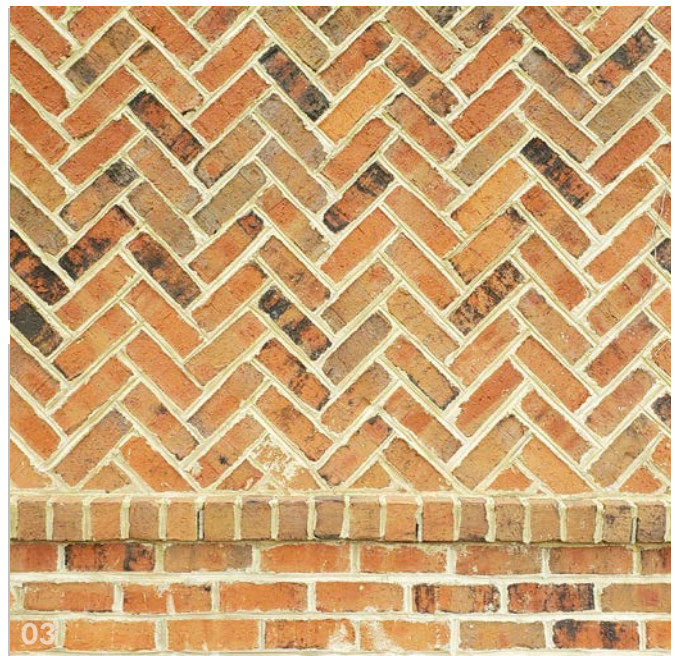
Example: Common Bond



01



02



03

[01] Common bond brick pattern. [02] Native stone pattern. [03] Brick pattern example from the Hollingsworth Building.

patterns available. Brickwork can also be laid in various bond patterns to achieve different visual effects and structural configurations.

- **WOOD:** Wood is used in various applications across Brevard, including structural framing, flooring, cladding, decking, doors, windows, and interior finishes. When used as an exterior facade material, wood can be a tool to establish a natural or rustic feel, helping a building to fit into the forested environment. The Brevard Music Center offers great examples of this.
- **STONE:** The tradition of stone masonry in Brevard has been celebrated for over a century, with examples found from the Pisgah National Forest to the Rosenwald Neighborhood. Yellowed river rock retaining walls are scattered across the City, such as at Brevard College and the County Courthouse. Brevard's identity is

tied to rough rock instead of smooth stone or stamped concrete, which are less reminiscent of the natural environment. Lastly, different mortar techniques can have a specific impact on the aesthetics of these stone walls, which vary.

- **COMPOSITE MATERIALS:** Examples of composite materials in Brevard include fiber-cement composites and composite wood products. These products offer advantages such as strength-to-weight ratio, durability, weather resistance, and design flexibility. When varieties are selected that exhibit visual similarity to wood, they can also reflect Brevard's identity.

In general, heavier facade materials should always be placed below lighter ones to ensure buildings appear balanced and structurally grounded.



01



02



03

[01] Unpainted wood siding. (Source: Roofing Kettering) [02] Vertical wood siding in the Lumberyard District. [03] Stone masonry example in Downtown Brevard.

Building Colors

General

Like other aspects of Brevard's identity, the built environment's color scheme can be understood as a translation of local, natural hues. A large part of achieving this aesthetic involves embracing the natural coloration of building materials, which can be seen with downtown's brick buildings and often where stone and wood is used on commercial structures throughout the City.

However, particularly on lower density residential buildings, some degree of added coloration is typical. **COLOR PALETTES** most representative of Brevard embrace earth tones, such as browns, grays, whites, greens and pale blues, drawing on cues from the forest, sky and surrounding mountain ridges.

When polled, **83.8%** chose reddish browns as the **building color palette most representative of Brevard's citywide identity.**

In Brevard, there is preference to use the natural colors of materials over applied colors. This approach emphasizes the inherent beauty and authenticity of materials such as wood, stone, brick, and metal, allowing their true textures and hues to contribute to the aesthetic and character of the building. Natural colors tend to harmonize better with the environment, offering a more timeless and sustainable choice that ages gracefully. This preference also the environmental integration and reduces maintenance over synthetic finishes.

stakeholder preferences



Murals

Murals are another way to appropriately introduce color and visual interest to the built environment by repurposing blank facades as opportunities for artistic expression. The most effective murals relate to their location’s context or history, and can become celebrated features central to a place’s identity. To avoid clashing with the existing built environment, murals should embrace colors inspired by their setting.

In Brevard, the Lumberyard District features several murals, helping to transform large, blank industrial walls into additions to the area’s character. Murals can also be found throughout Downtown.



[01] Example mural in Travelers Rest, SC. [02] Mural covering a blank facade in the Lumberyard District [03] Case Maclaim mural example. (Source: Work and Money)

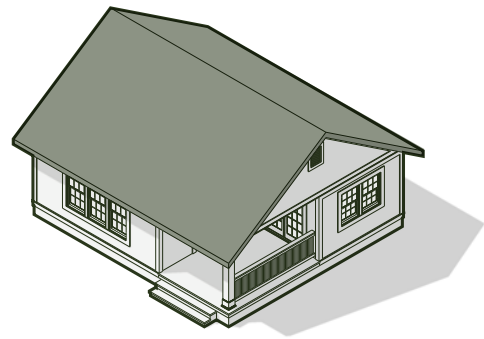
Roofs & Parapets

ROOFS can significantly impact the appearance of a building, and may take several forms. Outside of Downtown, structures embodying Brevard’s identity often include gabled roofs with a gentle pitch –a key distinction from Rocky Mountain architecture (which often emphasizes higher pitches to combat heavy snows). Simple roof structures are preferred, but variations may also include dormers, which protrude from sloped roofs to provide additional headroom, natural light and architectural interest.

Roofs that fit Brevard’s theme are usually constructed of either dark shingles (gray, brown, black) or metal (silver or earth-tones). Dark patinated copper and weathered corten steel offer a unique touch.

PARAPETS are low, protective walls or railings along the edge of a roof that offer aesthetic enhancement,

as well as safety and functional benefits. These building elements add architectural interest by allowing for more creative rooflines or patterns, particularly on flat-roofed structures like those in Downtown. Parapets can also be used to hide HVAC and other building system components, or provide privacy for a rooftop terrace.



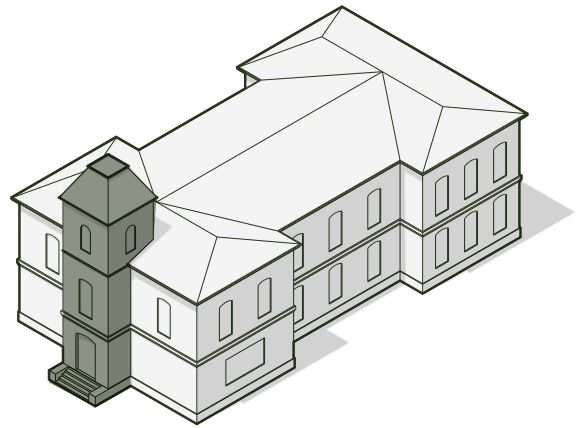
[01] The Brevard Lumber Company building features an iconic parapet. [02] Example of mountain-inspired pitched roof design along the Asheville Highway.

Towers & Cupolas

TOWERS are iconic architectural elements that combine functionality and symbolism to elevate the importance of a building against the rest of the city. In Brevard, towers on the County Courthouse, Hollingsworth Building, area churches, and others serve as urban landmarks, helping to provide orientation and visual interest. Overall, towers are an important part of Brevard's identity, but their use should be reserved for civic or institutional structures. They may be used by exception to hide overruns and other structures protruding from the roofline.

Similar to towers, **CUPOLAS** can also be used as urban landmarks, though they may also be found on agricultural structures like barns. Designed to compliment the other architectural features of a building, these roofline adornments typically

have a square, hexagonal, or octagonal shape. The Transylvania County Administration building provides an excellent example of the cupola's ability to define civic buildings within downtown and offer additional interior light.

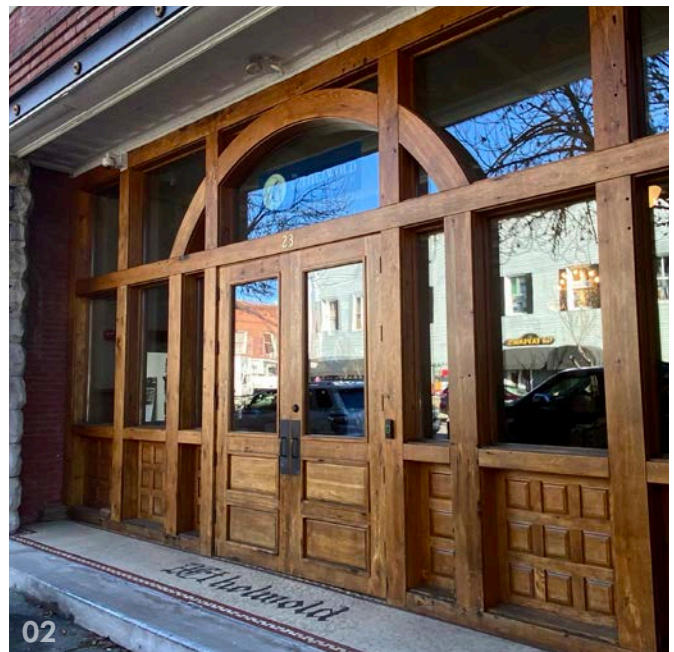
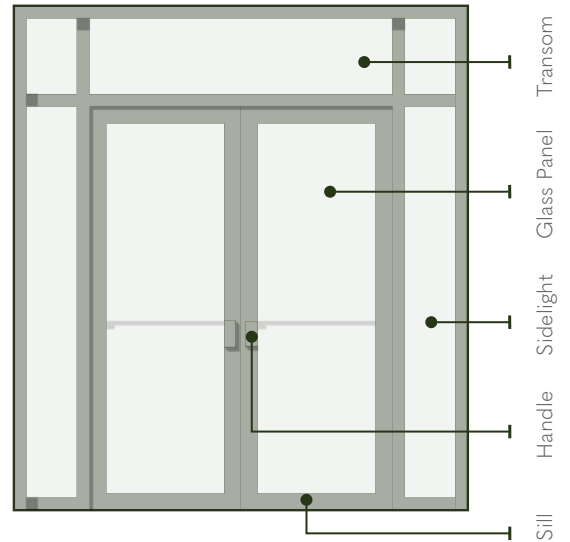


[01] Tower adorning the Transylvania County Courthouse. [02] Example of a downtown tower. (Source: New America)

Doors

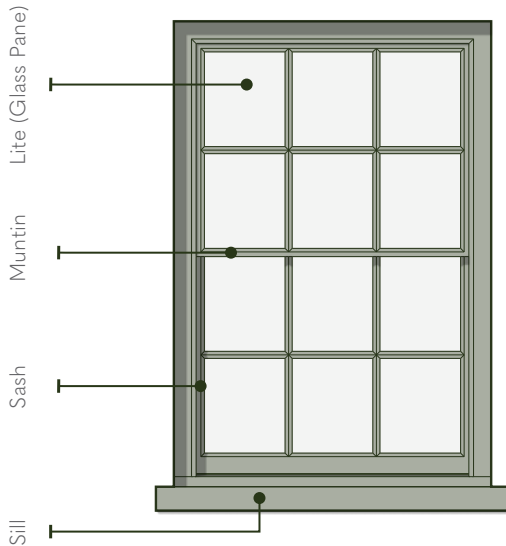
As the entryway to buildings, **DOORS** play a key role in contributing to the pedestrian experience and promoting street life. Commercial doors with more transparency can increase customer interest in businesses by showcasing what’s inside and breaking up blank walls, while also increasing real and perceived safety through a sense of “eyes on the street.”

Doors that fit with Brevard’s identity are vertically proportioned and arranged symmetrically. Many non-residential buildings have glass doors with an accent colored trim, though examples across all building types that more heavily embrace the mountain inspiration boast decorative hardwood doors. Residential buildings use largely opaque doors with small windows, emphasizing privacy, but still use them to integrate accent colors.



[01] Bold art gallery shopfront in Marshall, NC. (Source: Blue Ridge Heritage) [02] Mountain-inspired wood door on Historic Aethelwold Hotel.

Windows



WINDOWS are foundational to an active streetscape and provide building interiors with natural light and warmth. Windows that contribute to Brevard's architectural character are almost always vertical in proportion (often around 1.5 times as tall as they are wide), and may be divided into multiple lites. In general, windows should be arranged symmetrically and be slightly recessed into the facade. When multiple windows are grouped together, they should retain their individual frames.

SHOPFRONTS should have larger ground floor windows, with better-defined upper story windows.

SHUTTERS only appear on residential buildings in Brevard, but are uncommon and not a defining architectural feature in the city. When used, shutters should match the dimensions of the associated windows.

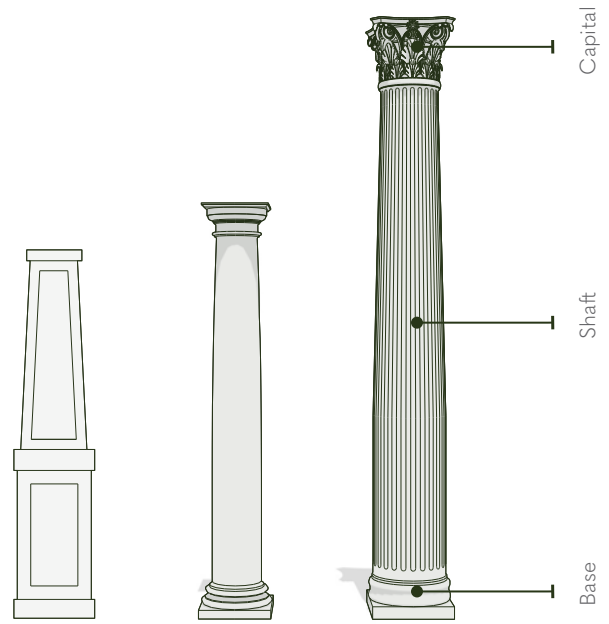


[01] McMinn Building window set into arch detailing. [02] Additional stylized upper story window on Main St.

Columns & Railings

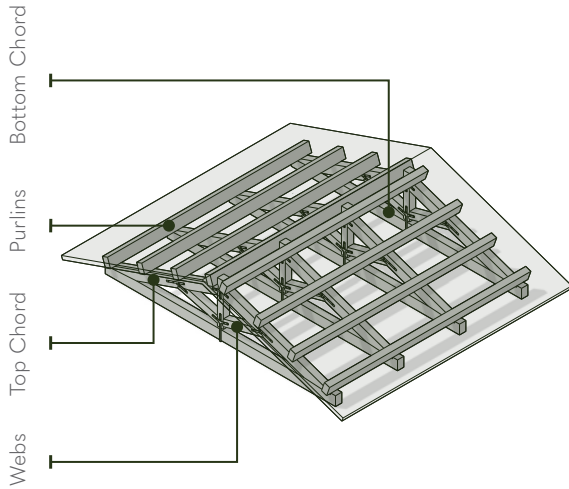
COLUMNS are used occasionally throughout the city, with examples ranging from the Brevard Banking Company building Downtown, to the Silvermont Mansion and the Inn at Brevard. Modern buildings and renovations, such as the Transylvania County Library or Brevard Brewery still integrate pillars, but emphasize the use of stacked stone over traditional column orders and materials.

RAILINGS play a vital role in creating safe, comfortable and visually pleasing environments by promoting accessibility, enhancing safety and adding visual appeal. Across Brevard, virtually all railings are constructed of black metal to compliment the natural colors of mountain-inspired building materials. When used appropriately, wood railings may also fit Brevard’s identity.



[01] Tuscan columns on the First Baptist Church. [02] Brick pillars on The Pennell Hotel in Butler, MO. (Source: The Pennell)

Exposed Structures



Exposed structures refer to the framework of beams, posts and rafters that form a peaked, structural roof. These architectural elements are unique features that enhance Brevard’s mountain-inspired architecture, and may become building entrances, covered patios/ seating areas, or simply a practical interior framework. Exterior structures with exposed timber beams are the most visually impactful forms of this design element.

Because of this element’s versatility and relation to the city’s architectural identity, there are several local examples of exposed timber structures, particularly the Whittington-Pfohl Auditorium and Pisgah Bakehouse, which clearly take design cues from their National Forest surroundings.

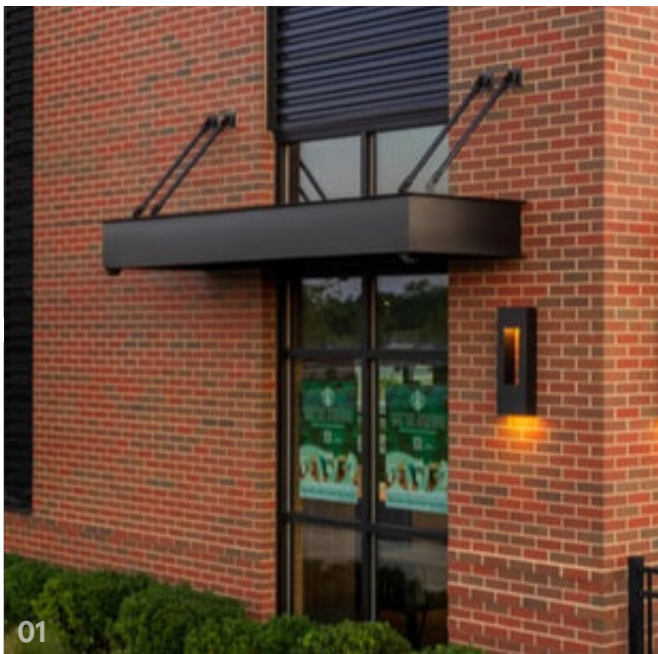
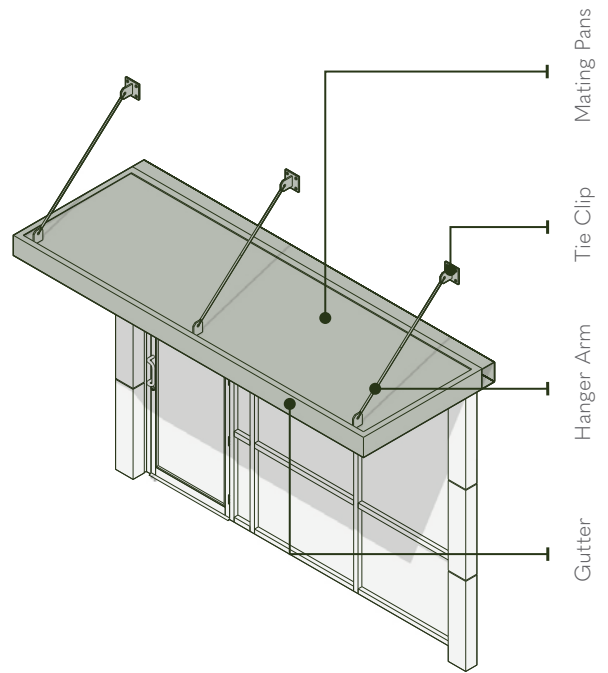


[01] Dining Hall, Gwynn Valley Camp. (Source: Platt Architecture) [02] Gymnasium, Falling Creek Camp. (Source: Platt Architecture) [03] Parker Concert Hall. (Source: Platt Architecture) [04] Dining Hall, Gwynn Valley Camp. (Source: Platt Architecture)

Canopies & Awnings

Though **CANOPIES** and **AWNINGS** are primarily used to provide pedestrians shelter from the weather, they also contribute to the architectural character and visual appeal of buildings, adding depth, dimension and texture. In Brevard, businesses do not typically advertise with their canopies/ awnings, opting to instead place signage above them on the facade or use window decals.

CANOPIES, which are the fixed, structural overhangs, tend to be metal across Brevard, matching railings and complimenting the naturally colored building materials of its mountain-inspired architecture. Constructed from canvas or a similar material, may be fixed or retractable. In Brevard, they are often used to add color to a building entrance.

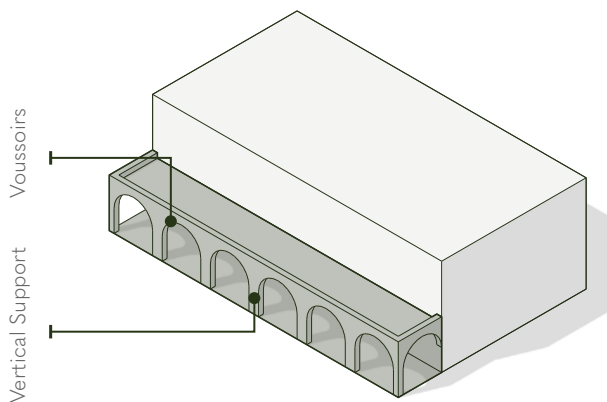


[01] Modern black metal canopy example. (Source: Mid West Canopy) [02] Fabric awnings on the Hollingsworth Building, Downtown Brevard.

Arcade

An **ARCADE** is a sheltered pathway or corridor upheld by columns or pillars. They are often associated with commercial and retail environments, where they serve as storefronts for multiple businesses. In Brevard, arcades are most commonly a feature of strip retail buildings, but they can also be found on civic and institutional structures, such as the Transylvania County Library and the First Baptist Church.

Because arcades are less established in Brevard, they should be reserved for special circumstances, such as breaking up and adding visual interest to large facades. If used in an urban setting, they must be regulated to ensure a continuous design along the block. In order to reflect Brevard's architectural identity, arcades should include natural building materials, such as rough stone pillars.

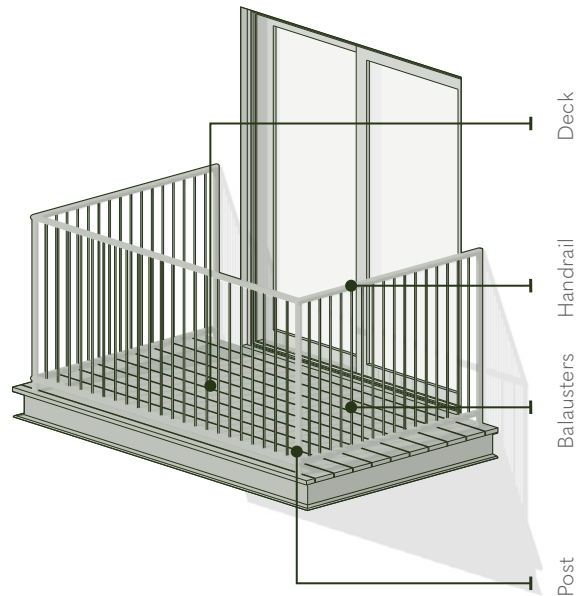


[01] Arcade in Franklin, TN. (Source: The Tennessean) [02] Arcade at the Old Edwards Inn, Highlands, NC. (Source: Silver Creek Real State)

Balconies

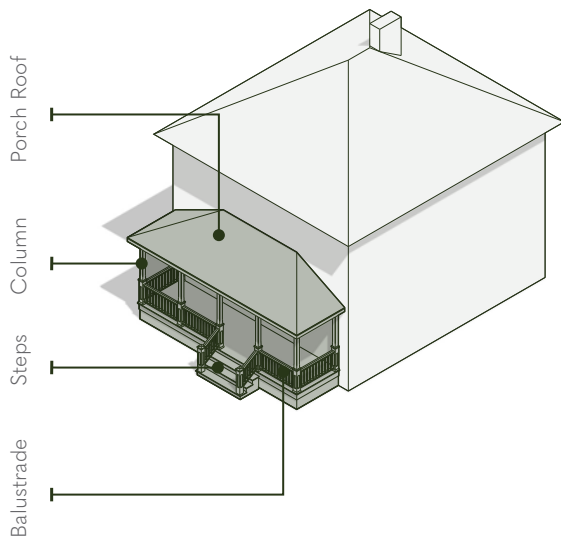
BALCONIES are also rarely used in Brevard, but appear on some mixed-use or multi-family apartment buildings across the City to provide occupants with an outdoor extension of their living space and panoramic mountain views. Balconies on lower floors can also support street life, as well as providing real and perceived safety benefits.

Like railings and awnings, the balconies that best fit with Brevard’s identity are constructed of black metal to contrast brick or other natural materials. The best examples of the city’s balconies are visually supported by brackets, cables or the design of the building facade.



[01] Balcony in Asheville, NC. (Source: Trillium Architects) [02] Balconies in Kenilworth Knolls Apartments, Asheville, NC. (Source: Recenter)

Porches



PORCHES, covered areas that project or extend from one side of a building, exist throughout Brevard. On non-residential structures, they are most often used to create outdoor dining spaces. Unlike the porches found on small scale residential structures, commercial examples are almost always located to the side or rear of buildings, so as not to encumber the streetscape or reduce business visibility. For highway-adjacent buildings, this technique also helps reduce noise and exposure.

For non-residential buildings, porches are much more important to Brevard's newer architectural identity than for its historic buildings. Taking design cues from the Pisgah National Forest, mountain-styled buildings often have wood porches supported by timber trusses, while historic buildings may opt for other materials depending on their design.

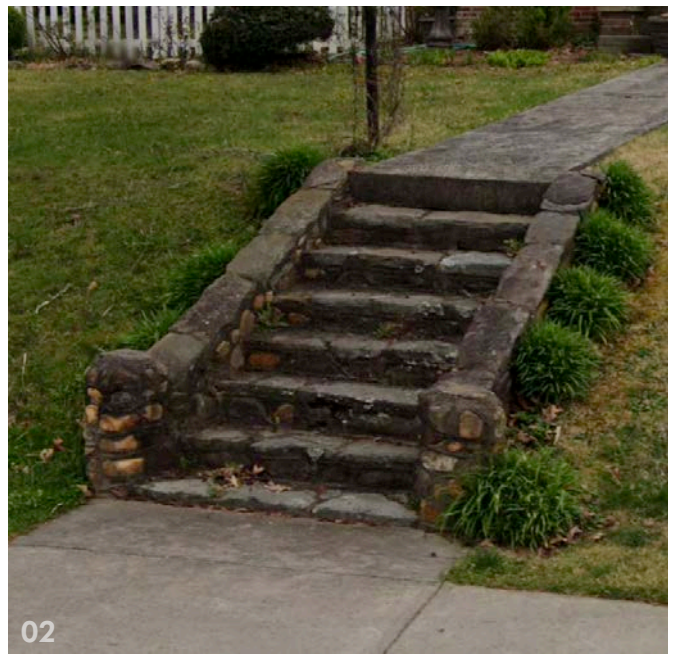
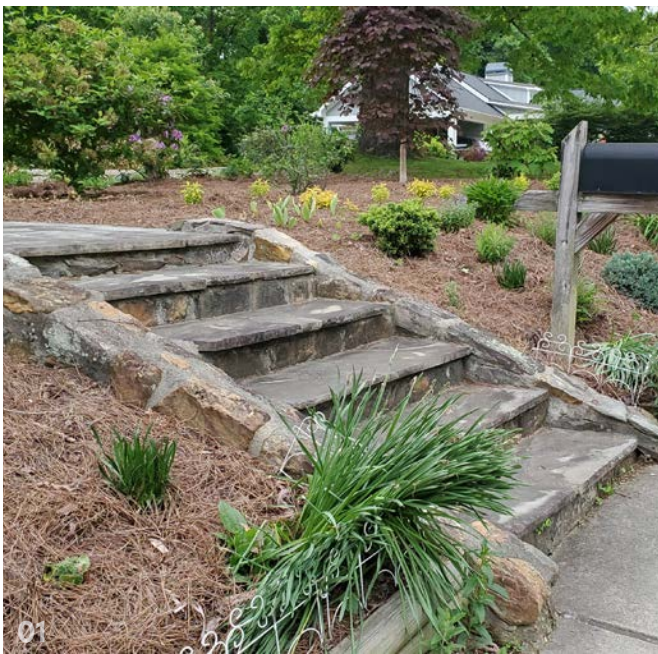
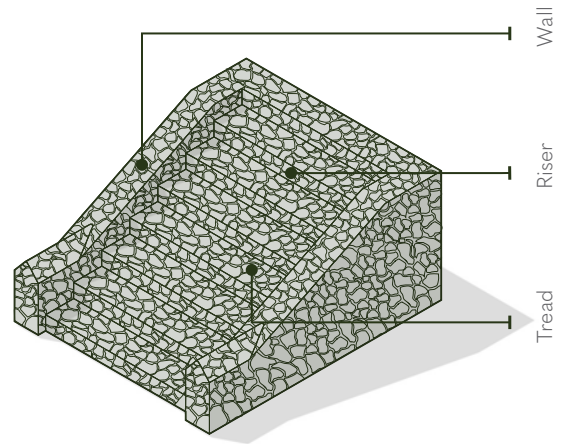


[01] Porch on a restaurant in Downtown Brevard. [02] Porch on single family house, Rosenwald Neighborhood.

Steps

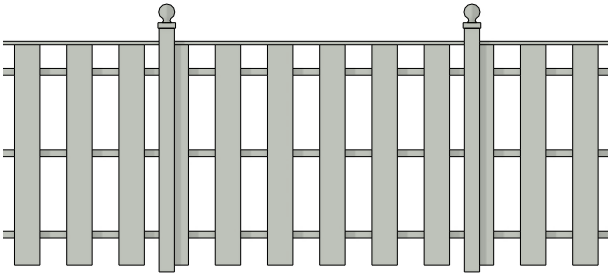
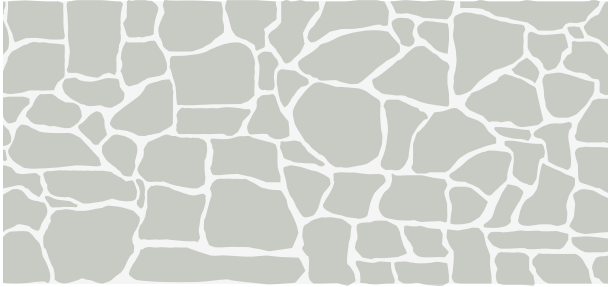
STEPS and staircases are integrated throughout Brevard –often unnoticed, but key elements due to the city’s topography. In some scenarios, such as multi-floor external staircases, they can become a defining feature, adding to a building’s facade and identity. The best examples of Brevard’s large staircases are black metal or painted an accent color to match building balconies.

STOOPS act as transitional zones between the public sidewalk and private buildings. In Brevard, they are most often used on residential structures and frequently built with concrete, though the most locally-stylized examples use native stone.



[01-02] Examples of stone steps in the Rosenwald Neighborhood.

Walls & Fences



While Brevard has countless examples of generic fencing, both its historic and modern architectural languages feature low stone walls that contribute significantly to the City’s identity. These should be favored for property delineation whenever possible.

Brevard’s historic **STONE WALLS** are built from rough, yellow river rock, and can be found everywhere from around the County Courthouse, to the Rosenwald Neighborhood and Brevard College. Examples of stonework gateways and walls within the Pisgah National Forest offer additional inspiration for new construction, as well as the newer retaining walls at Straus Park’s gateways. Stone walls should opt to use rough stone native to the region.

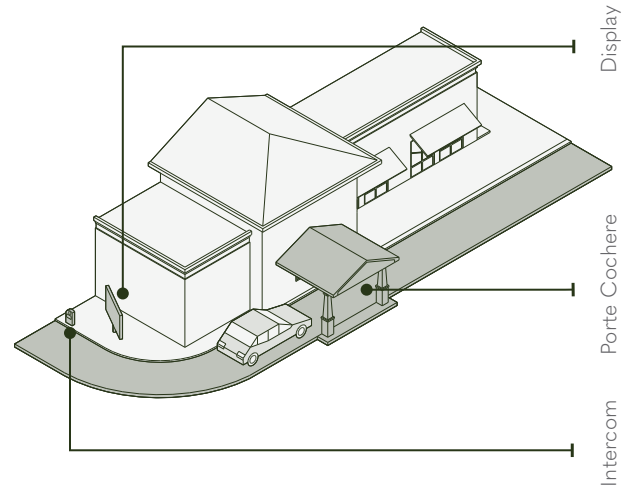


[01] Native stone wall in the Rosenwald Neighborhood. [02] Vinyl Fence. (Source: Lucas Fencing)

Porte Cochere

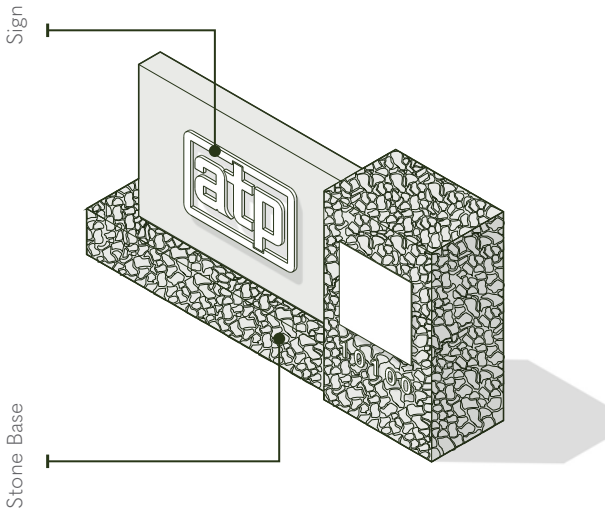
A **PORTE COCHERE** is a porch or covered area at a building entrance designed to shelter persons entering and exiting vehicles. They are scattered throughout Brevard, featured on banks, restaurants and other drive-thru applications, as well as large buildings like hotels and the Silvermont Mansion. Gas stations also use porte cocheres to cover pumps, though they may be structurally independent from an associated store.

Porte cocheres should architecturally relate to the structure they are attached to, reflecting the same or complementary materials, colors and other details. In Brevard, the best examples are about one story in height, integrate natural stone or wood, and are placed to the side or rear of the building.



[01] Wood porte cochere in Oklahoma City, OK. (Source: Riverbend Timber Framing) [02] Stone and timber porte cochere. (Source: Thompson Raissis Architects)

Signage



SIGNAGE impacts everything from Brevard’s public safety to its visual attractiveness and economic well-being. Business signage plays an especially important role due to its prevalence. The best signage examples attract shoppers and adds beautification, but poor implementation can be distracting or clash with a building’s architecture.

Signage comes in many varieties, with wall and monument signs contributing the most to Brevard’s character. Wall signs adorn most businesses, while monument signs replace traditional pole/ pylon signs with a short, decorative stone or brick base.

All sign styles should be coordinated with their context and respond to its architecture in both style and scale.



[01] Artistic hanging signage in Brevard’s Lumberyard District. [02] Brevard College sign along the Asheville Highway.

Character Areas

Downtown

Downtown Brevard Today



Image 93. McMinn Building.



Image 94. Historic Aethelwold Hotel.

Identity Overview

Brevard's most notable Character Area is its Downtown. Known for its distinctive red brick, dozens of shopfront buildings and traditional architectural details, the area has become an iconic expression of Brevard's storied past and historically-rooted future.

With most buildings dating from between the 1890s and 1930s, its distinct architectural identity is largely an expression of the materials available (both locally and via the railroad, which arrived in 1894) and stylistic trends of the time. This is in contrast to Brevard's prevailing modern style, which is intentionally themed around the Pisgah National Forest and strives to achieve an intentional expression of "retro rustic."

The McMinn Building, County Courthouse, and Aethelwold Hotel best define Downtown Brevard, with examples of newer construction, like the Hollingsworth Building (2003), providing a case study of how to retain and adapt this style for

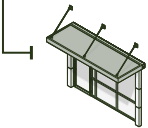
modern construction. Indeed, Downtown Brevard's architectural identity is based around masonry shopfronts adorned with large, symmetrical windows and doors, canopies or colored fabric awnings, and upper story details.

While height is limited by zoning to three stories, there are also many two-story buildings, as well as some adorned with towers and cupolas that extend beyond the third story. Predominant colors range from reddish browns to sandy, natural yellows.

Chapter Purpose

This chapter is not meant to stand alone, but is rather a selection of architectural variations that make the Downtown Character Area unique from Brevard's overarching identity described in the preceding General to All chapter.

W. Main Street Components



CANOPIES & AWNINGS
Protective structure over storefront spanning the entire facade.

See page 68.



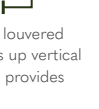
WINDOWS
Double window combination with mullion separation.

See page 65.



WINDOWS
Single window with frame - aligned proportionally with storefront below.

See page 65.



VENTS
Half round louvered vent breaks up vertical facade and provides ventilation.

See page 46.



ENTRY
Recessed corner entry provides pedestrian access away from the sidewalk.

See page 64.



CANOPIES & AWNINGS
Decorative awnings scaled up beyond the second floor line.

See page 50.

VENTS
Half round louvered vent breaks up vertical facade and provides ventilation.

See page 46.



SHOPFRONT
Awnings align with shopfronts and define the pedestrian space.

See page 64.



WINDOWS
Arranged in pairs aligned in rhythm with storefront.

See page 65.



BAYS
Single bay marks building entrance.

See page 50.



FRAMES
Decorative vertical frames become part of the storefront, breaking up the facade and adding rhythm.

See page 50.



SHOPFRONTS
Shopfronts throughout building follow the same rhythm and scale.

See page 50.



ENTRY
Single bay marks building entrance.

See page 64.



ENTRY
Building opening aligns with brick frame.

See page 64.

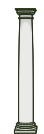


ENTRY
Entrance to retail is recessed to provide access separate from the sidewalk.

See page 50.

INFILL SITE
New building facade should conform to the scale, proportions and other characteristics of neighboring buildings

See pages 44-45.



COLUMNS
Large classical columns organize the facade's entry and bays.

See page 66.

Building Types

Traditional downtowns serve an important role of providing many different uses in close proximity within a walkable environment. In many cities, the historic downtown is the only place where walkability can still be experienced today. Downtown Brevard, for example, is host to a unique walkable environment that cannot be experienced in other parts of the city. It is a pedestrian destination and it is home to a vibrant mix of commerce, governance, socializing, religious worship, tourism, and residential life.

Building typologies play an important role in allowing a mix of uses to co-exist within a walkable environment. The building typologies that are appropriate in Downtown include mixed-use, large multi-family/ hotel, civic, small multi-family, and townhouse. Each of these building types are designed to allow multiple different residents, businesses, offices, and gathering spaces to be co-located within the same building, making the Downtown an optimal pedestrian environment. Each of these building types may incorporate on-site parking, however they work best when parking is provided on-street or in public parking lots. If on-site parking is needed, it must be accessed from an alley or a side street.



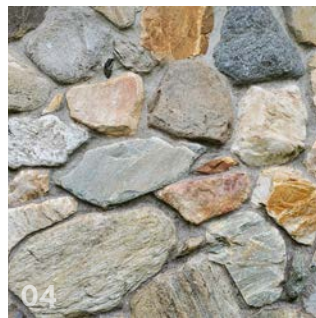
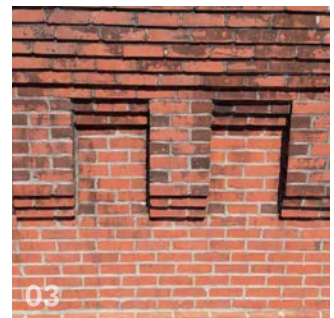
[01] County Courthouse. [02] McMinn Building. [03] Historic Aethelwold Hotel. [04] County Admin. Building. [05] Hollingsworth Building. [06] Quadplex on Probart St.

Building Materials

BRICK construction may be the most defining feature of Downtown Brevard. Integrated into all of the area’s most iconic buildings, the brick is typically laid horizontally, accented by unique patterns along cornice lines, corners, and around windows on the most impressive structures.

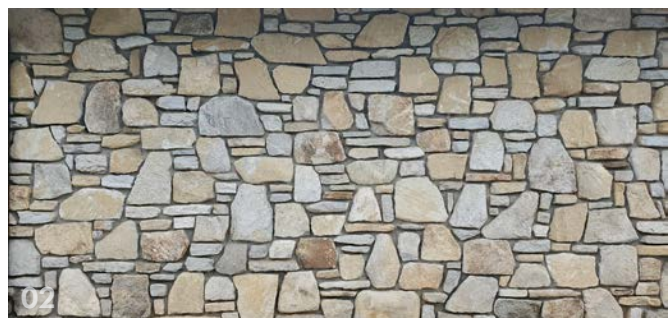
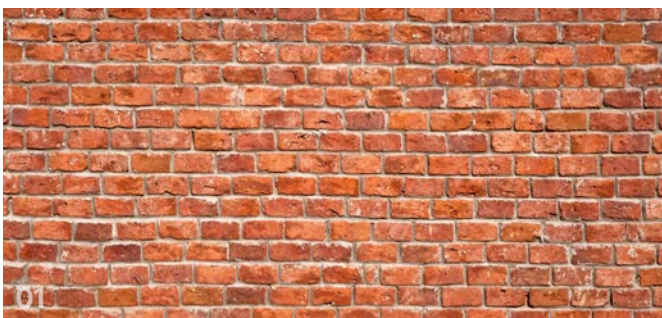
- Some structures, like the Aethelwold Hotel, combine brick with **other masonry**, while low density residential structures may use lap siding.
- Materials that clad or cover original brick facades are not authentic to Downtown Brevard’s original identity.

existing



[01-03] Downtown brick detailing. [04] Natural stone on building facade. [05] Native stone retaining wall.

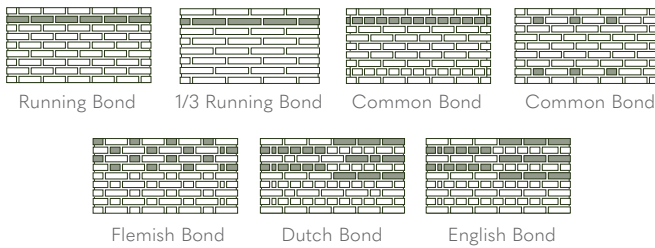
inspiration



[01] Red brick, a prominent downtown material. (Source: Adobe Stock) [02] Natural stone on a building facade in Brevard.

Colors

BRICK PATTERNS: Brick bonds are ways of patterning bricks within a facade to add detail and architectural interest. This is especially important in Downtown Brevard, where design differences can help buildings of the same material stand out while remaining authentic. The following are examples of bond patterns that could contribute to Brevard’s Downtown identity:



[01] Various colors of brick. (Source: brickarchitecture.com)

COLORS in Downtown Brevard follow a narrow range from beige to reddish and darker browns, reflecting a character that celebrates the natural coloration of building materials.

- Some retailers choose to add complementary colors to their shopfront designs through awnings/ canopies or materials, with the rest of the building remaining natural.



existing

additional stakeholder preference



[01] Decorative brick patterns on downtown building parapets. (Source: Adobe Stock)



[02] Various shades of red brick in Downtown Woodstock, VT. (Source: World Atlas)

inspiration

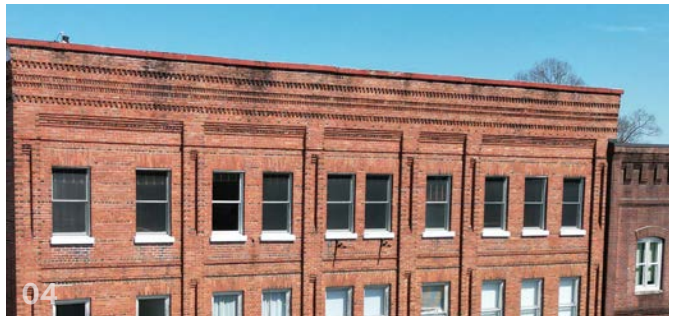
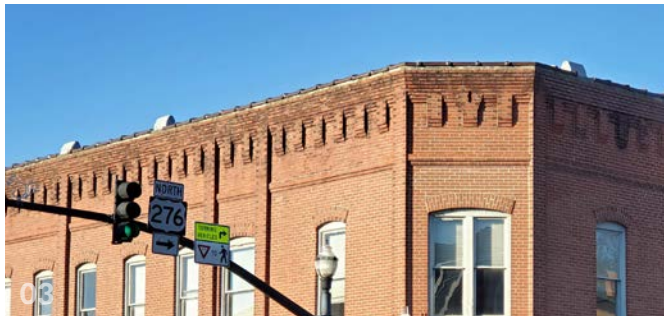
Roofs & Parapets

ROOFS in Downtown Brevard exhibit a wide variety of features, such as towers, cupolas and dormers. Particularly on brick buildings, **PARAPETS** add visual interest to the roofline and provide an opportunity to showcase additional material patterns.

- Brevard’s Downtown architecture is dominated by flat roofs, but pitched roofs may also fit.

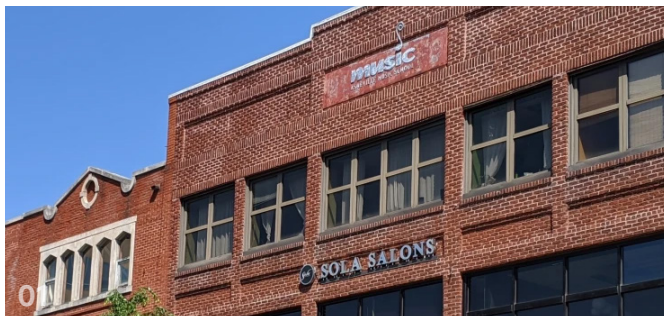
- Roof materials include dark shingles or metal, such as black patinated copper. Flat roofs on commercial buildings are largely invisible, and feature a wider variety of materials.
- Roofs and parapets in Downtown Brevard should be designed as an extension of the facade, concealing building systems from street view.

existing



[01] Hollingsworth Building tower. [02] Dormers on Historic Aethelwold Hotel. [03] McMinn Building brick detailing. [04] Parapet wall with brick detailing on former Plummer’s Department Store.

inspiration



[01] Brick building parapets in Asheville, NC. (Source: overthehill.com) [02] Parapet wall in Brevard.

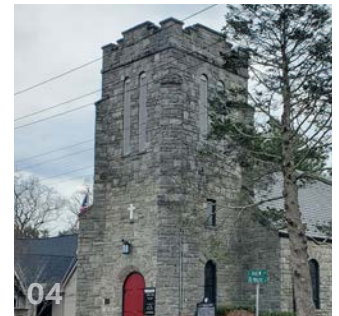
Towers & Cupolas

TOWERS and **CUPOLAS** help define Downtown Brevard, setting it apart from the rest of the City in character. These architectural elements have been mostly reserved for civic and institutional structures, but can also advance Downtown's character if used sparingly on other buildings designed to accommodate them.

- Though Downtown development is limited to three stories, towers/ cupolas can allow a building to exceed this height without disrupting the area's character.
- Towers/ cupolas can feature design elements such as clocks, windows and weather vanes.



existing



[01] Italianate-inspired tower on County Courthouse. [02] County Admin. Building cupola. [03] First Baptist Church. [04] St. Phillip's Episcopal Church.



inspiration

[01] Towers on buildings in Downtown Staunton, VA. (Source: Staunton RHA) [02] Towers in Montpelier, VT. (Source: Designpics)

Doors & Shopfronts

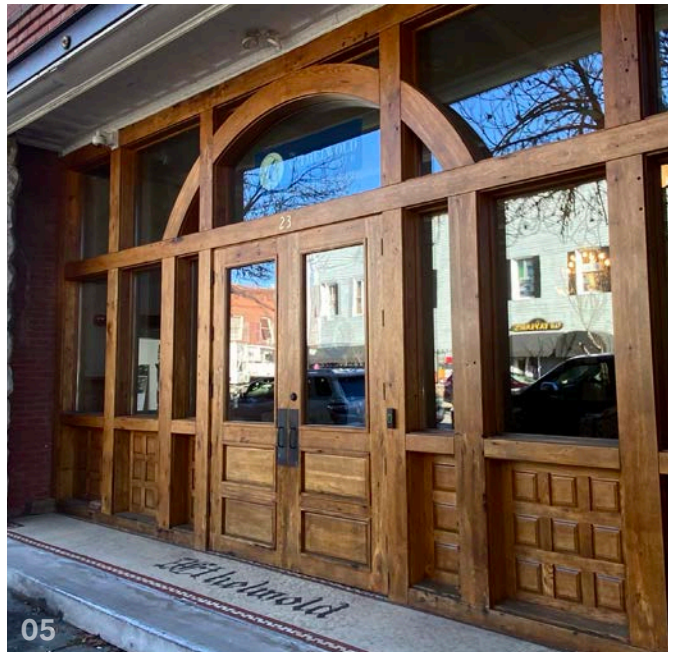
Attractive, highly transparent shopfronts are essential to creating a lively Downtown environment. In Downtown, **DOORS** and **SHOPFRONTS** vary in their design, but follow some key traits that differentiate them from the rest of Brevard.

- Though Downtown follows a very narrow, natural color scheme, doors and shopfronts

allow complementary touches of color to be introduced.

- Downtown businesses should maintain the City's highest levels of first floor transparency.
- Wood doors with large windows can tie into Brevard's overarching identity while remaining complementary to historic brick buildings.

existing



[01] Accent colored shopfront door. [02] Wood shopfront door. [03] High transparency black metal shopfront. [04] Institutional building door with windows. [05] Mountain-inspired wood door on Historic Aethelwold Hotel.

inspiration



[01] Bold art gallery shopfront in Marshall, NC. (Source: Blue Ridge Heritage) [02] Shopfronts in Petersburg, VA. (Source: Adobe Stock)

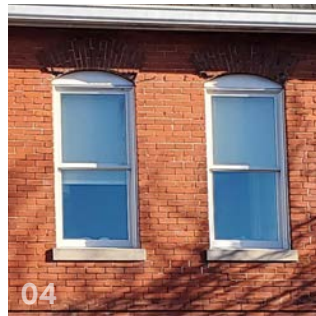
Windows

In Downtown Brevard, upper story **WINDOWS** should be designed with extra care. Whereas shopfront windows prioritize scale and exposure to pedestrians, upper story windows in Downtown Brevard prioritize design. These follow the points mentioned generally, but with some additional details:

- Windows that embody Downtown’s identity are

recessed with sills, and when part of masonry facades, are capped by lentils or brick/ arch details (ex. Jack Arch).

- Windows align vertically from floor to floor, though this is occasionally broken for dormers.
- Accent colors are used on window frames to match the storefront.



existing

[01] McMinn Building corner window. [02] Slender windows on Main St. [03] Black frames and lentils on multi-lite windows. [04] Windows set into decorative brick arches. [05] Windows set into decorative arches.



inspiration

[01] Well-designed upper story windows in Petersburg, VA. (Source: Adobe Stock) [02] Arched window designs in Janesville, WI. (Source: Adobe Stock)

Columns & Railings

Classically styled buildings in Downtown use traditional **COLUMNS** to express formality and celebrate their entrances. Though recent buildings have embraced stacked stone pillars over classical column orders, these structural elements help define Downtown.

- Traditional columns are reserved for monumental structures, usually civic or

institutional. They should be well integrated into the building's design and stylistically cohesive.

- Stacked, rough stone pillars should be used to create intentional outdoor spaces.

RAILINGS in Downtown use simple, black metal designs, or a complementary accent color if the facade is mostly monochromatic.

existing



[01] Tuscan columns on the Historic Brevard Banking Building. [02] Ionic columns in Downtown. [03] Tuscan columns at First Baptist Church. [04] Corinthian column and inset corner entrance at the Historic Aethelwold Hotel.

inspiration



[01] Brick pillars offer a modern take on columns in Charlotte, NC. (Source: UNC Charlotte University Recreation) [02] Tuscan columns form the entryway of a public building in Medina, OH. (Source: cleveland.com)

Walls & Fences

Native, rough **STONE WALLS** are important to Downtown Brevard, but decorative or retaining walls that share the same materials and accents as the primary building also fit with the Character Area's identity.

- Unless shielding an incompatible property use as a mask or buffer, walls and fences in

Downtown should not impair pedestrian visibility.

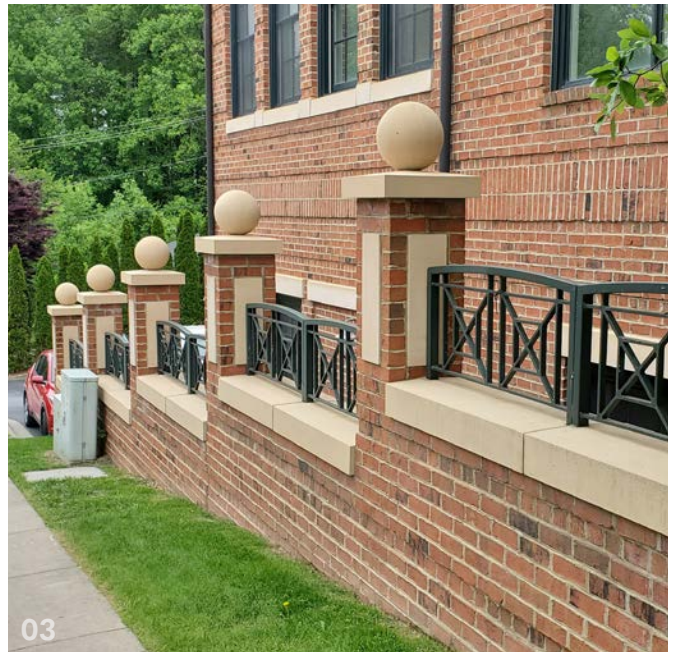
- Standalone **FENCES** are not characteristic of Downtown's identity, but if necessary, should be constructed of weathered wood that fits the area's color palette.



01



02



03

existing

[01-02] Native stone retaining wall varieties in Downtown. [03] Hollingsworth Building wall draws on architectural concepts from the building.



01



02

inspiration

[01] Native stone wall. (Source: paversdrivewaysva.com) [02] Native stone wall. (Source: Adobe Stock)

Canopies & Awnings

CANOPIES and **AWNINGS** are crucial to Downtown Brevard. There, most shopfronts include canvas awnings, rather than fixed, structural canopies, though the latter can be appropriate for modern or rustic-inspired designs.

- Awnings/ canopies may introduce new, complementary accent colors to naturally colored buildings.

- Awnings/ canopies should only be applied to the first floor of buildings, and stretch the exact length of the facade or its window bays. These encroach over the sidewalk into the ROW.
- Unless a special marquis sign, awnings/ canopies should not include text. Signs can be hung from canopies, but are usually placed above them or on windows.

existing



[01-02] Downtown awnings add visual interest to shopfronts. [03] Downtown canopy with mounted hanging sign.

inspiration



[01] Awnings should stretch the exact length of shopfront windows. (Source: thisweekincraft.beer) [02] Awnings covering shop entryway. (Source: Commercial Awning Co.)



Lumberyard District

Lumberyard District Today



Image 95. Repurposed former warehouse.



Image 96. Repurposed Historic Brevard Lumber Co. Building.

Identity Overview

Often referred to as the City’s “Arts District,” Brevard’s Lumberyard District stands out for its blend of traditional and contemporary styles that have flourished to create a unique-looking and active hotspot for entertainment.

Indeed, with King Street at its core, former warehouses –mostly built with utilitarian design, but one with a pronounced, historic brick form, have been repurposed into music venues, bars, gyms and shops. Importantly, the Lumberyard District Character Area also includes several single-family homes, clad with wood or HardiePlank siding, as well as a few examples of brick construction. Closer to the converted warehouses, the area even has some instances of modernist, corrugated metal homes.

Much of the Character Area takes inspiration from the Lumberyard District’s industrial heritage, but iteration on these themes has led to an especially unique identity. Today, shared design traits across the area generally include gently pitched roofs, various

types of metallic siding and shopfronts, as well as awnings and rustic canopies. Single-family homes in the area generally retain the same traits as those in other historic parts of Brevard.

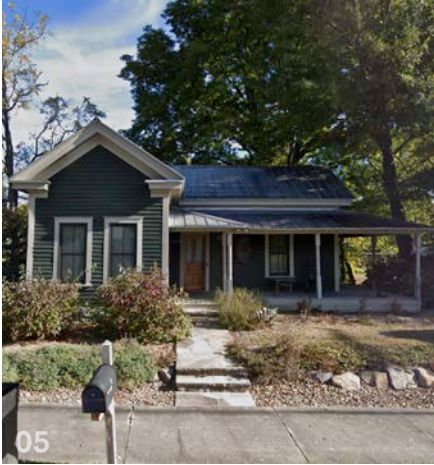
Chapter Purpose

This chapter is not meant to stand alone, but is rather a selection of architectural differences that make the Lumberyard District Character Area unique from Brevard’s overarching identity described in the General to all chapter. In many cases, the Lumberyard District has a much more informal design identity, cultivated from its inventive and creative entrepreneurial spirit.

Building Types

The Lumberyard District was historically one of several industrial areas in the City of Brevard. Today, it is one of the few that retains some of the original industrial buildings and warehouses, and it is the only place in Brevard that retains a gritty, industrial character. Although the uses in the Lumberyard District have evolved into entertainment, dining, and residential uses, the building typologies and architectural character can continue to reflect Brevard's industrial heritage as a way to promote the area and give it a distinctive character that will attract visitors. For instance, industrial building typologies such as warehouses

would continue to be an appropriate building type in the Lumberyard District, even if industrial uses are no longer permitted. The warehouse typology can be reimagined as a restaurant, music venue, retail space, indoor recreation space, or community gathering place. Other uses, such as small-scale commercial, mixed-use, and various residential building types, are appropriate to support the Lumberyard's evolution as a complete neighborhood with opportunities to live, work, and play.



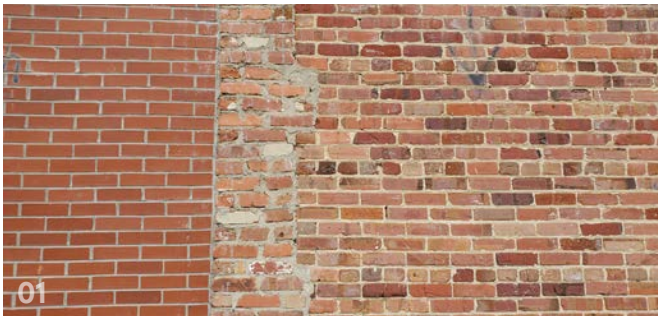
[01] Historic Brevard Lumber Co. Building. [02-04] Repurposed industrial buildings along King St. [05] Lumberyard District single-family house. [06] Reconstructed Brevard Railroad Depot. [07] Repurposed industrial building with mural.

Building Materials

In the Lumberyard District, **BUILDING MATERIALS** range greatly, though the most distinctive are varieties of corrugated metal siding that tie back to the Character Area's industrial heritage. However, its eclectic identity also leaves room for a wide variety of material choices, such as corten steel, brick, rough stone, HardiePlank and wood siding.

- Several structures have masonry bases below metallic siding to ensure buildings appear balanced.
- Distressed, rustic materials or finishing choices help to enhance the area's identity.

existing



[01] Red brick. [02] Naturally-rusted metal awning and vertical siding. [03] Naturally-rusted metal siding.

inspiration



[01] Weathered metal siding in Brevard. [02] Vertical siding example. (Source: probuilder.com)

Building Colors

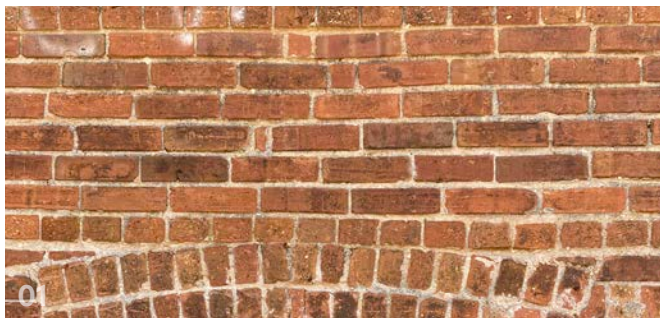
COLORS in the Lumberyard District are heavily based on building material colors, which span grays, whites, browns and pale earth tones. However, some properties, such as the City's restored railroad depot, have chosen to embrace brighter colors, adding variety to the area without appearing to clash.

- Public art also plays a role in the Lumberyard District's identity, which can introduce new colors into the area and be used as a decoration for large, blank building facades on former industrial or industrial-inspired buildings.



existing

additional stakeholder preference



[01] Red brick on the Historic Brevard Lumber Co. Building.



[02] Weathered metal siding on the Underground Salvage Co. store.

inspiration

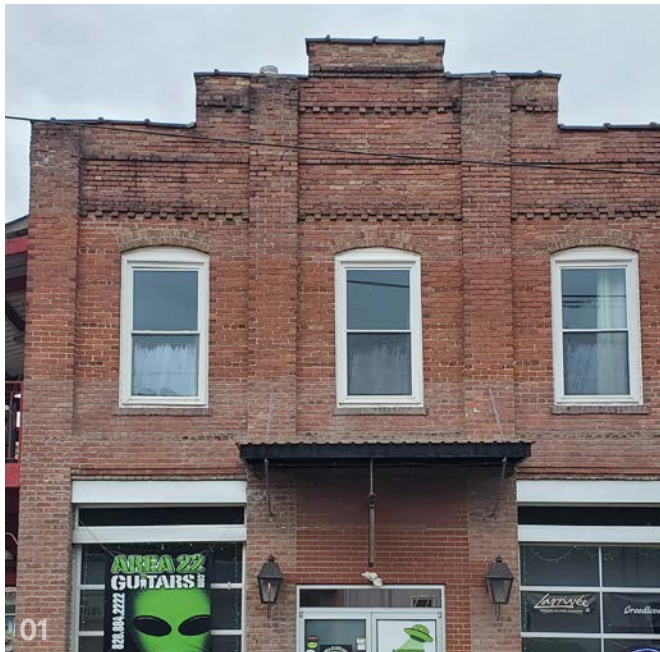
Roofs & Parapets

While **ROOFS** in the Lumberyard District lack the towers and cupolas found in Downtown, they take on several shapes and sizes, many inherited from existing industrial buildings.

- Common roof types are either flat or open/ box gabled, though many variations exist. Single-family residences have either gabled or hipped roof lines.

- Metal roofs and shingles (in various colors) are characteristic of this area, but other solutions may be appropriate.
- Only one building in the Lumberyard District currently exhibits a parapet, but it contributes to area identity and may be appropriate for additional masonry structures.

existing



[01] Ornate parapet on the Historic Brevard Lumber Co. Building. [02-03] Box gabled roofs on repurposed industrial buildings. [04] Example of a simple pitched roof on a former industrial building with only one siding material.

inspiration



[01] Flat roof on a repurposed industrial building in Greenville, SC. (Source: Carolina Bauerhaus) [02] New construction reflecting industrial heritage with an open gabled roof. (Source: Whitewater Supply)

Canopies & Awnings

Fixed, structural **CANOPIES** are popular in the Lumberyard District, far outnumbering canvas **AWNINGS**, and making up a distinct part of its identity. Many canopies are supported with structural brackets, with signage either mounted above or hanging from the overhang.

- Canopies/ Awnings offer an opportunity for artistic expression on building facades.
- Distressed metal is a common material for Lumberyard District canopies, and does not always match the building's roof material.
- Overhangs encroach over the sidewalk to shelter pedestrians.



[01] Detailed wood canopy. [02] Structural canopy with pitched accent metal. [03] Flat metal canopy matching building style.



existing



[01] A dark metal canopy recalls this Albuquerque, NM building's industrial roots. (Source: Archello) [02] Sloped metal canopy creating outdoor space. (Source: Metal Building Homes)



inspiration

Windows

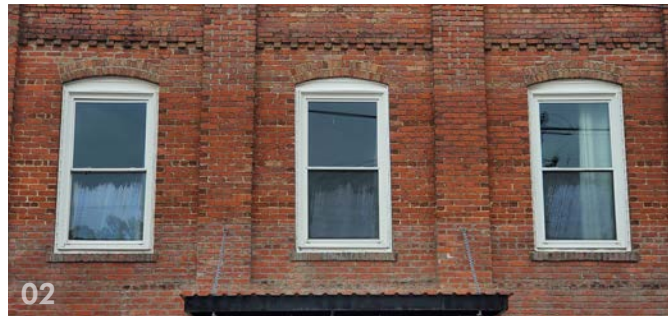
GLASS plays a less significant role in the Lumberyard District than the rest of the City, due to the wide variety of its building styles, many of which were originally designed for industrial uses.

- In general, this area has more variety in its facade transparency. Larger blank facades should be permitted where artistic/ mural art

can be incorporated, but in some scenarios, large windows may also be an important part of historical precedent.

- Because many Lumberyard District buildings have blank street-facing facades, considerations should be made to create street level pedestrian interest and interior natural light.

existing



[01] Irregular windows add to artistic charm of the Lumberyard District. [02] Historic windows have been retained on the Brevard Lumber Co. Building. [03] Traditionally proportioned window.

inspiration



[01] Large windows on a former industrial building in Albuquerque, NM (Source: Kayla Nelson Designs) [02] Irregularly placed windows on a metal facade to maximize natural light. (Source: ABC News)

Doors & Shopfronts

In the Lumberyard District, traditional **SHOPFRONTS** are not as essential to retail buildings as in other areas. Likewise, **DOORS** come in a wider range of designs to best fit the style of shopfront or structure they are associated with. These feature various levels of transparency, window styles and trim materials.

- For shopfronts, style and originality are of higher importance than traditional principles. Frontage requirements should accordingly be more flexible in this area.
- Pedestrian-oriented garage doors are characteristic of this area, making it easier for shoppers to drift into businesses.



existing

[01] Rustic door on the Underground Salvage Co. store. [02] High transparency shopfront on King St. [03] Wood accents on irregular shopfront. [04] Wood doors resemble historic precedent on Brevard Railroad Depot.



inspiration

[01] Wood doors recall natural surroundings. (Source: Automatic Door and Hardware) [02] Modern residential door on an industrial-inspired home. (Source: ABC News)

Steps

While Brevard offers few examples of external **STAIRCASES** citywide, those found in the Lumberyard District have become important components of the area’s identity. These elements serve multiple purposes, such as providing multi-floor building access, integrated balconies, and a special design flare.

- Using metal for balconies can help further the District’s industrial-rooted character.
- Bright colors help balconies, railings and staircases stand out and introduce an artistic touch, particularly for monochromatic buildings.

existing



[01] Red metal makes this external staircase visually pop. [02] Wood staircase contrasts the metal exterior of this home.



inspiration



[01] Metal staircase and matching railing on a modern building. (Source: Adobe Stock) [02] Wood exterior staircase complements mountain-inspired building architecture. (Source: Keuka Studios)



Pisgah Gateway

Pisgah Gateway Today



Image 97. The Hub, featuring retro-rustic styling.



Image 98. The Pisgah Tavern, inspired by forest architecture.

Identity Overview

An extremely important Character Area, the Pisgah Gateway stands at the foot of the National Forest entrance, and is oriented around one of Brevard's busiest intersections. For many travelers, it represents their first, or only, impression of the city. As such, there is elevated importance to cultivate architecture representative of Brevard's identity in this location.

Within the adjacent preserve is the "Cradle of Forestry in America" –an artifact of the Biltmore Forest School (1898-1914) that was established to educate and train students in forest management. Characterized by wood lap or shingle siding, pitched roofs, timber beam porches and natural stone chimneys, public engagement deemed these Forest School structures the ultimate source of inspiration for Brevard's modern architecture. Other National Forest structures, like the Visitors Center and decorative gateway, heavily embrace rough stone.

A heightened version of Brevard's emerging, mountain-inspired architectural style is particularly appropriate

for this Character Area, acting as a modern translation of these historic precedents (which were, in turn, inspired by local geography). Easing the transition between urban and natural, the style is defined by elements like timber beams, stonework, pitched roofs, rustic coloration and materials.

This character has already been embraced by some new buildings in the Gateway –most notably The Hub and Pisgah Tavern. These examples reflect local regulations to build over one story in height, as well as the use of natural or rustic materials and a forest-inspired color palette.

Chapter Purpose

This chapter is not meant to stand alone, but is rather a selection of architectural differences that make the Pisgah Gateway Character Area unique from what is described in the preceding General chapter. For this area, differences are primarily represented by an elevated expression of the general style.

Building Types

The Pisgah Gateway is a unique urban location within the City of Brevard because it provides an important entrance into the Pisgah National Forest, but it is traversed by the Asheville Highway, Hendersonville Highway, and Pisgah Highway. The resulting development pattern around Pisgah Gateway has been automobile-oriented and it caters to tourists visiting the national forest. Current building types include gas stations, drive-thrus, stand-alone small scale commercial buildings, big box retail buildings, and strip shopping centers.

The Brevard community envisions that this important and visible part of the City can better represent the rustic character of historic mountain

architecture. They also envision that this area can develop with more walkable, urban building types, such as mixed-use buildings, multi-family buildings, and hotels. At the same time, the development in the area must provide automobile access and on-site parking to allow visitors a way to stop at the Pisgah Gateway while en route to the Pisgah National Forest. There will continue to be a need for small-scale commercial buildings such as gas stations, drive-through buildings, and strip commercial buildings, but these building types can be reimagined to be more pedestrian-oriented and provide a more significant frontage onto the street.



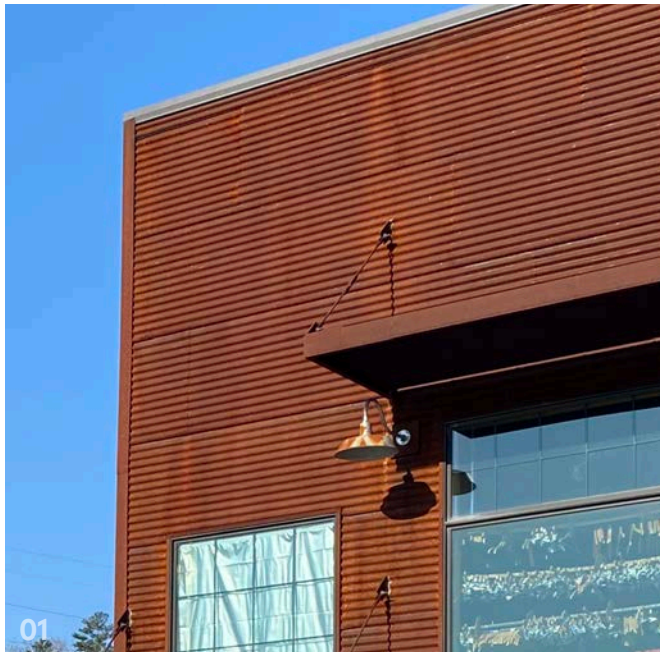
[01] The Hub. [02] Pisgah Pet Care Animal Hospital. [03] Pisgah Tavern. [04] Gateway intersection strip mall. [05] Rustic restaurant near forest entrance. [06] Gas station and restaurant in the Pisgah Gateway.

Building Materials

Though brick is used as the primary **MATERIAL** for a few buildings in the Pisgah Gateway, the area's character is more heavily associated with the use of **timber, rough stone and corrugated metal siding**. For buildings that choose to integrate wood, it can be featured in several ways, such as paneling/siding, or as a visible structural component for porches, trusses and more.

- Several structures in this area only employ one siding material.
- HardiePlank designed to mimic wood's texture and color may be appropriate as siding.
- In the Pisgah Gateway, metal siding should look weathered (ex. corten steel) to better integrate with the forest color palette, rather than act as a distraction.

existing



[01] Corten steel siding emphasizes The Hub's retro-rustic feel. [02] Log siding on the Pisgah Tavern, which is used rarely in Brevard. [03] Natural wood siding example.

inspiration



[01] Natural gray stone wall with visible mortar. [02] Parker Concert Hall's natural stone facade.

Building Colors

Like Brevard in general, the Pisgah Gateway owes most of its characteristic **COLORATION** to the unaltered look of its building materials. However, lighter browns, tans and grays are preferred here, in contrast to other parts of the City that are dominated by red brick. Complementary, earth-toned greens and blues also add to the character of the Pisgah Gateway.

- This area features few accent colors. If additional hues are introduced, it is commonly done through signage or an earth-toned roof.



existing

additional stakeholder preference



01



02

inspiration

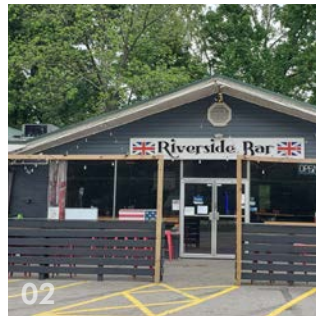
[01] Painted wood siding. (Source: Adobe Stock) [02] Bike Depot featuring natural material colors, Gwynn Valley Camp. (Source: Platt Architecture)

Roofs & Parapets

ROOFS that best reflect the Pisgah Gateway's character are based around a **gabled design**, but can become quite complex, with several cross-gables or parapets. "Shed roofs," featuring a single sloped side, may also be appropriate, but flat roofs are not characteristic of this area.

- Roof materials range from dark shingles to silver or earth-toned metal. Because pitched roofs can be seen from street view, extra attention should be paid when selecting the material.

existing



[01] The Pisgah Tavern features one of few Dutch Gable roofs in Brevard, complementing the other pitched roofs nearby. [02-03] Other gabled roofs in the Pisgah Gateway. [04] Parapets also feature an angular, pitched shape.

inspiration

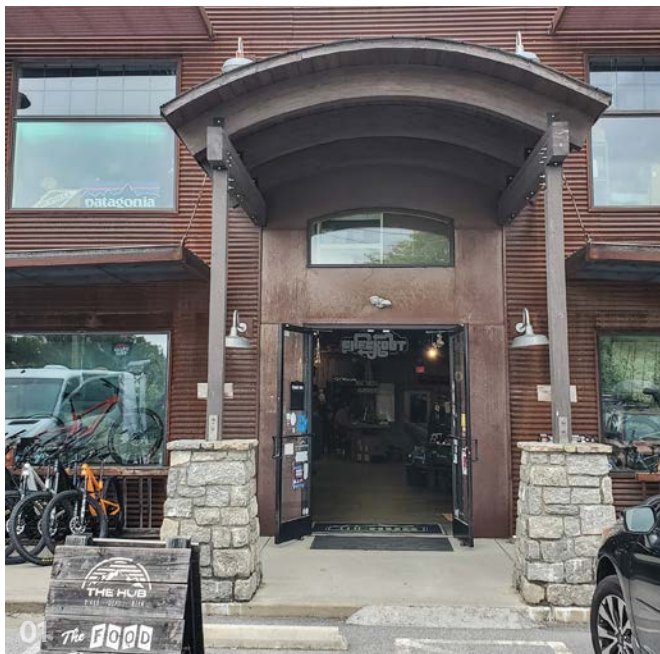


[01] Pitched roof on a retro-rustic mixed use building in Snowshoe, WV. (Source: Adobe Stock) [02] Pitched roof on a retail building. (Source: Huff Construction)

Doors & Shopfronts

As the Pisgah Gateway becomes more pedestrian friendly, **DOORS** and **SHOPFRONTS** will become increasingly important to good building design. That is, attracting customers will become more about storefronts than the design of the building itself, as it is now. Currently, the area's most identity-forward buildings feature **traditional metal doors with high transparency.**

- Shopfronts are typically protected by a canopy, but the best examples remain inviting by featuring large windows.
- Shopfront design and colors (as well as doors) are highly coordinated with the rest of their building.



[01] The Hub features a high transparency door and rustic canopy, creating a special entrance sequence. [02] Wood door on this commercial building ties in with other natural elements, such as the incorporation of rough stone. [03] High transparency shopfront door.



existing



[01] Entrance wood door with visible boards feels natural. (Source: VSMART) [02] Wood entrance barn door. (Source: Vintage Millwork)



inspiration

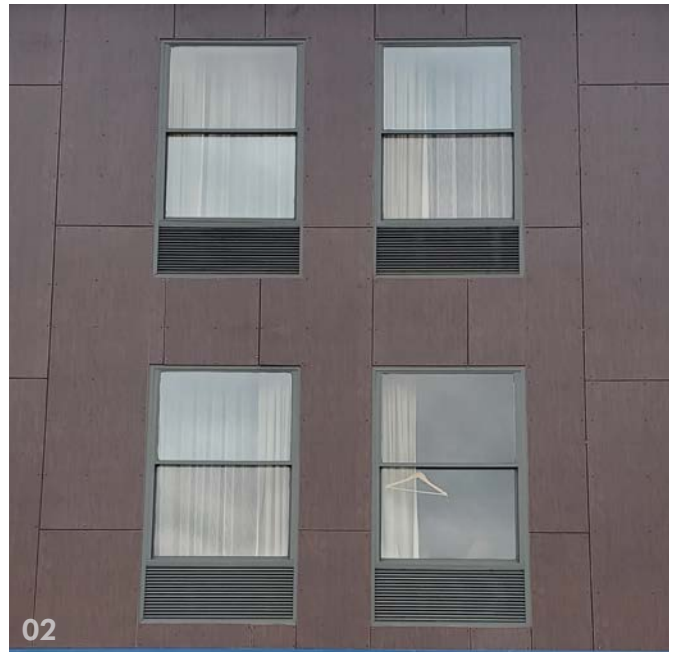
Windows

Because many of the Pisgah Gateway’s defining structures have only a single habitable floor, **WINDOWS** play a less pivotal role in this Character Area’s identity than other parts of the city.

- Windows should maintain symmetry across building facades.

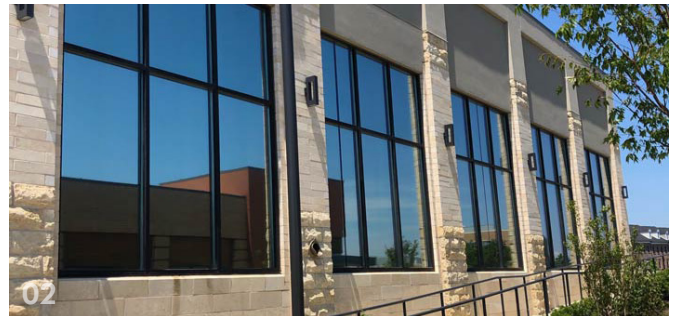
- In this area, windows are enlarged on low buildings by assuming a less vertical shape (ratio less than 1.5 times as tall as they are wide).
- To add characteristic detail, large upper story windows are divided into several lites, even if lower story windows are not.

existing



[01] Upper story windows on The Hub are divided into several lites. [02] Hotel windows featuring multiple lites and black metal framing.

inspiration



[01] Multi-lite commercial windows. An arched design is appropriate for more formal, brick construction. (Source: Window Traditions) [02] Large, multi-lite commercial windows. (Source: AP Tinting)

Walls & Fences

Native **STONE WALLS**, such as the Pisgah National Forest gateway monument and retaining walls at the Forest's Visitor Center, provide high quality precedents for the Gateway. Currently, nearly all examples of walls and fencing are constructed of wood.

- Stone patterns in this area emphasize a gray color scheme that matches the National Forest.
- Various types of **WOOD FENCING** may be used to delineate property boundaries or entrances. Character Area examples have large spaces between fence posts.



existing

[01] Iconic Pisgah National Forest gateway sign. [02] Pisgah National Forest Visitors Center/ Ranger Station stone wall. [03] Natural stone base anchors a monument sign. [04] Stone retaining wall example.



inspiration

[01] Stone wall in North Carolina. (Source: Gobigrock) [02] Stone wall with subtle mortar. (Source: Deavita)

Canopies & Awnings

CANOPIES and similar structural overhangs play a significant role in the Pisgah Gateway’s character, and are a feature of almost every existing building. Examples at The Hub and Davidson River Outfitters are among the most impressive, providing an entry sequence that distinguishes the building.

- Canopies are constructed of a material and color that complements the building’s primary materials or roof.
- **AWNINGS** (canvas, vinyl, overhangs, etc.) are not part of the Pisgah Gateway’s character.

existing



[01] Metal canopies add distinct character flare to The Hub. [02] Canopy at the Pisgah Tavern that extends to create a porch on one side. [03] Shopping center commercial canopy. [04] Front entrance canopy at The Hub.

inspiration



[01] Black metal canopy examples that compliment natural brick coloration. (Source: New Image Canopy) [02] Commercial canopy. (Source: Canopy Solutions)

Porches

PORCHES can effectively provide sheltered, outdoor spaces for businesses in the Pisgah Gateway while advancing its naturally-inspired character. Porches should be significantly set back or oriented away from the highway.

- Porches may share the same roof as the primary structure, or have their own of the same material.

- Porch structural supports should be constructed of either wood (or similar) or gray, rough stone, and match the material choices of the building they are associated with.
- If used, porch fencing should be wood, rough stone or rustic metal.



[01] The Pisgah Tavern's exposed timber porch is a popular gathering space and key contributor to the area's outdoor-focused identity through design. [02] Commercial porch at the Hawg Wild Smokehouse. [03] This porch in front of the Pisgah Fish Camp serves as a covered walkway.



existing



[01] Shopfront enhanced by a porch in Showshoe, WV. (Source: Adobe Stock) [02] Porches Cafe in Castle Hayne, NC. (Source: Movoto)



inspiration

US-64 Corridor

US-64 Corridor Today



Image 100. The Pisgah Bakehouse, an excellent example of retro-rustic style.



Image 101. Retail strip along Asheville Highway.

Identity Overview

Including sections of both Asheville and Rosman Highway, the US-64 Corridor has felt isolated from the rest of Brevard and contrasted its identity for decades. To this day, “Anywhere, USA” franchise development dominates the landscape, featuring brightly colored, generic corporate architecture and towering pylon signs.

In the late 1990s, the trajectory of the corridor’s development began to change. With the completion of Straus Park –a large, mixed use development with significant highway frontage, the first examples of a reimagined US-64 emerged. Now, buildings like those on Park Place and Market Street architecturally embody the identity of modern, mountain-inspired Brevard by featuring a multi-story design, wood siding and trim, pitched roofs and an earth-toned color palette. Other highway-adjacent developments have followed suit, including the Pisgah Bakehouse, which features rustic variations like a timber truss and metal roof.

When polled, **80%** of Brevard’s residents, business owners, and property owners said **typical corporate architecture had a “negative impact” on their city’s identity.**

While the US-64 Corridor’s emerging identity largely reflects that of General Brevard, the varied land uses, building types, and overwhelmingly auto-oriented nature of the highway frontage necessitate special attention. In particular, the architecture of many US-64 businesses will remain influenced by corporate decisions, and elements like drive-thrus complicate General design comments.

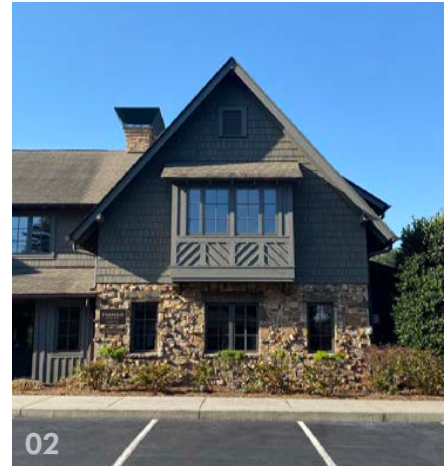
Chapter Purpose

This chapter on the US-64 Corridor accounts for those variables and differences from Brevard’s General architectural identity chapter, but is not meant to be interpreted independently.

Building Types

The US-64 corridor has experienced significant development pressure in recent years, with residential subdivisions and auto-oriented retail constructed along the highway that connects Downtown Brevard to the Pisgah Gateway and beyond, to Asheville and Hendersonville. Most of the national brand businesses such as fast-food restaurants, grocery stores, and hotels are located along this road, and their development pattern is auto-oriented with large parking lots. Because of the auto-oriented development pattern, the national chain businesses, and national chain architecture and signage, this area of Brevard is considered to look like any other suburban strip commercial roadway in the United States.

The Brevard community has expressed a desire that this corridor will evolve to have a look and feel that is more distinctly “Brevard” and that reflects a development pattern, building typology, and architecture that feels local and authentic. The community supports building types that are more urban and walkable, which includes mixed-use buildings and multi-family buildings. At the same time, auto-oriented uses are necessary along this corridor, but they can be designed in a manner that is more pedestrian friendly. These auto-oriented but pedestrian-friendly building types may include small scale commercial, strip commercial, drive-thru commercial, and gas station.



[01] Multi-tenant commercial building in Straus Park. [02] Fisher Realty Building in Straus Park. [03] Sylvan Valley Dental building in Straus Park. [04] Food Matters Market in Straus Park. [05] Retail strip development along Asheville Highway. [06] Straus Park clock tower and business.

Building Materials

Brevard’s **TYPICAL MATERIALS** like wood siding, shingles and trim, as well as rough stacked stone are important to US-64’s identity, but EIFS/ stucco also contributes to this area. The use of metal along the highway is generally reserved for roofs, but may be appropriate in some situations.

- Brick is not part of US-64’s emerging character. Masonry elements should be rough, stacked stone.

- EIFS/ stucco is an important material to bridge the aesthetic gap between mountain-inspired architecture and existing franchise developments.
- Most buildings use multiple siding materials, placing heavier materials below lighter ones.

existing



[01] Natural stone base and EIFS/ stucco wall on Straus Park clock tower. [02] Horizontal wood and cedar shake siding on a multi-story commercial building. [03] Natural stone and weathered wood siding. [04] Stacked, natural stone example from Straus Park.

inspiration



[01] Colored fiber cement siding. (Source: Dick’s Lumber) [02] Vertical wood siding. (Source: HBS Dealer)

Building Colors

Though many of the building **COLORS** along the US-64 Corridor are based on the hues of natural materials, this Character Area features a broader color palette than the others. Many buildings characteristic of the corridor’s new identity each feature several earth-toned colors, and monochromatic buildings typically include a painted accent.

- In particular, rustic reds and dark greens can be found as accent colors throughout the corridor.
- EIFS/ stucco used is typically unpainted and beige in color.



existing

additional stakeholder preference



[01] Excellent example of the Corridor’s future mountain-inspired color palette in Straus Park. [02] Natural material colors are also key to the Corridor’s palette.



inspiration

Roofs & Parapets

ROOF styles along US-64 vary widely, ranging from open gables, to hipped, pyramidal, Dutch gable, jerkin head and gambrel designs. Many franchise buildings use flat roofs, although compared to pitched roofs, these add little to the corridor’s identity or its mountain-inspired style.

- Identity-contributing buildings with pitched roofs

typically use dark shingles (or metal in some cases).

- Larger buildings with flat roofs use very simple, modern **PARAPETS** to add visual interest. Parapets should not be rounded.
- Buildings should not use a roof design incompatible with Brevard’s architectural identity as a form of advertisement.

existing



[01] Gabled roof at Jennings Builders Supply and Hardware Store. [02] Building in Straus Park incorporating hip and gable roof elements with a cupola (belvedere). [03] Dutch gable roof in Straus Park.

inspiration



[01] Pitched roof McDonald's in Asheville, NC (Source: Atlas Obscura), [02] Mountain-inspired retail building roofline in Snowshoe, WV. (Source: Adobe Stock)

Canopies & Awnings

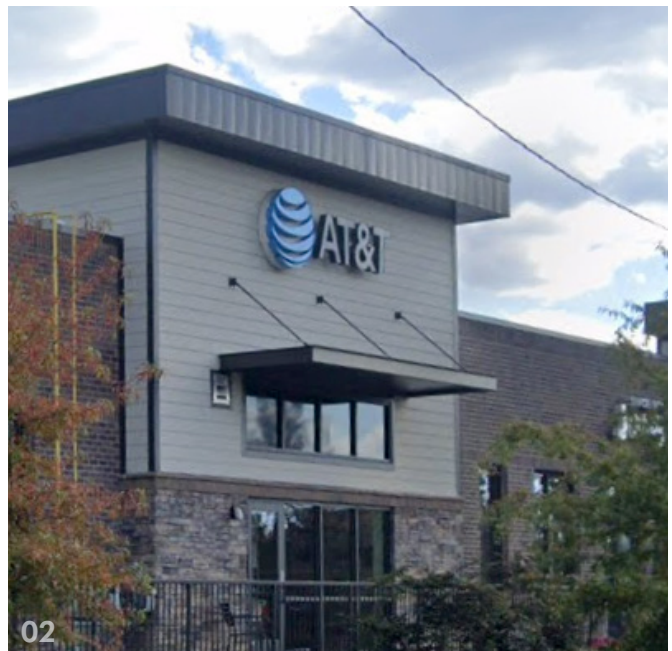
STRUCTURAL CANOPIES are common along the US-64 Corridor, elevating the visibility of entryways, as well as infusing the structures with architectural interest and accents. Canopies complement the building's primary materials or roof. They are typically metal, unless paired with buildings that use shingles.

- Awnings (canvas, vinyl, overhangs, etc.) are not part of US-64's character.
- Buildings that incorporate structural canopies should emphasize their structure and how they are attached to the wall or as part of a facade's structure.

utilization



01



02

existing

[01] Metal awning in Straus Park with clearly emphasized structural supports. [02] Commercial awning at a retail strip along the Asheville Highway.



01



02

inspiration

[01] Commercial metal canopy. (Source: Lawrence Fabric & Metal Structures) [02] Metal canopies featured on a commercial building. (Source: Mid West Canopy)

Porches

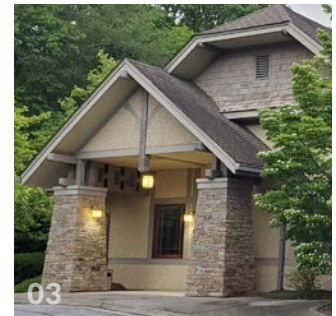
PORCHES are part of the US-64 Corridor’s character, providing flexible outdoor spaces while adding a more dynamic look to building facades. As with the Pisgah Gateway, the best examples of porches along the highway embrace naturally-inspired design, using rough, stacked stone or timber supports.

- Metal porches are appropriate when coordinated

with accent metal on the building’s facade or roof.

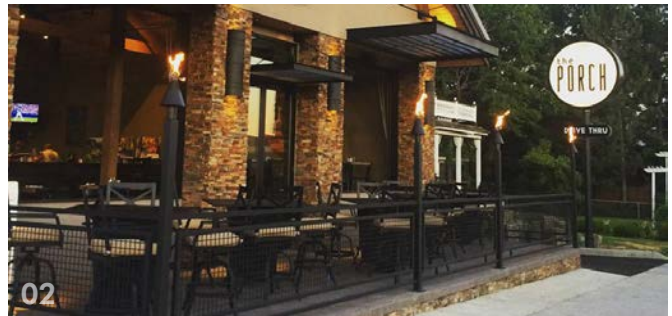
- Porch roofs and fencing should also be coordinated with the building’s design and materials.
- Orienting porches and other outdoor spaces so they are not directly adjacent to the highway can make these spaces feel more comfortable.

existing



[01] Porch at Pisgah Bakehouse with exposed timbers and matching roof. [02] Porch in Straus Park that incorporates detailed wood elements. [03] Front porch with natural stone supports. [04] Black metal commercial porch along Asheville Highway.

inspiration



[01] Restaurant metal porch. (Source: Awnex) [02] The Porch Steakhouse in Ellensburg, WA, integrating stone and metal elements. (Source: Trip Advisor)

Signage

SIGNAGE is crucial for businesses along the US-64 Corridor to attract shoppers, but can become distracting, visual clutter when there is a lack of design coordination. Monument signage that uses a rough stone base and other natural materials is most representative of the Corridor's new identity.

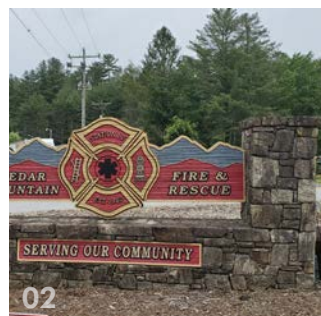
- Pylon/ pole signs detract from Brevard's identity.

- Monument signs should use earth-toned colors and materials to complement the buildings they are associated with.
- The Corridor's identity-forward monument signs provide architectural elements on the top and sides to frame the sign panel.



existing

[01] Stone and metal signage for Brevard College employs retro rustic materials and a design that does not necessitate framing to look attractive and balanced. [02] Stone and stucco signage in Straus Park incorporates materials from the development.



inspiration

[01] Stone gateway sign in Travelers Rest, SC. [02] Stone and wood signage in Cedar Mountain, NC. [03] Signage in Shelby, NC. (Source: ACSM Design)

Rosenwald Neighborhood

Rosenwald Neighborhood Today



Image 103. Masonry house on West Ln, Rosenwald Neighborhood.



Image 104. Historic Rosman Middle School in Rosenwald.

Identity Overview

Rich in history and architectural traditions of its own, Rosenwald is Brevard’s traditionally Black/ African American neighborhood, a name that likely emerged in the 1920s and has come to represent all of the once multiple neighborhoods located to the south and west of Downtown Brevard. Historically, Rosenwald exhibited a mix of residential, commercial and institutional buildings, including churches, the Rosenwald School (County Schools Administration Building), and even a strip of retail businesses along Carver Street/ Cashiers Valley Road –then referred to as “Greasy Corner.”

Unfortunately, nearly all of its structures from the early twentieth century and before have been demolished over time, including the Transylvania Tannery, one of the neighborhoods’ early economic anchors.

Of Rosenwald’s enduring historic structures, the most striking are the school and single-family homes built from native, rough stone –much of which can be attributed to Black masons Fred Mills and Avery Benjamin. In general, nearly all of Rosenwald’s homes

feature front porches, lap siding, and pitched, shingled roofs (open/ box gabled, hipped or pyramidal). Most historic homes are only 1.5 stories and have an earth-toned or pastel color with painted trim.

Chapter Purpose

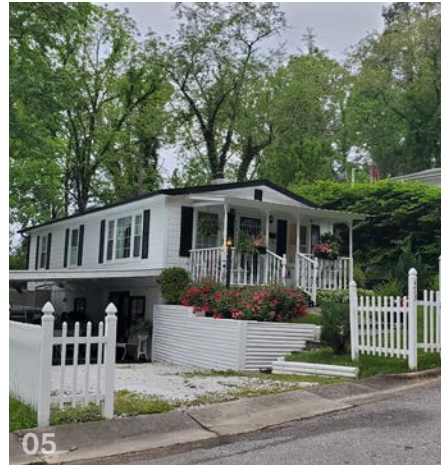
Gaining momentum in 2019, a privately-led rush for redevelopment in Rosenwald has introduced new building styles to its architectural traditions, as many infill homes have taken on a tall and slender profile, while employing modern materials designed to attract high-end, outdoorsy buyers. In response, Rosenwald’s traditional building materials, colors and other architectural elements are explored in this chapter, showcasing the underlying identity renovations and new development should relate to in order to respect the neighborhood.

Though Brevard’s General Character chapter was not written with a focus on residential homes –the building typology that dominates Rosenwald, this chapter is still intended to be jointly interpreted with its overarching observations.

Building Types

The Rosewald neighborhood was originally one of Brevard's segregated Black communities prior to the passage of the Fair Housing Act in 1968; today it is the only remaining neighborhood in Brevard that is predominantly Black. As a segregated community, the neighborhood was originally self-sufficient, so that residents did not need to leave the area to worship, study, work, shop, or socialize. There were houses, churches, a school, shops, and a large employment center (the Transylvania Tanning Company) all within walking distance. Today, residents do not have to study, work, or shop within the neighborhood, but many still choose to live, worship and socialize there.

Today, the neighborhood is characterized by single-family homes, churches, a school, and a community center. The tannery, school, and shops have closed. Now, residents have advocated for Rosewald to be protected as a single-family neighborhood. They are proud of their history as homeowners. They are concerned about current-day encroachment from commercial uses and multi-family buildings, including duplex, and both large and small multi-family buildings. For this reason, the recommended building typologies for Rosewald are Large House, Small House, and ADU (Accessory Dwelling Unit), and in some instances, Civic buildings such as churches or community centers.



[01] House on West Ln. [02] House on Mills Ave. [03] Former Jip's Mill Store. [04] Fred & Ethel Mills House. [05] House on W Main St. [06] House on Thomas St. [07] Bethel Baptist Church.

Building Materials

Rosenwald’s historic buildings are mostly **clad with horizontally-laid lap siding** (wood, HardiePlank or vinyl), though native stone and brick construction play a small, but significant role in the community as well.

- In general, homes with lap siding should be situated on masonry foundations, ideally rough stone.

- Vertical wood/ HardiePlank siding may be appropriate if used in conjunction with horizontal elements.
- Stone construction should use natural light gray or yellowed rock (not standardized blocks), while brick buildings are reddish in color (like Downtown).

existing



[01] Brick base with vinyl siding in Rosenwald Neighborhood. [02] Shingle siding in Rosenwald Neighborhood. [03] Wood siding in Rosenwald Neighborhood. [04] Natural stone wall example from the Historic Rosman Middle School.

inspiration



[01] Stacked natural stone wall can provide a more formal look that remains inspired by Brevard's vernacular materials. (Source: Naturescape) [02] Rough stone wall. (Source: Shutterstock)

Building Colors

Because Rosenwald is largely single-family homes, the **COLOR PALETTE** varies widely, but generally embraces earth tones, such as browns, grays, whites, greens and pale blues that draw inspiration from the City’s natural surroundings. Pastel colors like blue, yellow and green are also common.

- Use of a neutral trim color (most often white)

is very important to Rosenwald’s architectural character.

- When used, shutters can introduce an additional complementary color.
- Trendy, bright colors do not blend well with the neighborhood or Brevard’s natural surroundings.

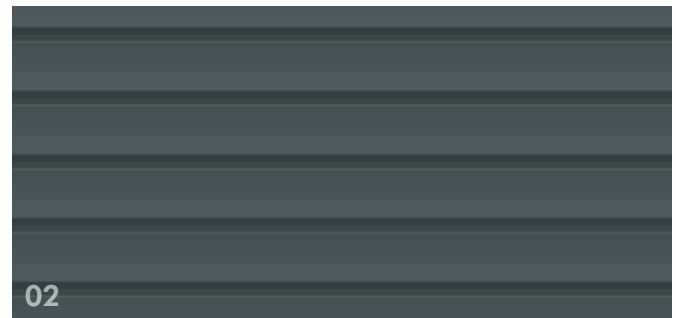


existing

additional stakeholder preference



[01] Color composition example on a single family house, Rosenwald Neighborhood. **[02]** Blue wood lap siding. (Source: Aaron's Enterprises)



inspiration

Roofs & Parapets

ROOFS in the Rosenwald Neighborhood come in various styles, such as open/ box gabled, hipped or pyramidal, but those characteristic of the area are all pitched in their design. Buildings (including institutional land uses) that match Rosenwald's identity also have shingles, and are shaded dark gray, brown or black.

- Most single-family porches in Rosenwald are also covered by pitched roofs that match the rest of the building.
- Commercial or institutional buildings may use parapets to add visual interest and conceal building systems components.

existing



[01] Hip roof on a single family house, Rosenwald Neighborhood. [02] Dutch Gable roof on a single family house, Rosenwald Neighborhood.

inspiration

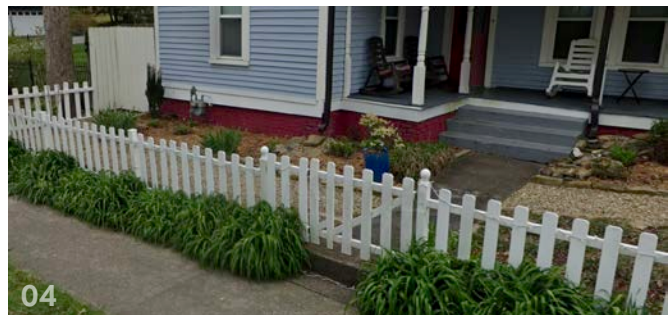
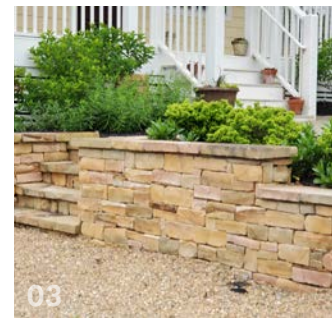


[01] Box gable roof on a single family house, Rosenwald Neighborhood. [02] Hip roof on the English Hills housing office.

Walls & Fences

Though there are many types of **WALLS** and **FENCING** in Rosenwald, the neighborhood contains a high density of the low, natural stone walls characteristic of Brevard. These are typically used as retaining walls, especially in residential applications, with wood fences delineating property boundaries.

- **ROCK RETAINING WALLS** are much more characteristic of Rosenwald than fences or property walls.
- The overwhelming majority of yards are not fenced, so where front yard fencing is used, it should be short, with wide enough gaps between pickets to facilitate interaction with the street.



existing

[01] Native yellowed stone wall in J.S. Silversteen Memorial Park. [02] Historic stone retaining wall example. [03] Stacked stone retaining wall. [04] This low picket fence allows for property delineation without harming street life.



inspiration

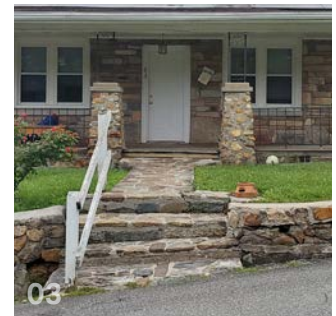
[01] Stone wall in North Carolina. (Source: Gobigrock) [02] Stone wall with subtle mortar. (Source: Deavita)

Steps & Stairs

STOOPS / FRONT STAIRCASES are essential characteristics of the Rosenwald Neighborhood, particularly due to its challenging topography and often irregular lots. The best examples use rough, natural stone and are well-integrated with property retaining walls.

- If needed, stoops should use wood railings that match the building they are associated with.
- Multi-level exterior staircases are not characteristic of Rosenwald.

existing



[01-02] Stone steps/ stoops authentic to the Rosenwald Neighborhood's identity. [03-04] Authentic stone steps/ stoop examples that incorporate railings.

inspiration



[01-02] Stone steps/ stoops authentic to the Rosenwald Neighborhood's identity.

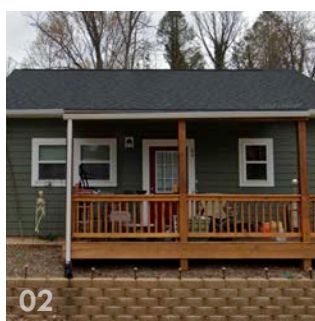
Porches

Featured on most single-family homes in Rosenwald, **PORCHES** are key to the neighborhood’s identity and culture. Rosenwald’s porches are often supported by several wooden posts, painted to match the trim or accent color of the building.

- Porches are located on the front of most

buildings, and may span half or the entire length of the front facade.

- On large, institutional buildings, rough, stacked stone or brick pillars may be more appropriate as porch supports, depending on the building’s primary material.



existing

[01] Front porch example incorporating matching trim color elements. [02] Wood front porch. [03] Porch on Historic Jip Mill’s Store. [04] Wraparound porch with native stone foundations in the Rosenwald Neighborhood.



inspiration

[01] Front porch on a historic single-family home, Georgia. (Source: Bankrate) [02] Front porch on a small single-family house. (Source: Marlena Design Group)

Appendix

Community Engagement

How were these guidelines created?

Building these guidelines required a deep understanding of Brevard’s historic and modern identity, as well as the best examples of how that identity has been translated into local and regional architecture. Because Brevard’s residents, business owners and other stakeholders are the experts on their city, **every aspect of our work was underpinned by community engagement.**

Throughout the development of these guidelines, we offered several in-person and online ways to engage, hearing from stakeholders about what makes each area of Brevard unique and what types of development they would like to see in the future. **In total, we estimate over 400 individuals were involved in the creation of these guidelines.**

The following are a few examples of how the public participated in this process:

Design Workshops & Open Houses: Stakeholders left hundreds of comments on several boards showing existing and inspirational architectural examples for each Character Area.

Downtown Walking Tour: Stakeholders walked with the project team around Downtown Brevard, commenting on historical inspiration and successful infill development examples.

Project Website & Survey: 270 community members took the project survey, providing input on what types of buildings, materials, colors, and other architectural elements shape the identity of the City and its Character Areas.

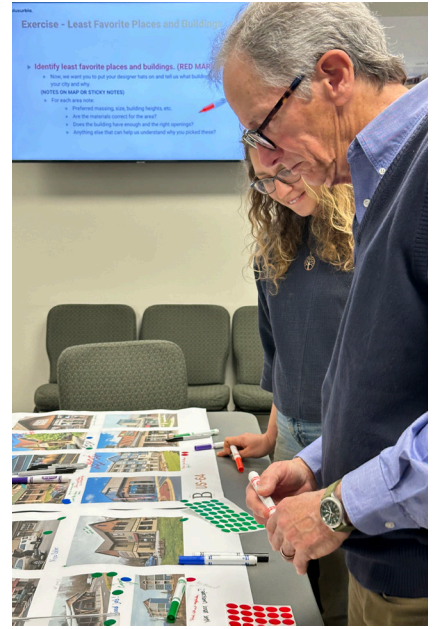
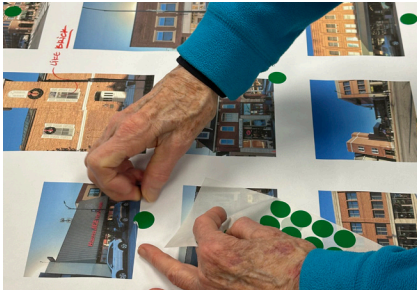


Rosenwald Neighborhood Meeting: The project team discussed with residents on what specially-calibrated architectural standards could look like for Rosenwald.

What Are The Next Steps?

This document is the precursor to Brevard’s new Architectural Standards, which will consist of a set of measurable guidelines and regulations for new development citywide (including Brevard’s extra-territorial jurisdiction). These standards will be developed in the second half of 2024.

By first producing these guidelines on the identity of Brevard and its Character Areas (Downtown, the Lumberyard District, Pisgah Gateway, US-64 Corridor, and the Rosenwald Neighborhood), we can ensure the forthcoming standards accurately direct new development and renovations to contribute to Brevard’s desired character. Critically, this means all of the public engagement findings that directed these guidelines will also be translated into the codified Architectural Standards.



Online Survey



BREVARD'S IDENTITY:

Residents, Business and Property Owners said:

Second only to the in-person engagement, and in addition to our other research, **this project survey was key to helping Brevard stakeholders share their thoughts and reactions about architectural issues** with the project team.

Through several questions, respondents described Brevard's current identity, as well as their vision for its future building styles, elements, materials and colors. Another question asked locals which parts of Brevard should be considered Character Areas (Focus Areas), depending on if they had developed a distinct identity worthy of further study.

In order to enrich the survey experience and ensure ambiguous terms were imagined in the same way by everyone, the majority of questions were graphic in nature, asking respondents to select representative photos instead of text.

When preparing to write this document, these responses were analyzed, compared to the results of the in-person workshops, and used to make critical decisions and interpretations about existing and emerging architectural identities across Brevard.

Key questions from the survey are presented in this section.



ICONIC BUILDINGS IN BREVARD

Memorable buildings play a pivotal role in defining the character and identity of a place. They serve as landmarks that facilitate orientation and navigation, while also enhancing the distinctiveness of a city or neighborhood. Such structures often embody cultural, historical, or architectural significance, creating a sense of place and continuity for the community.

Memorable buildings can also drive economic benefits by attracting tourism and invigorating local economies. Moreover, they contribute to civic pride and collective memory, anchoring communities to their heritage and inspiring future architectural endeavors. In essence, memorable buildings are not just physical structures; they are vital to the cultural and social fabric of the spaces they inhabit.

This word cloud shows survey respondents' top answers to this open-ended question. All answers shown were submitted by at least two individuals. The font size of the name reveals its popularity in proportion to other choices. For example, "Courthouse" was by far the most popular answer, and is therefore shown the largest.

WHICH PARTS SHOULD BE CONSIDERED FOCUS AREAS

This question was used to determine which areas of Brevard should be considered Character Areas (Focus Areas) for this study of the city's identity, and will be integrated into the structure of the Architectural Standards. **The majority of respondents were in favor of considering each of these areas separately.** The Rosenwald Neighborhood was added as a Character Area of study later in the process.

71%
Downtown



64%
Lumberyard District



55%
Pisgah Gateway



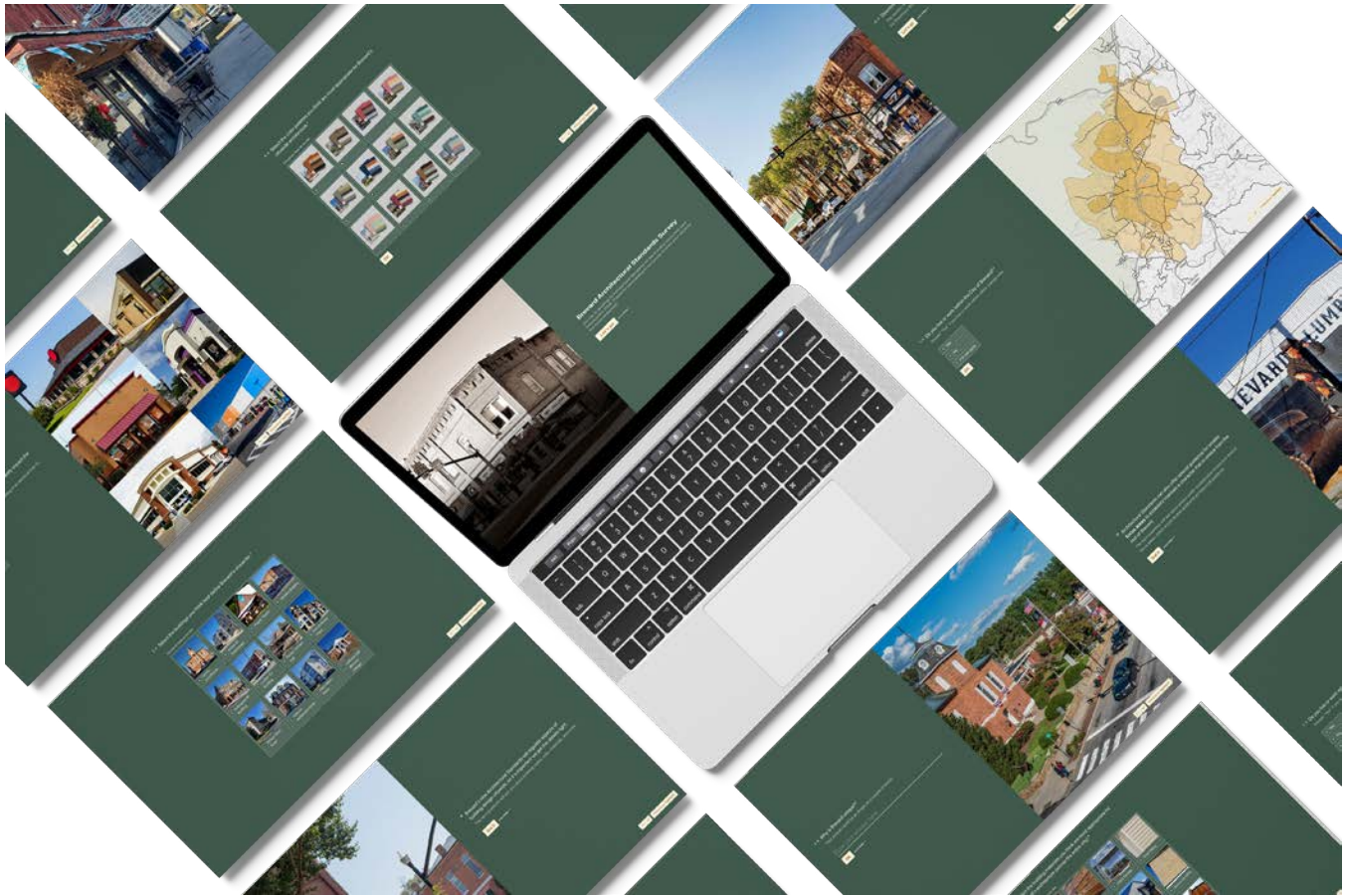
51%
US-64 Corridor



DOES "FRANCHISE" OR "CORPORATE" ARCHITECTURE SIGNIFICANTLY IMPACT THE FEEL OF BREVARD?

79.3% answered this question: **"Yes, negative impact."**





WHAT BUILDINGS BEST DEFINE EACH OF THESE AREAS?

Citywide, Downtown and the Lumberyard District have several existing buildings that help define the distinct feel of each of these Character Areas. Identifying these structures and their traits can serve as important design inspiration for new development and renovations.

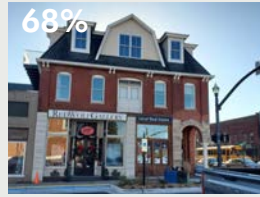
When presented with 9-12 options for each area (and prompted to choose as many as desired), the top four selected by survey respondents are represented here.

WHICH BUILDINGS REPRESENT WHAT THE FUTURE SHOULD LOOK LIKE?

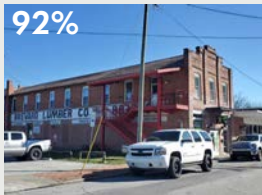
While creating this survey, it was decided the Pisgah Gateway and US-64 Corridor had only a few existing buildings that represented their emerging mountain-inspired identity. To stand in for existing buildings, a diverse set of inspirational structures were presented, which helped convey the community's desired aesthetic for each area.

Like the other Character Areas, the top four options selected for Pisgah Gateway and the US-64 Corridor are shown.

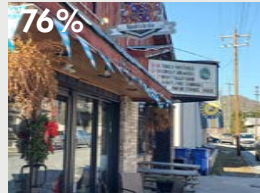
citywide



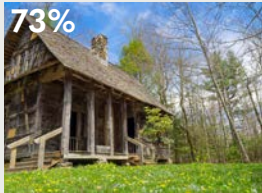
downtown



lumberyard district



pisgah gateway



us-64 corridor



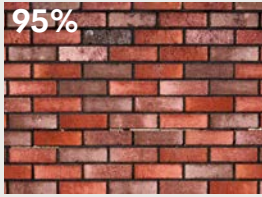
SELECT THE **BUILDING MATERIALS** YOU THINK ARE MOST APPROPRIATE FOR EACH AREA.

Building materials play a significant role in establishing the architectural identity of Brevard and the variations present within its Character Areas. For simplicity, material color was asked about in a separate question, though these sample images were intended to reflect some of the natural hues represented by Brevard's existing buildings (ex. red brick).

When presented with 13 common material options for each area (and prompted to choose as many as desired), the top four selected by survey respondents are represented here.

Based on these results, it is clear the building materials most characteristic of Brevard are 1) brick, 2) rough, native stone, and 3) wood, with various metal siding strategies appropriate in select Character Areas.

citywide



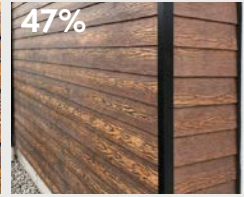
95%



79%

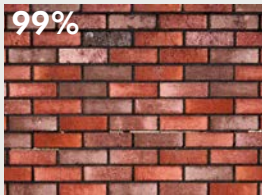


75%

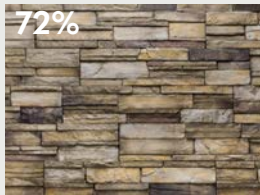


47%

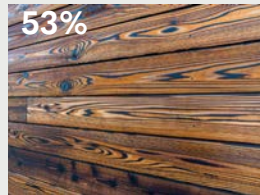
downtown



99%



72%

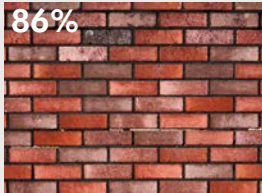


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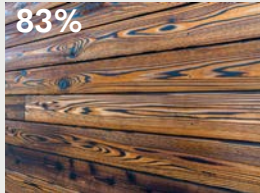


32%

lumberyard district



86%



83%



62%

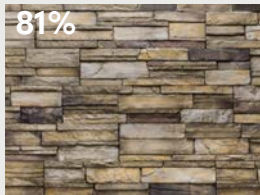


58%

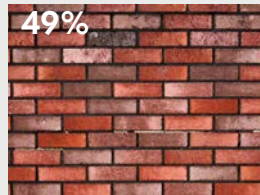
pisgah gateway



86%



81%

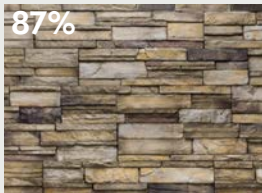


49%

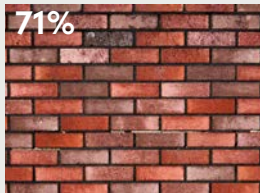


48%

us-64 corridor



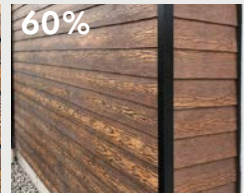
87%



71%



70%



60%

WHAT COLOR PALETTES BEST REPRESENT BREVARD'S ARCHITECTURE?.

One of the greatest issues with Brevard's current Architectural Standards are their lack of regulation on building color, which can lead to non-cohesive development, even if a new building uses the same materials and general form as its neighbors.

A defined color palette in a city plays a critical role in enhancing its visual coherence and identity. By establishing a harmonious array of colors for buildings and public spaces, cities can create a distinctive and appealing aesthetic that strengthens the sense of place and community belonging. A consistent color scheme not only beautifies the urban environment but also supports wayfinding, helping residents and visitors navigate the city more easily. Furthermore, a thoughtful color palette can reflect and enhance the local culture, climate, and

When polled, **62%** of Brevard's residents, business owners, and property owners **believe that Brevard's new Architectural Standards should regulate color.**

natural surroundings, contributing to a city's unique branding and tourist appeal. Overall, a well-defined color palette is integral to shaping the character and experience of a city, making it more livable and memorable.

As such, Brevard stakeholders were asked to select as many of 12 color palette options as desired for each Character Area (and Citywide). The results are presented here, and reveal a general taste for buildings that showcase the natural colors of their materials and embrace the palette of the City's natural surroundings.



WHICH OF THESE FACADE ELEMENTS WOULD FIT BEST ON BUILDINGS IN EACH AREA OF BREVARD?

Aside from materials and color, facade elements like awnings, porches, exposed trusses and stonework can create major differences in the appearance, character and functionality of a building. If several buildings in close context share these elements, it can shape the feel of an entire area.

When presented with 7-10 potential elements for each area (and prompted to choose as many as desired), the top four selected by survey respondents are represented here.

As an outdoors-oriented community, it is clear how important pedestrian-focused elements like covered porches, awnings/ canopies and balconies are to the community. It is also evident that timber, stone and pitched roofs are fundamental to the Pisgah Gateway and US-64 Corridor's emerging identities, but are not key elements of the historic Downtown or eclectic Lumberyard District.

downtown



Arcade



Covered Porch



Fabric Awning



Balcony

lumberyard district



External Staircase



Covered Porch

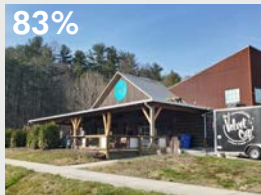


Exposed Beams



Canopy

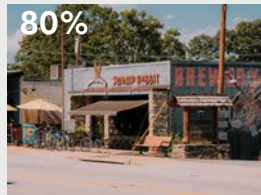
pisgah gateway



Covered Porch



Exposed Beams



Stone Elements

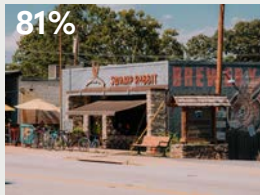


Pitched Roof

us-64 corridor



Exposed Beams



Stone Elements



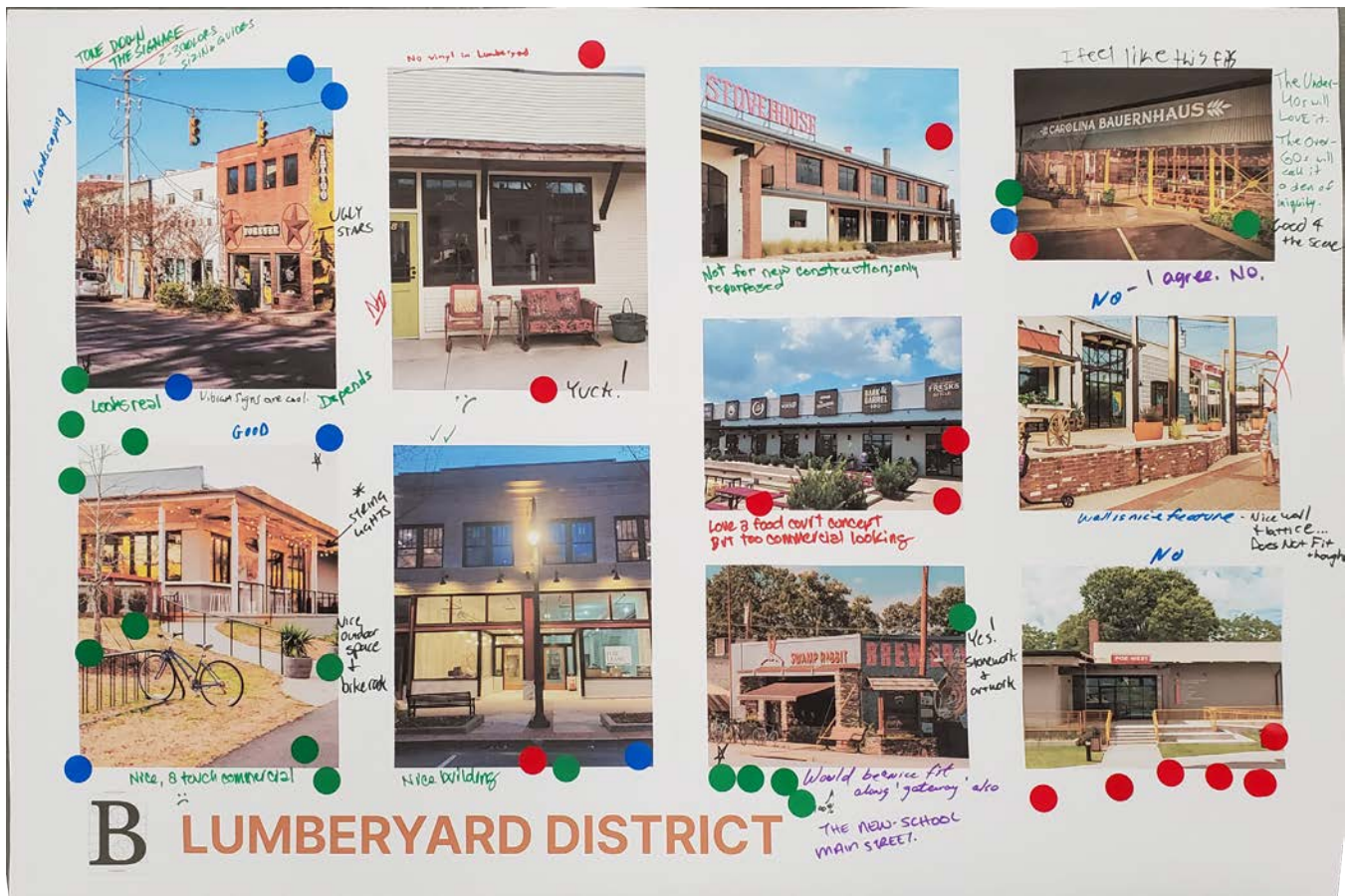
Covered Porch



Pitched Roof

LUMBERYARD DISTRICT

This inspiration board for the Lumberyard District reveals the public's preference for industrial-styled buildings that feature interesting facade design for pedestrians and incorporate cues from Brevard's emerging mountain-inspired architectural style. There was a general distaste for long, repetitive and blank facades.



Workshop Inspiration Boards

PISGAH GATEWAY

The public overwhelmingly cited the Pisgah National Forest's Cradle of Forestry as the best architectural inspiration for the Gateway. In general, preferred inspirational examples featured timber elements, such as trusses, siding and covered porches. Pitched roofs were also noted as important building features for this area.



US-64 CORRIDOR

For this Character Area with few existing examples of an emerging style, Brevard community members strongly preferred the inspiration images featuring rough, natural stone and wood siding. Overly modern or generic options were cited as not representative of Brevard's identity.



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