PREFACE

September, 1986

This book is intended as a guide for the owners and developers of projects in the Broad Street Historic District. Its publication is the result of combined efforts of Historic Richmond Foundation, Richmond Renaissance, the Commission of Architectural Review, the Virginia Division of Historic Landmarks, and the Urban Design/Historic Preservation Section of the City of Richmond's Department of Planning and Community Development.

For its Broad Street project, Richmond Renaissance commissioned guidelines and facade renovation drawings of most of the blocks between Ninth Street and Adams Street from Hardwick and Associates. The drawings from First to Adams are the ones shown in this study. The guidelines here are based on those drawn up by Land Design/Research, Inc. and the Department of Planning and Community Development for the City of Richmond in 1977, and on those produced by Richmond Renaissance. Historic Richmond Foundation commissioned the drawings of the remaining blocks of the district from Edward Taylor Davis, C. V. March, and Camden Whitehead. The photographs of the blocks as they appeared at the time of publication were taken by Calder Loth. Katherine Wetzel copied the panoramas taken in the early 1920s. Sarah Shields Driggs, my able assistant, was the overall editor and organizer of the project. The design and layout of the booklet was donated by the Urban Design and Historic Preservation Section where we are particularly indebted to Donald Charles, Richard Morse, John Albers, Paul Nickerson, and Dallas Oslin. The generous use of old photographs from the Valentine Museum is gratefully acknowledged.

The execution of the project was made possible by generous gifts from CSX, Best Products, Mrs. Golsan Schneider, the late Mrs. John H. Bocock, and from the Historic Richmond Foundation's projects budget. The National Trust for Historic Preservation also made a grant towards the printing from its Preservation Services Fund.

Last, but not least, the many friends who are intensely interested in the preservation of the fine buildings within the Broad Street Historic District provided inspiration and encouragement. Among these were James Sease, Richard Vranian, William J. Leidinger, Nina Abady, Vaughn Scott, Thomas and Millie Jones, King David Webb, Richard Reinhard, Jack Kreuter and the staff of the Richmond Revitalization Program at Virginia Commonwealth University.

John G. Zehner, Jr.
Executive Director

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PREFACE

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INTRODUCTION

A. OBJECTIVE

The development of Project One and the Sixth Street Marketplace has focused attention on the Broad Street commercial district. There is a growing impetus to return that district to a place of prominence in the economic life of the city of Richmond and restore the vitality and excitement of its earlier years. To this end City Council created the West Broad Street Historic District on October 28, 1985. Broad Street is valued for its unique history as a commercial center, its monumental scale and its wealth of significant architecture.

B. GOALS

The presence of numerous turn-of-the-century buildings on Broad Street, with their richness of detail and high level of craftsmanship, makes historic preservation the most important aspect of these guidelines, however it would be impossible to reconstruct Broad Street in the fashion of any one particular era.

What these guidelines do intend to provide is a common framework for the renovation of shop exteriors, bringing out the best in the existing architecture of Broad Street and discouraging the introduction of inappropriate designs and materials. By following these guidelines the appearance of the entire district as well as the appearance of its individual buildings will be improved. This, in turn, will make the area more attractive to shoppers, investors and the public at large.

GENERAL CRITERIA

The buildings on Broad Street are diverse in style, yet they exhibit predominant architectural characteristics which suggest general criteria for facade renovation.

A. FORM

1. The buildings in each block are attached to their neighbors creating a continuous "wall" with no gaps.
2. All buildings are built to the front property line, setting them the same distance back from the street.
3. Most buildings are between two and four stories high.

B. FACADE ORGANIZATION

The majority of the building facades on Broad Street are composed of three major identifiable elements - upper facade, frieze and storefront. Described in Section III, ARCHITECTURE, buildings of this type should exhibit these elements in a strongly defined manner in order to conform to these guidelines.

C. MATERIALS

1. Existing materials such as brick, stone, terra cotta or stucco should be restored wherever possible.
2. New materials should be durable and easily maintained. They should match existing materials, or be similar to them in texture and color.

D. COLOR

1. The use of strong or garish colors detracts from the overall architectural quality of the district and should be avoided.
2. Painted brick is an acceptable alternative to restoration, with colors limited as above.
3. The staff of the Commission of Architectural Review is available for advice on color selection. In any case the CAR must approve all color changes in the district.

E. SCALE

The relatively low height of most existing buildings, as well as the size and spacing of windows and architectural details, creates a pleasant, pedestrian scale which should be maintained.
F. TYPES OF RENOVATION

Several types of renovation are possible, reflecting both the varying states of repair and style, and the varying financial commitments that owners can make. These guidelines and standards are written to encourage major rehabilitation. In making long-range decisions about the correct procedures to follow, owners should study "The Secretary of the Interior’s Standards for Historic Preservation." Copies of this useful and important guide can be obtained from the Division of Historic Landmarks, 221 Governor Street, Richmond, VA 23219, (804) 786-3141.

1. RESTORATION

Restoration refers to the repair and reproduction of architectural elements to duplicate the appearance of the building at a particular point in time. This involves removing all elements that have been applied to the building since that time, and repair or reconstruction of such elements as windows, cornices and pilasters.

2. MAJOR REHABILITATION

Where original sections are totally missing, it may be necessary to create a new compatible design or copy one of the correct period from another site. The difference between restoration and major rehabilitation is that in the latter elements from existing types are interpreted rather than duplicated. The main criteria for successful work are the quality of materials and craftsmanship and the interpretation and response to context.

3. MINOR REHABILITATION

Many buildings in the area need relatively minor work to repair existing facades. This includes work such as cleaning and repointing brickwork, painting brickwork, opening and re-glazing windows, repainting cornices, general restoration of missing elements, etc. In any case, all changes must be approved by the Commission of Architectural Review.
ARCHITECTURE

Most of the buildings in the district exhibit three major elements: upper facade, frieze, and storefront. A strong relationship between these elements is found on most buildings. The proper relationship of these elements is important not only to architectural continuity, but also allows individual variations which add interest to each block.

A. UPPER FACADE

1. GUIDELINES

a. The upper facades of Broad Street buildings are typically of masonry construction with symmetrical window treatment, ornamented with substantial cornices and pilasters. It is on the upper facades that the original architecture of many Broad Street buildings is most clearly visible. In many cases the upper facades have suffered from lack of maintenance or from inappropriate facade changes.

b. In combination with street-level piers and pilasters, the pilasters and cornice of the upper facade serve as a frame to visually outline each building. When looking at an entire blockface these become recurring elements which provide continuity as well as visual rhythm.

c. The craftsmanship evident in much of the masonry work of the upper facades would be prohibitively expensive to produce today. By removing inappropriate additions, cleaning and repairing surfaces, and repairing broken or boarded-up windows, much can be done to give buildings and blocks a strong, distinctive architectural identity.

2. STANDARDS

a. General Criteria

1) Where possible, all structural and decorative elements of the building front shall be repaired or replaced, when necessary, in a workmanlike manner to match the original materials and construction techniques.

2) All exterior walls above the ground floor, forming a part of the original construction of a building, should be cleaned and repaired in an acceptable manner. Cleaning by means of sandblasting is NOT permitted. Brick walls should be pointed where necessary. Painted masonry walls should have loose material removed and be repainted. Patched walls should match the existing adjacent surfaces as to material, color, bond and joinery.

3) For original front walls which have been wholly or partially resurfaced or built over, these surfacing materials should be removed and the building front repaired. If restoration of the original materials is determined to be unfeasible or unnecessary, the front should be improved in an acceptable manner.

4) In case of corner buildings, these standards apply to all frontages on public rights-of-way.

b. Cornices

Where cornices exist, they shall be restored to their original design. Where cornices have been removed during previous renovation work, new cornices shall be installed. New cornices shall be compatible with the design of the building.

c. Air Conditioning Units

Use of window-mounted air conditioning units on the front of buildings is clearly inappropriate.

d. Gutters and Downspouts

Sheet metal gutters and downspouts should be repaired or replaced as necessary and should be neatly located and securely installed. Gutters and downspouts should be painted to harmonize with other facade colors. Usually they are painted the same color as the surface behind them.
e. Windows and Window Frames

1) All broken and missing windows should be reglazed. All frames, lintels and sills should be repaired and replaced as needed. All exposed wood should be repaired and painted.

2) Existing window openings in upper floors of the building front should not be filled or "boarded up." Painting of window panes is not acceptable. Windows need not be operable but they should appear to be so.

3) Original window openings which have been filled should be reopened where feasible. Standard windows which approximate the original window size, glazing pattern, and proportion should be installed.

f. Miscellaneous

Miscellaneous elements on the building fronts, such as empty electrical conduit for signs or unused sign brackets, should be removed.
B. FRIEZE

1. GUIDELINES

The term "friese" is used here to identify the band of the facade which occurs above the storefront (see sketch below). This area is often defined by the pilasters which flank the storefront and the cornice at the bottom of the upper facade.

**FRIEZE DETAILING**

LOW CORNICE & PILASTERS DEFINE THE FRIEZE & RELATE IT TO THE STOREFRONT, WHILE PROVIDING A VISUAL BASE FOR THE UPPER FACADE.

2. STANDARDS

a. Where the frieze is filled by signs and/or awnings, refer to sections on awnings and signs.

b. Wherever this area is not filled by signs and/or awnings it shall be designed to relate to the storefront area below.

**FRIEZE EXAMPLES**

- FRIEZE COVERING WINDOW DISTRACTS FROM ARCHITECTURE
- CANOPY OUT OF CHARACTER WITH FACADE DESIGN
- INAPPROPRIATE SIGN DISTURBS FACADE
- FRIEZE DOES NOT RELATE TO STOREFRONT BY FRAME OR MATERIALS
C. STOREFRONT

1. GUIDELINES

a. Storefronts are comprised of the display and entrance elements of a business and are thus more individual in nature than the upper facade. As a general guide, however, they should still be compatible in material/texture/color with the upper facade. The main elements are: 1) show windows, 2) entrance doors, 3) transom windows over entrances, and 4) bulkhead, or solid wall treatment below show windows. By using these elements as a guideline, the diversity of individual storefronts will not overwhelm the character of a block.

b. Storefronts should be framed by piers or pilasters which focus attention on the display elements, as well as visually connecting the storefront with the frieze and/or upper facade. On longer buildings, intermediate piers separate display elements and reinforce the bay divisions of the upper facades.

c. The primary function of the storefront is display and access; the filling in of storefronts with opaque materials is inappropriate.

d. The use of materials which have an industrial or residential character are clearly inappropriate. Some which should not be used include seamed metal panels, wood panelling, shingles, plastic or any fake materials.

e. If a bay or other portion of a storefront must be enclosed, the existing proportions and rhythm should be retained in the new arrangement.

2. STANDARDS

a. All damaged, sagging or otherwise deteriorated storefront elements should be repaired or replaced.

b. Solid, permanently enclosed or covered storefronts are not permitted. Where the window treatment of the first floor is to be modified so that the window openings will be smaller, the new windows should be in character with the upper windows in the structure.

c. All extraneous and unused hardware, signs and equipment should be removed.

d. Show windows should not be painted for advertising purposes nor as identification of the place of business except as permitted under the section on signs.
ACCESSORIES

A. AWNINGS

1. GUIDELINES

a. Awnings, in conjunction with signs, perform two primary architectural functions: they provide color, identity, interest and depth to individual buildings; and they serve as shade for the storefront and for pedestrians.

b. Awnings are very prominent features on a facade and can contribute greatly to the unified appearance of Broad Street if they are coordinated in design by use of these standards.

c. While colors and patterns can vary, the use of garish colors and patterns other than simple stripes and solids will not be approved.

d. The height from sidewalk to awning is controlled by code; in addition, awnings should not interfere with pedestrian and service movement, landscaping and other streetscape elements.

2. STANDARDS

a. Fabric awnings are permitted at the first floor and at upper floors when designed to be consistent with the original scale and character of the structure.

b. First floor awnings should terminate against the building at a height not to exceed fourteen (14) feet above the pavement, or twelve (12) inches below the second floor window sill, whichever is lower.

c. Awnings must be flame-proofed.

d. Awnings shall not project more than seven feet from the building front and shall otherwise conform with the provisions of City ordinances.

e. Rigid or fixed awnings and permanent canopies are permitted when design materials and colors are compatible with building storefronts and adjoining blockface. Each installation must receive specific approval.

B. SECURITY SCREENS

1. GUIDELINES

a. Security screens and grilles should be kept as inconspicuous as possible.

b. All housings, screens and other hardware should also be well maintained.

c. The best solution is to enclose screens in overhead housings, particularly in conjunction with awnings.

2. STANDARDS

a. Grates, bars and grilles should be as inconspicuous as possible. They should be kept painted and rust-free.

b. Enclosures and housings for security grilles and screens should be as inconspicuous as possible and should be compatible with the design of the storefront.

SIGNS

1. GUIDELINES

a. Signs are among the most important visual elements in the district. It is very difficult to balance the need for individuality with the need to prevent visual clutter which is confusing and unattractive to customers. Effective signs have the following characteristics:

1) Legibility
2) Clarity
3) Attractiveness
4) Good placement
5) Durability

b. The range of acceptable signs includes not only signs made from traditional materials such as wood and paint, but also newer materials such as plastic, metal and neon. Consistent quality, rather than uniform materials and letters, relates the signs to each other.
2. STANDARDS

a. The copy on any sign should be limited to the name of the business and any pertinent information or graphics relating to the primary business conducted on the premises.

b. Advertising by specific manufacturers or suppliers should not be permitted on exterior signage unless it is the primary identification for the place of business.

c. All lettering should be simple and legible with no more than two styles of lettering used on the signage of a single business.

d. All signs should be neatly installed or applied by experienced workmen and maintained in good repair.

e. Signs should not be placed on the roofs of buildings.

f. Billboards or portable outdoor panels are not permitted.

g. Moving signs of any type other than barber poles are not permitted unless specific exceptions are granted by virtue of age or special significance.

3. UPPER FACADE SIGNS

a. Secondary signs shall be permitted for the identification of commercial tenants occupying the upper floors of a building.

b. Such signs shall be limited to the following types:

1) Durable, nonilluminated panels may be anchored to the facade beneath the window sills.

2) Lettering may be painted on the inside of windows.

3) One illuminated sign may be displayed on the inside of each window.

c. Signs located above the frieze area should not exceed four square feet per window in area and should not project beyond the primary surface of the facade.

d. The long narrow signs, popular in the late nineteenth and early twentieth centuries, usually black or dark green with gold letters, are particularly handsome and effective. The use of signs of this design is preferred and encouraged for all buildings in the district.
4. FRIEZE SIGNS
   a. New signs in this area should be flat unless they are of
      the type described above which may be tilted forward at the
      top.
   b. Signs should be located so that no portion of the sign is
      higher than 12 inches below second story window sills.
      Signs may not cover the cornice at the top of the store-
      front (as distinguished from the frieze, if there is one at
      the upper level), or the tops of the shop windows.
   c. Flat signs should be parallel to the building and may not
      project more than 15 inches beyond the primary surface of
      the facade plane.
   d. Flat signs may be luminous or illuminated by any acceptable
      method, but no blinding or flashing or alternating lighting
      shall be permitted. All lighting and electrical elements
      such as wires, conduits, junction boxes, transformers,
      ballasts, switches and panel boxes should be concealed from
      view.
   e. Signs painted directly on the building surface should be
      permitted in accordance with the specific design approval.
   f. Separate cutout letters applied to building face may be
      used but are subject to review.

5. STOREFRONT SIGNS
   Signs applied to the inside surface of storefront windows,
   transoms, or doors should meet the following standards:
   
   a. Maximum height of primary lettering should be 8" unless
      such sign is the primary identification for the business in
      which case 12" letters are permitted.
   b. The total area of such signs should not exceed 20% of
      the area of the storefront.

6. AWNING SIGNS
   Signs, symbols, or designs may be provided on any awning
   included in a storefront design as long as such signs are
   compatible with both the design of the building and the awning.
   The area of such signage should occupy no more than one third
   of the total surface area of the awning.

7. PROJECTING SIGNS
   a. No more than one projecting sign should be permitted per
      shop.
   b. Such signs may only be attached to the facade after
      approval of placement by the Commission.
   c. Signs should project no more than four feet beyond the
      facade at an angle of 90 degrees.
   d. The maximum allowable area of such signs is twelve square
      feet, to be finished on all sides.
   e. This sign should be located so that no part of the sign or
      its supports is higher than twelve inches below second
      story window sills, not lower than eight feet above the
      sidewalk.
   f. This sign should be a simple, geometrical shape or a
      representational shape related to the nature of the
      business.
   g. Banners are attractive elements which can increase the
      visual unity of Broad Street. They are preferable to
      projecting signs as often as possible. When used, they
      should conform to all standards for projecting signs except
      that their size may be increased to eighteen square feet
      maximum. They may be hung from the windows of upper
      floors.
Early in 1957 City Council received appeals from citizens requesting help in preserving Richmond's Church Hill area. The Council responded by creating the St. John's Church Old and Historic District and establishing the Commission of Architectural Review to administer and protect it. Since that time additional individual sites and several other areas have been added to the Commission's jurisdiction.

The Commission of Architectural Review is composed of eight members: one representative each from the Virginia Society of the American Institute of Architects, the Board of Realtors, the Historic Richmond Foundation, the Association for the Preservation of Virginia Antiquities (William Byrd Branch) and four from the citizenry at large.

The commission of Architectural Review exists to "preserve and protect buildings, structures, and places of historic interest," and to "...develop and maintain appropriate settings and environments for such structures and places..."

The Commission's primary goals are to maintain the historical character of designated areas, to restore that character where it has been eroded and to allow the area to adapt in an appropriate manner. This applies to each individual property within any Old and Historic District. Every effort is made to approve those proposals which serve to maintain or restore the significant features of a given structure. Zoning variances can be obtained through the Commission when the members deem it necessary.

Proposed alteration, construction or demolition in a designated Old and Historic District are reviewed when such work would alter the exterior appearance of the property as seen from a public street or alley. The commission is charged by Chapter 17 of the City Code with the responsibility of approving all applications for Certificates of Appropriateness involving the exterior appearance of structures in historic districts. These certificates must be obtained before work can commence. For work requiring a building permit, no permit will be issued without a certificate. The review procedure is required not only for the main structure on a lot but also for any accessory buildings, fences, lighting, walls, landscaping and any other features visible to the public.

Items of routine maintenance, such as repair of windows, doors, trim, steps, or railings, need not be reviewed by the Commission as long as the repairs are made with material of the original type and form. Masonry and roofing repairs may likewise be carried out without review when the appearance of the structure will not be altered. Electrical connections and meters, air conditioners, antennas, ventilating stacks and covers and other mechanical components may be installed without permission only when they are not visible from a public street or alley.

Painting must be approved. Property owners who wish to use paint colors not presently on the building, or the existing colors but in a different scheme may do so only by application to the Commission. Repainting with identical colors need not be reviewed, if the colors have previously been approved. The painting of previously unpainted masonry will generally not be permitted. Specific approval also must be obtained for the cleaning of masonry walls or trim.

Applications for Certificates of Appropriateness are available through the Secretary of the Commission. As in any review process some preplanning is necessary. The Commission meets on the fourth Wednesday of each month. Applications should be submitted at least one week in advance. Please direct any questions or requests to:

Secretary
Commission of Architectural Review
Department of Planning and Community Development
Room 510, City Hall
900 East Broad Street
Richmond, Virginia 23219
(804) 780-4532

GLOSSARY OF ARCHITECTURAL TERMS

1. BAY - a part of a facade marked off by vertical elements.
2. BLOCKFACE - The sum of adjacent individual facades contained in one block.
3. CORNICE - A horizontal molded projection that crowns a series of columns or pilasters, or that crowns a building.
4. FRIZEE - A decorative horizontal band on a building, most commonly located just beneath a cornice.
5. PIER - A solid, vertical piece of wall on either side of an opening in a wall or on either side of a storefront.
6. PILASTER - A column attached to a wall and/or projecting outward from the surface of a wall.
7. SCALE - The comparative size of building elements in relation to the human figure.
These otherwise identical buildings have three differently shaped pediments, which create an interesting pattern on the street. Buildings 10-12, 14-16, and 18-20 have a slightly different design at the street level, creating a varied facade along the block. The windows on these buildings are evenly spaced, providing a sense of uniformity despite the slight variations in design. The buildings are well-maintained, with clean facades and well-kept entrances, reflecting the attention to detail that goes into their upkeep.

14 East Broad Street c. 1929
A dignified storefront that reflects the restrained Modern design. Eliminating the extra layers of glazing and the large sign would improve the overall appearance. This building is a perfect candidate for a new paint job. The sign would be removed, and the store will be redone. The existing decor would be retained, and the window painting restored.

16 East Broad Street c. 1938
This building remains very close to its original design. The omission of the top floor makes the building look better if the two upper floors were removed. The window in the upper window is a wonderful, simple way to keep the window in place, even if it is not historically accurate. The glass should be replaced with new ones, and the sign removed. The existing decor would be adapted to the new design.

18 East Broad Street 1969
Renaissance-inspired design makes this building a beautiful example of the style. The large sign on the store is a distraction. Cleaning would clear the glass panels of grime and restore the original design. The sign should be removed, and the building will be preserved.

20 East Broad Street 1977
This building's interesting design makes it a unique example of Victorian architecture. The large sign and the painted awning make the building look better if the two upper floors were removed. The window in the upper floor is a wonderful, simple way to keep the window in place, even if it is not historically accurate. The glass should be replaced with new ones, and the sign removed. The existing decor would be adapted to the new design.

22 East Broad Street 1989
As an elaborate Victorian design with fancy trim, this building could make the street look even more impressive than it already does. The large sign and the painted awning make the building look better if the two upper floors were removed. The window in the upper floor is a wonderful, simple way to keep the window in place, even if it is not historically accurate. The glass should be replaced with new ones, and the sign removed. The existing decor would be adapted to the new design.

24 East Broad Street 1989
As an elaborate Victorian design with fancy trim, this building could make the street look even more impressive than it already does. The large sign and the painted awning make the building look better if the two upper floors were removed. The window in the upper floor is a wonderful, simple way to keep the window in place, even if it is not historically accurate. The glass should be replaced with new ones, and the sign removed. The existing decor would be adapted to the new design.
WEST BROAD STREET
00 EVEN BLOCK

No major changes need to be made to change the building's entire facade. If the windows were closed, the right half of the building would have a much more original appearance, and one would be able to see the design of the "old block" on Broad Street. The right side shows, in reverse, the frontage of the "old block" on Broad Street.

18 West Broad Street
C. 1870

Originally an old wooden, single-residence building, this building eventually absorbed the tiny door. Its entire facade was unseen until recently when it was altered to create a building with a much more original appearance. However, the current facade appears to be a good match for the "old block" on Broad Street, and it could be improved with the addition of weatherboards. Another window and a cornice would improve what is left of the window. Of course, the original appearance could be regained by replacing the windows with a set of "old windows" on West Broad Street.

16-12 West Broad Street
C. 1920

Apart from the weird cornice, this building has a lot of details, such as the pseudo-Egyptian cornice. The facade is composed of various materials and is interesting in its own way. However, the facade is not very pleasing to the eye. The facade is not very pleasing to the eye, but it is not as bad as some of the other facades in the district. The facade is composed of various materials and is interesting in its own way. However, the facade is not very pleasing to the eye. The facade is not very pleasing to the eye, but it is not as bad as some of the other facades in the district. The facade is composed of various materials and is interesting in its own way. However, the facade is not very pleasing to the eye. The facade is not very pleasing to the eye, but it is not as bad as some of the other facades in the district.

6 West Broad Street
C. 1920

This simple building is not much to look at. The facade is composed of various materials and is interesting in its own way. The facade is not very pleasing to the eye, but it is not as bad as some of the other facades in the district. The facade is composed of various materials and is interesting in its own way. However, the facade is not very pleasing to the eye. The facade is not very pleasing to the eye, but it is not as bad as some of the other facades in the district. The facade is composed of various materials and is interesting in its own way. However, the facade is not very pleasing to the eye. The facade is not very pleasing to the eye, but it is not as bad as some of the other facades in the district.

4-6 West Broad Street
C. 1870

Some of the windows in the building were later added to the facade, and this is apparent in the design of the facade. However, the facade appears to be a good match for the "old block" on Broad Street, and it could be improved with the addition of weatherboards. Another window and a cornice would improve what is left of the window. Of course, the original appearance could be regained by replacing the windows with a set of "old windows" on West Broad Street.

2 West Broad Street
C. 1870

Many of the windows in the building were later added to the facade, and this is apparent in the design of the facade. However, the facade appears to be a good match for the "old block" on Broad Street, and it could be improved with the addition of weatherboards. Another window and a cornice would improve what is left of the window. Of course, the original appearance could be regained by replacing the windows with a set of "old windows" on West Broad Street.

50 East Broad Street
1867

Modern alterations have compromised the significant features of this building. However, this is important as the original structure is still visible. The facade appears to be a good match for the "old block" on Broad Street, and it could be improved with the addition of weatherboards. Another window and a cornice would improve what is left of the window. Of course, the original appearance could be regained by replacing the windows with a set of "old windows" on West Broad Street.
These two buildings are in good condition and have well-preserved storefronts. Removal of the billboard sign, and fresh paint would brighten the clines.

308-310 North Adams St.

The size of this building makes it especially important. The frame for the billboard on the roof, and the sign on the first floor should be removed. The corner should be restored as the Adams Street side, and the window on the second floor be opened. A creative paint scheme would also enhance this building, a triangle integration and greatly enhance the appearance of the building.

310 North Adams Street

Location also makes this site an important focal point in the district. The billboards on this block all have to be removed, which would greatly enhance the appearance of this building. The storefront needs to be repainted.

312 North Adams Street

The angle of this building's facade guarantees that it receives immediate attention from passersby, and this could be delayed, which has not been the case for other buildings. The idea would be to paint the brick, but if this were not feasible due to ongoing construction, new storefront and signs, and a creative paint scheme would come close to fulfilling the potential of this site.

303 North Brook Road

Removal of the projecting windows and replacement of it with a new facade treatment would make the turning of this corner a focal point in the district. This is a corner structure by inserting the sidewalk to the current street, it is to take away any integration of this building. The windows need to be restored, and the building treated as a large project, but the benefits are apparent in the drawing for this block.
This building's architectural style and unique features make it a standout on West Broad Street. The original exterior of this building was a significant landmark in the downtown area. However, over time, the exterior has been modified several times, with some additions and alterations that have changed its original appearance.

100 West Broad Street
100 Even Block

104 West Broad Street
4.1924
The present work done on these two buildings is a part improvement. The exterior and interior were opened, the overall appearance of the building improved by the use of new materials. The windows should be replaced. The exterior should be painted. The stucco should be removed.

102 West Broad Street
4.1882
Except for the small patch of the windows, these buildings are in excellent condition. The brickwork is not original, but it appears to be original. The window details are in good condition. The steps and doors are in good condition. The building's overall appearance is good. The stucco appears to be original. The exterior should be painted.

122 West Broad Street
c.1920
The present work done on these two buildings is a major improvement. The exterior and interior were opened, the overall appearance of the building improved by the use of new materials. The windows should be replaced. The exterior should be painted. The stucco should be removed.

112 West Broad Street
c.1920
The present work done on these two buildings is a minor improvement. The exterior and interior were opened, the overall appearance of the building improved by the use of new materials. The windows should be replaced. The exterior should be painted. The stucco should be removed.

110 West Broad Street
4.1882
The present work done on these two buildings is a major improvement. The exterior and interior were opened, the overall appearance of the building improved by the use of new materials. The windows should be replaced. The exterior should be painted. The stucco should be removed.
228 West Broad Street
6. 1900

Although the concrete finish facade that has been added to the front of the buildings is especially unattractive, the position of the building is good and the windows are handsome and offer a welcome contrast. The sidewalks could be improved to make them safer for pedestrians. The facades in the style and the continued use of this style would be a good place; at least the windows could be painted a more white color.

222 West Broad Street
6. 1897

This old store, which has been greatly altered, would be improved if the windows were restored, and it had a cornice and an awning. The awnings in the old store are not covered by the roof frame, as new are of the same type. The original condition of the upper floors has been changed, and the facade should be freely painted.

218-220 West Broad St.
6. 1890

This good restoration still calls for slight modification to the roof and the window frame. A new roof over the cornice and door should be constructed. The original condition of the upper flowers was changed, and the facade should be freely painted.

214 West Broad Street
6. 1820

This old room on this floor building adds a Mediterranean accent to a bungalow. This room should be restored instead of replacing the window and re-installed. This room does not have the same look as the street, and the facade should be freely painted.

212 West Broad Street
6. 1820

Because the upper floors of this building have well-preserved original brickwork, it should be preserved and refinished instead of repainting. The window should be restored, and the facade should be freely painted. The upper floors need to be improved. The color of the building is out of place in this neighborhood.

208 West Broad Street
6. 1820

The window caps remain here, and should provide inspiration to design the window. The window should be restored and the facade should be freely painted.

204 West Broad Street
6. 1820

This building's elegant classical details would be enhanced if it were cleaned. This room should be restored and refinished instead of repainting. The window and the facade should be freely painted.

200-202 West Broad St.
6. 1920

This handsome pair of important buildings has recently had new windows and some of the possibilities inherent in the whole block are on display here.
This building's variety of renewed paint and original facade detail is a welcome sight. The windows are mostly intact, but the sidewalks and doors need attention. This building is one of the few of its type left on Broad Street. It has been repainted and refurbished, and the small, wooden store windows are inappropriate.

The wonderful wooden storefront in this building matches the mid-twentieth-century period of the building's architecture. It is well suited to the building's primary function. The windows are intact, but the small, wooden store windows are inappropriate. With an imaginative and appropriate paint scheme, the building could be quite interesting.

This splendid building, carved as an automobile showroom, has elements that indicate its architectural history. The front door and the fluted columns add a sense of grandeur to the structure. The windows along the facade provide an idea of what should be done to the building. The door should be restored to its original condition, and the bricked-in storefront should be utilized.

The old facade offers a good view of the building's original architecture. The windows are intact, but the small, wooden store windows are inappropriate. With an imaginative and appropriate paint scheme, the building could be quite interesting. The bricked-in storefront should be utilized.

The single architectural detail on this building is appropriate for its mixed-use character. The iron frame for the storefront windows is a pleasant touch. The building could be used to better advantage on the first floor with more fitting signage and window treatments.
These two Italianate commercial buildings have been altered very little. They need only to have the non-paint colors that are present in the detailed, small-scale drawings be restored to their original height and width. The windows should be returned to their upper levels to correspond with those at the street level. The doors and windows can be replaced with new ones, but more variety in the paint colors would draw attention to the pleasant details.

This building's "modern" parapet has lost its character. The lower floor has been painted in the architect's rendering, but it would improve the appearance of the building. The upper floor could be clad in light wood paneling, and the window frames should be restored to their original condition. The billboard should be removed.

The upper floors of thisuring building are painted in an interesting manner, but they could be improved. The upper floors should be painted in light wood paneling, and the window frames should be restored to their original condition. The billboard should be removed.

This charming building needs only to be cleaned to do justice to the facade. The original colors and design should be restored. If the entire length of the upper floor were painted a dark color, it would not stand out as much as it does now. The billboard should be removed.
But Broad Street 1886, remodelled 1909

This block is a strong example of the Victorian style, with ornate facades and large windows. The original building was constructed in 1886, and underwent a major remodel in 1909. The facade features ornate detailing, including arched windows and decorative trim. The building has been partially preserved, with some original features intact.

21 East Broad Street c. 1891, remodelled 1909

This building features a restrained facade, with large windows and a strong horizontal emphasis. The original building was constructed in 1891, and underwent a remodel in 1909. The facade has been modernized, with some original features intact.

Victorian ornament enriches this building's facade and increases its visual appeal. This fine structure needs a restored storefront and a new sign. A more detailed building could blend in with its neighbors. The original facade could be restored and an attempt could be made to repair the original storefront shown in the drawing.

19 East Broad Street c. 1879, modernized 1940

This building features a restrained facade, with large windows and a strong horizontal emphasis. The original building was constructed in 1879, and underwent a remodel in 1940. The facade has been modernized, with some original features intact.

13-17 East Broad Street 1866, remodelled 1909

This building features a restrained facade, with large windows and a strong horizontal emphasis. The original building was constructed in 1866, and underwent a remodel in 1909. The facade has been modernized, with some original features intact.

This row would form a strong corner if the buildings were lined, the facades were cleaned, and the window openings were restored. These buildings show with new time and style how influence Broad Street.
An attractive building increases the value of the row of arches.  The arches should be unique and would work well with the brick as well.  The windows should be designed for an older building and not the architectural details.

This attractive building increases the value of the row of arches.  The arches should be unique and would work well with the brick as well.  The windows should be designed for an older building and not the architectural details.

The arches of this building continue the arches that unite the whole block.  This idea is taken from several buildings in the area, although it was not designed in the old style.  If they were designed in the old style, the arches should be redesigned.  It would be very handsome and even the old style examples in the block.
The building in question is a prominent example of late 19th-century commercial architecture. Its design is characterized by several key features:

1. The facade is composed of large, arched windows, which are set within a framework of red brick and stone.
2. The roofline is punctuated by a series of symmetrical dormers, adding a decorative element to the structure.
3. The entrance is marked by a grand staircase, which is flanked by large, ornate columns.

The building's design is both functional and aesthetically pleasing, reflecting the architectural styles of the time. The use of red brick and stone was common in commercial buildings of this period, as it provided both durability and a sense of grandeur.

The area around the building is bustling with activity, with several other structures in the background. The overall effect is one of a vibrant, dynamic urban environment, where commerce is the primary focus.

The building's significance lies in its role as a landmark in the city, a testament to the architectural prowess of its time. It stands as a reminder of the past, a symbol of the city's growth and development.
This building, the J. B. Marcy Dry Goods store, was erected by Charles and the Van Winkle store located at No. 200 to the right, has a New York style with a corner arcaded facade. The facade is particularly elegant, with its two pilaster divided columns and double Renaissance balconies. The arcades which are carried throughout the first floor area, which is walled in brick. The building contains a number of the original features, including the cornices, pilasters, and arches. The cornices are carried through several levels, and the arches are supported by columns.

207 West Broad St.

The arcade on the lower floor contains three bays, each with a window and a doorway. The arcade is divided by columns, and the windows are arched. The arcade is supported by a series of arches, which are carried through several levels.

209-211 West Broad St.

The slightly different arcade on this floor is divided by columns, and the window bays are arched. The arcade is supported by arches, which are carried through several levels.

217-219 West Broad St.

A good example of the distinctive design of store fronts, this building's overall condition is excellent. The arcade is supported by columns, and the windows are arched. The arcade is divided into three bays, each with a window and a door. The arcade is supported by arches, which are carried through several levels.

221-225 West Broad St.

These modern store fronts continue the arcades of the other store fronts, this building's overall condition is good. The arcade is supported by columns, and the windows are arched. The arcade is divided into three bays, each with a window and a door. The arcade is supported by arches, which are carried through several levels.

It appears that 217 could complement 209 if the large sign were removed and the entrance was given a more formal treatment. The arcade is well proportioned, and the windows are arched. The arcade is divided into three bays, each with a window and a door. The arcade is supported by arches, which are carried through several levels.
301-303 West Broad St. 6. 1960
If cleaned or repainted with more subtle colors the building would be much more prominent. The sign is too large but the name seems appropriate. The awnings would enhance the color and structure of the building.

305-309 West Broad St. 1914
Contrasting colors would bring out the simple, but handsome, lines of this building. The old facade offers a wonderful opportunity to add some charm to the present appearance. The existing storefront needs to be reconditioned. The sign, lighting improved and the windows replaced.

307-309 West Broad St. 1914
This small building's unique Mediterranean design would be accentuated by a more simple, red brick facade. The color scheme would be a good contrast to the normal brick street character.

111 West Broad St. 6. 1928
The interesting brickwork on this building should be retained and the windows replaced. The color scheme should be painted to add some character to the building. The door should be replaced and the doors painted to match the windows.

115-117 West Broad St. 1913
A more subtle paint scheme and new windows would enhance this handsome design. The color scheme should be a good contrast to the normal brick street character.

218-222 West Broad St. 1913
A more subtle paint scheme and new windows would enhance this handsome design. The color scheme should be a good contrast to the normal brick street character.
401-407 West Broad St.
1926

The principal center of this portion of the old service station is flanked by vines with industry. The building illustrates the right amount of attention paid by the present owners. The main door is on the left, and the entrance is through the central block. The central block building would be more handsome.

609 West Broad St.
1925

The appropriate design of this building would add to the total appearance of the block. The original front door is not the only one available in the area. The door with side windows would add to the design.

413 West Broad St.
1926

This small building needs a front door and a sign for better appearance. The front door could be improved by a sign with the right amount of attention paid by the present owners. The central block building would be more handsome.

415 West Broad St.
1925

The straight front of this building would be better if the sign were improved and a window added to the side of the building.

417 West Broad St.
1925

The contract of this building does not meet the standards of the area. The building needs a sign for the front door and a window added to the side of the building.

419 West Broad St.
1925

This building needs a sign for the front door.

421 West Broad St.
1925

The building needs a sign for the front door.

423 West Broad St.
1925

The building needs a sign for the front door.

425-427 West Broad St.
1925

The building needs a sign for the front door.

The lively Renaissance Revival design of this building adds to the total appearance of the block. The main door is on the left, and the entrance is through the central block. The central block building would be more handsome.