



**BROAD STREET  
OLD AND HISTORIC  
DISTRICT**  
RICHMOND, VIRGINIA

HISTORIC RICHMOND FOUNDATION





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## PREFACE

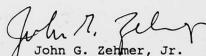
September, 1986

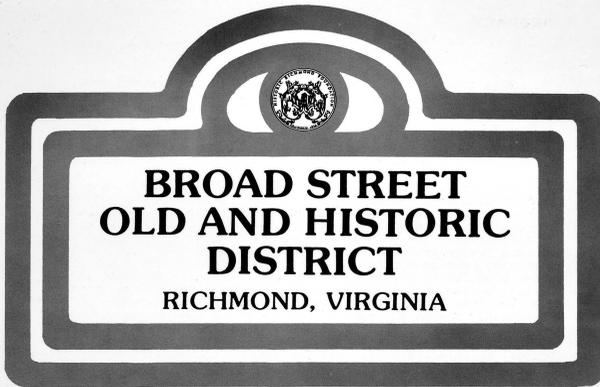
This book is intended as a guide for the owners and developers of projects in the Broad Street Historic District. Its publication is the result of combined efforts of Historic Richmond Foundation, Richmond Renaissance, the Commission of Architectural Review, the Virginia Division of Historic Landmarks, 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



## **GUIDELINES AND STANDARDS**

Historic Richmond Foundation

1986



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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

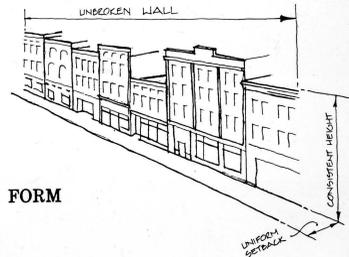
1. Existing materials such as brick, stone, terra cotta or stucco should be restored wherever possible.
2. New materials should be durable and easily maintained. They should match existing materials, or be similar to them in texture and color.

### D. COLOR

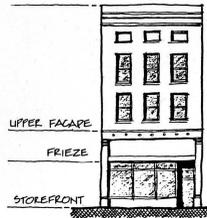
1. The use of strong or garish colors detracts from the overall architectural quality of the district and should be avoided.
2. Painted brick is an acceptable alternative to restoration, with colors limited as above.
3. The staff of the Commission of Architectural Review is available for advice on color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



## FORM

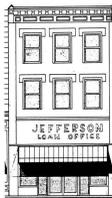


## F. TYPES OF RENOVATION

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) 786-3143.

### 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 reglazing 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 cornices 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.





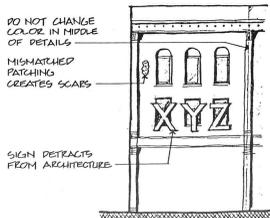
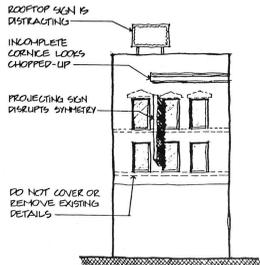
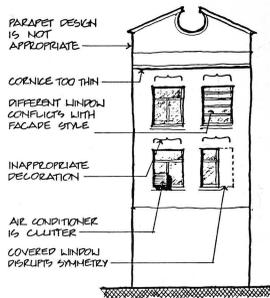
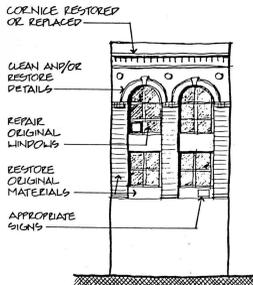
e. Windows and Window Frames

- 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.

UPPER FACADE EXAMPLES



B. FRIEZE

1. GUIDELINES

The term "frieze" 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

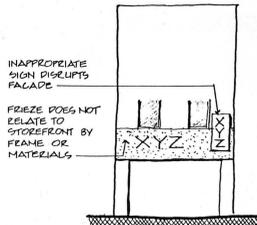
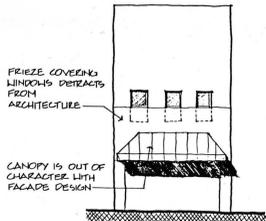
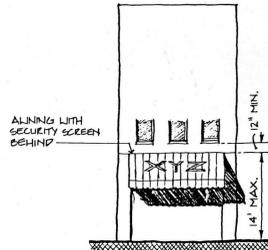
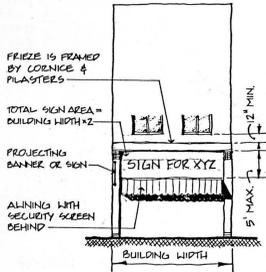
LOWER CORNICE & PILASTERS OR FIEES FRAME THE FRIEZE & RELATE IT TO THE STOREFRONT, WHILE PROVIDING A VISUAL BASE FOR THE UPPER FACADE.

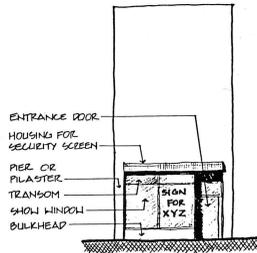
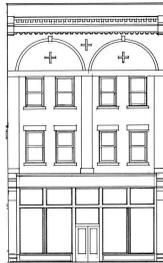
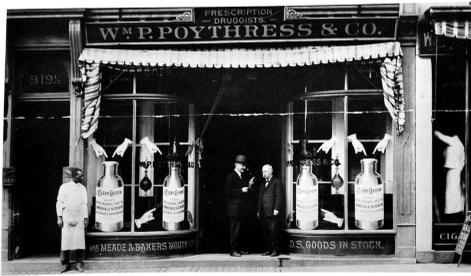


2. STANDARDS

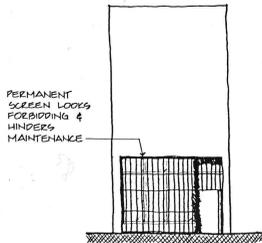
- a. Where the frieze is filled by signs and/or awnings, refer to sections on awnings and signs.
- b. Wherever this area is not filled by signs and/or awnings it shall be designed to relate to the storefront area below.

FRIEZE EXAMPLES

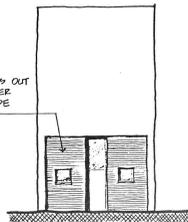




## STOREFRONT EXAMPLES



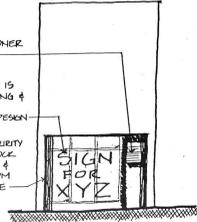
FILLED-IN STOREFRONT IS OUT OF CHARACTER WITH FACADE DESIGN



AIR CONDITIONER IS CLUTTER

LARGE SIGN IS OVERWHELMING & HINDERS STOREFRONT DESIGN

EXPOSED SECURITY SCREENS BLOCK STOREFRONT & DETRACT FROM ARCHITECTURE



## C. STOREFRONT

### 1. GUIDELINES

- 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.
- 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.
- The primary function of the storefront is display and access; the filling in of storefronts with opaque materials is inappropriate.
- 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 paneling, shingles, plastic or any fake materials.
- 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

- All damaged, sagging or otherwise deteriorated storefront elements should be repaired or replaced.
- 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.
- All extraneous and unused hardware, signs and equipment should be removed.
- 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.



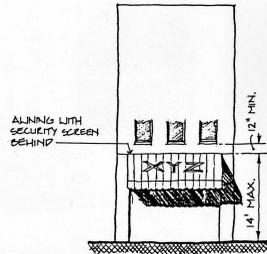
### B. SECURITY SCREENS

#### 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

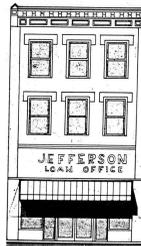
- a. Grates, bars and grilles should be as inconspicuous as possible. They should be kept painted and rust-free.
- b. Enclosures and housings for security grilles and screens should be as inconspicuous as possible and should be compatible with the design of the storefront.



## 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 storefront (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, walks, major landscaping and any other features visible to the public.

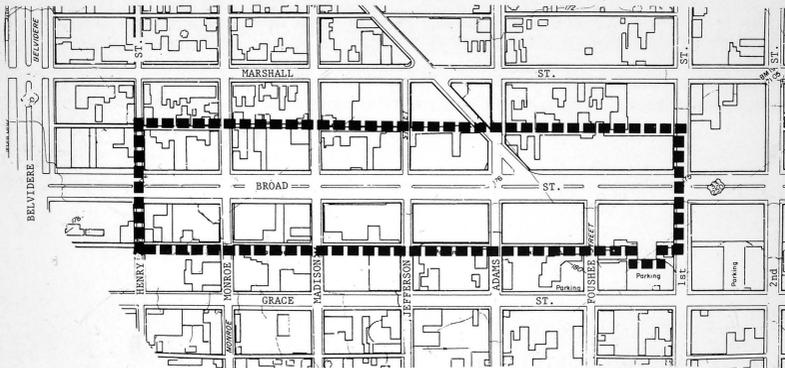
Items of routine maintenance, such as repair of windows, doors, trim, steps, or railings, need not be reviewed by the Commission as long as the repairs are made with material of the original type and form. Masonry and roofing repairs may likewise be carried out without review when the appearance of the 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 books for 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. FRIEZE - 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.

**EAST BROAD STREET  
00 EVEN BLOCK**



- |   |   |   |   |  |   |   |  |   |
|---|---|---|---|--|---|---|--|---|
| <p>2-6 East Broad Street<br/>c. 1883</p> <p>These otherwise identical buildings have three differently shaped parapets, which create an interesting rhythm in cornices here 2 and 4. The inappropriate storefront, but removal of the large sign may reward the original and been painted and the only remaining. Old photographs show that the corner pediment of each parapet held pointed finials, replacing them would further enhance the wonderful rooflines.</p> | <p>8 East Broad Street<br/>c. 1877</p> <p>The storefront, sign and grime on this facade detract from the unusual design of the upper floors of this early building. It should be cleaned, contrast between the brick and the stone. The sign should be removed and the storefront replaced. With these improvements, the picturesque Howard foot would once again form a crown on this dignified edifice.</p> | <p>10-12 East Broad Street<br/>1911</p> <p>Recent changes have improved this building tremendously but the penciling under the sign would look better if the two words were moved closer together. The curtains in the upper windows are a wonderful simple way to keep the windows open but prevent light damage to the goods in storage. When first built, three finials sat on the parapet as shown. These should be restored.</p> | <p>14 East Broad Street<br/>c. 1873</p> <p>If this offensively large sign cannot be removed without ruining the facade underneath, this building is a perfect candidate for a trompe l'oeuil painting that would imply an appropriate facade.</p> | <p>16 East Broad Street<br/>c. 1929</p> <p>A signified storefront that reflects the romantic "Baker's" design of the upper floors would be a great improvement. An awning is not inappropriate but its design needs to be coordinated with the whole composition. An imaginative painter could make the scene would bring out its subtle qualities. The projecting sign should be removed.</p> | <p>18 East Broad Street<br/>1911</p> <p>This building remains very close to its original design. Cleaning the brick would emphasize the ornamental patterns and the arches that are repeated in the building to the east. The old photograph documents a leaded glass in case now collected by the large sign. This should be reconstructed with the same of the current owner. Should this be too large a project, fresh paint and a smaller sign would improve the storefront substantially. The protruding sign ought to be removed.</p> | <p>20 East Broad Street<br/>1903</p> <p>Manhattan-inspired detail makes this building a beautiful addition to this fairly elaborate block. The cream colored brick is dirty, though, and needs to be cleaned. The framework of a few storefront is a fine detail of the facade. The sign and the storefront should be redesigned.</p> | <p>22 East Broad Street<br/>c. 1889</p> <p>This building's interesting curvilinear parapet supports against the sky so, along with the rest of the building, its paint colors need to be recombed. Cleaning would bring out the handsome details of the facade. The sign and the storefront should be redesigned. The large granite block seems unable to support the masonry above it. Paint and a new storefront would make this building one of the most impressive in the historic district.</p> | <p>24 East Broad Street<br/>1887</p> <p>An elaborate Victorian cornice with finials save this building on the could not this low block forcefully, but the current conditions prevent it. The storefront is poorly designed in the glass seems unable to support the masonry above it. Paint and a new storefront would make this building one of the most impressive in the historic district.</p> |
|---|---|---|---|--|---|---|--|---|



14 West Broad Street  
c. 1878

No major changes need to be made to change this building's entire facade. If the windows were reopened, the sign changed, and new details added to the facade, its original design would emerge. If it were made to relate to the building just west of it, the unusual quality of the oblique corner would be made even more apparent.

16 West Broad Street  
c. 1850

Originally an odd, wooden, two-story Civil War shop, this building eventually absorbed the tiny luncheonette next door. Its stucco facade needs its only decorative ornament when formal shadows of the weatherboards. Another window and a cornice would improve what is left, if the windows were opened. Of course, the original appearance could be restored. It could be a bit of the "Old Man" on West Broad. The sign, a neon sign, is marvelous and should be preserved.

10-12 West Broad Street  
c. 1917

Apart from its weird aluminum, this building is very handsome. Its details, such as the pseudo-Egyptian capitals and black marble inset panels, are carefully arranged to strike a balance between horizontally and vertically. The monochromatic paint does little to accent these details, and the "meat" storefront is very distracting, especially when compared to the original. Along this whole block, awnings above the storefronts would pull together the many differing styles and sizes of the buildings.

8 West Broad Street  
c. 1910

This simple building is marred by an unappealing (theft) storefront. The lack of a cornice, and dirt, all of which need to be corrected. The interesting configuration of the original facade appears in the old partitions, reveals the separation of the storefront to Broad Street. The jarring separation of the current storefront and upper floors on this building is an example of the lack of architectural understanding that has left Broad Street as the condition that it is in today. A restoration of the storefront would be preferable to merely trying to camouflage it as shown in the drawing.

4-6 West Broad Street  
c. 1910

The ornamental brickwork that might offer some interest to these facades is obscured by dirt that has built up and needs to be removed. Number 4 has its original storefront, but number 6 has an interesting glass and metal window panel over a brick facade. The panel over the window should be painted a dark color so that it is less noticeable. The signs should be removed and the doors need to be changed to create the proper effect for this type of storefront. The standard for all East Broad Street for all State A.R.C. outlets.

2 West Broad Street  
c. 1870

Many of the suggestions for other buildings would also benefit this one. To clean and/or paint the whole, and restore the storefront so that it takes advantage of its original iron frame, so prominent in the old photograph, would correct the chaos of the configuration. The storefront would be interesting replacement. A new, uninteresting storefront would draw attention to the double width of the building, and replacement of the original windows would create a flow that would complement the interesting composition. It also needs to be cleaned or painted to enhance its architectural features. And, once the building is restored to its own character, it will be one of the most spectacular items of the whole historic collection.

00 East Broad Street  
1887

Modern alterations have compromised the significance of this most handsome building. The lack of maintenance of the facade, the loss of the iron frame, and the loss of the storefront would draw attention to the double width of the building, and replacement of the original windows would create a flow that would complement the interesting composition. It also needs to be cleaned or painted to enhance its architectural features. And, once the building is restored to its own character, it will be one of the most spectacular items of the whole historic collection.

# BROAD and ADAMS STREETS



## 306-308 North Adams St.

These two buildings are in good condition and have well-preserved storefronts. Removal of the sign, and fresh paint would brighten the corner.

## 310 North Adams Street

The site of this building makes its appearance important. The frame for the billboard on the roof, and the sign on the first floor corner need to be removed. The cornice should be restored on the Adams Street side, and the window on the corner needs to be repaired. A creative paint scheme would also add depth to the whole streets intersection and greatly enhance the appearance of the building.

## 309 North Adams Street

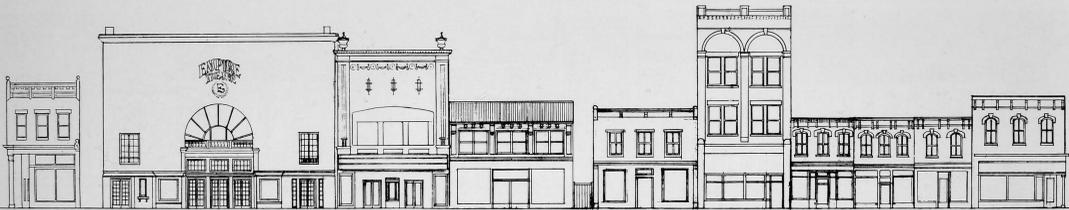
Location also makes this site an important focal point in the district. The billboards on this block all have to be removed, which would open the side of this building. The storefront needs to be repaired.

## 305 North Brook Road

The angle of this building's facade guarantees that it receives immediate attention from passersby, and this could be relayed into commercial benefits. The best idea would be to clean the brick, but if this were not feasible an awning with a cove design storefront and sign, and a creative paint scheme would come closer to fulfilling the potential of this site.

## 303 Brook Road

Removal of the projecting storefront and replacement of it with a new facade treatment would make the setting of this corner a focal point. To deny that this is a corner structure by meeting the sidewalk in the outstair manner is to take away the potential attraction of this building. The windows need to be restored, and the building cleaned or painted. This is a large project, but the benefits are apparent in the drawing for this block.



128 West Broad Street  
c. 1891

This small building's strategically placed cornice attracts attention on the Richmond Daily building behind it. It only needs to be painted with more appropriate colors and have its superior windows improved to reach its full potential.

138 West Broad Street  
Empire Theatre 1910

The original exterior of this building was a bold essay in the Beaux-Arts style. Unfortunately, this was stripped away leaving only the handsome ornamentation inside the large arch as a reminder of its past glory. However, the prevailing composition is not unattractive and the use of a simple but imaginative paint scheme saves the building from banality. Its present exterior is acceptable, but it should be fully restored or enriched by well-chosen ornament.

114 West Broad Street  
The Regency Theatre 1912

This theatre was renovated in 1911. Its "modern" blending of classical and art deco motifs is unusual in Richmond and quite handsome. The retention of detail and sensitive paint scheme accentuate its subtle design features perfectly.

114 West Broad Street  
c. 1920, remodelled 1980

This handsome commercial structure was ruined in a recent remodeling. It should be restored to its original configuration, or the whole should be demolished. It is visually incompatible with its neighbors and detracts from the neighborhood.

112 West Broad Street  
c. 1875

A fire has left this building a shell, but the facade is not nearly as damaged as the interior. With a restored storefront, and exposed windows, the facade would contribute to the overall streetscape. The unusual brickwork and storefront are unlike any other on the street.

110 West Broad Street  
1911

The recent work done in these corners appears in several downtown buildings. This structure should never be painted, but cleaning would enhance the play between the stone details and the brick. The windows should be restored. The storefront needs to be painted.

104-106 West Broad St.  
c. 1880

Except for the small patch in the window, none of the windows in this building are appropriate. This building should be restored, the overall appearance would be even better. These buildings are very important to the cumulative effect of this especially significant block.

102 West Broad Street  
c. 1880

Restoration is almost the only repair this building needs. The frieze area would be painted a darker color. The corner entrance is not original, but it does integrate and focalize the use at the other end of the block. The sign, although it protrudes, is an old one and is acceptable in its corner position.

100 West Broad Street  
c. 1886

Restoration is almost the only repair this building needs. The frieze area would be painted a darker color. The corner entrance is not original, but it does integrate and focalize the use at the other end of the block. The sign, although it protrudes, is an old one and is acceptable in its corner position.



WEST BROAD STREET  
200 EVEN BLOCK



228 West Broad Street  
c. 1900

Although the concrete block facade that has been placed on the first floor of this building is especially unattractive, the upper floors of the building should offer a welcomed contrast. The storefronts could be redesigned to express both the difference in the styles and the combined use of the two. A more interesting use of the tiles would be a good start; at least the tiles could be painted a terra cotta color.

222 West Broad Street  
c. 1857

This old store, which has been greatly altered, would be improved if its center window were restored, and it had a cornice and an awning. The shutters in the old windows are unusual and should show more of the building were created. If the shutters were fashionable, they should be replaced to express the age of this structure. The signs are inappropriate.

218-220 West Broad St.  
c. 1890

This wood restoration will call for slight modifications to the storefront. The sign over the entrance door should be removed. The original condition of the upper floors illustrates how handsome they can be.

214 West Broad Street  
c. 1920

The tile roof on this fine building adds a balanced, modern design. Slight modifications are needed for the storefront, and the facade should be freshly painted.

212 West Broad Street  
c. 1892

Because the upper floors of this building have well-preserved ornamental details, it would be a perfect candidate for cleaning instead of repainting. The windows should be repointed to cover the stained glass transoms. Once again, the frames for the storefront is in place, but it needs to be restored. The color of the building is out of place in this neighborhood.

208 West Broad Street  
c. 1880

The window caps remaining here should provide inspiration to reshape the windows and restore the cornice and storefront. Its distinctive size could add pleasant variety to the block.

204 West Broad Street  
c. 1890

This building's elegant classical detailing would be enhanced if it were cleaned. The vertical sign should be removed and the storefront and cornice painted a color that would unify the parts of the building. Although very desirable, the paint remaining in the panes should be removed when the new glass is installed by a test and swing company. Detract from the classical elements, restoration of the balconies on the second and third floors would be a desirable amenity for apartments.

200-202 West Broad St.  
c. 1910

This handsome pair of important buildings has recently had an excellent restoration. The possibilities inherent in the whole district are on display here.

WEST BROAD STREET  
300 EVEN BLOCK



322 West Broad Street  
c. 1905  
This building's variety of recessed panels and dignified scale of window sashes are accentuated by its recent refurbishing. It is a simple, handsome example of the very many Broad Street buildings which look well treated with care and good taste.

320 West Broad Street  
c. 1880  
This building is one of few of its vintage left on Broad Street. It has been repaired and restored extensively, but the small-paned windows are inappropriate.

318 West Broad Street  
c. 1880  
This structure's charm would return with the restoration of its cornice. Its storefront is largely original and restored extensively, but the small-paned windows are inappropriate. With an imaginative and appropriate paint scheme, the building should be quite interesting.

316 West Broad Street  
c. 1875  
The wonderful wooden storefront on this building survives the ironfronts of the period. It is a spectacular survival and it warrants the best attention. With repainted windows, some repairs, and fresh paint, both the storefront and the cornice would be most effective. The brickwork is interesting because it shows the brackets of the cornice and storefront.

310 West Broad Street  
1916  
This flamboyant building, erected as an automobile showroom, has elaborate architectural detail. It is well-maintained, but the dark colors would be more appropriate. The Palladian window and awning cornice a Deauville touch to the district. The fascia should be utilized.

306-308 West Broad St.  
c. 1905  
Cleaning this building would accentuate its imposing brickwork. The ornament - the parapet, the rusticated arches with keyholes - lends a formal air to the structure. The storefront of 306 gives an idea of what should be done on 308. The Corinthian capitals on the pair of columns at the doorway are very good. The fire escape is usually sympathetic to the building, so it could be left if painted a color that blends well.

304 West Broad Street  
c. 1880  
The old panorama offers a good view of the chain of the original small store and the current pent roof and storefront are unfortunate changes to this building. They need to be removed and something closer to the earlier form erected.

300-302 West Broad St.  
c. 1880  
The simple architectural detail on this building is appropriate for small commercial structures. The cast iron frame for the storefront survives and should be used to better advantage on the first floor with more fitting signs and window treatments.

**WEST BROAD STREET  
400 EVEN BLOCK**



420-422 West Broad St.  
c. 1880  
These two Italianate commercial buildings have been altered very little. They need coordinated paint, details, and signs confined to the second floor. Signs directly above the storefronts, with these improvements, these signs could visually draw those on the next block west into the district. The recessed entrances and depth to the facade, which is then applied by the visual appearance of the closed windows.

416-418 West Broad St.  
c. 1890  
The windows of these two buildings need to be replaced and the windows of 416 should be returned to their original height to correspond with those at 418. The storefronts are in good condition but more variety in the paint colors would draw attention to the pleasant details.

414 West Broad Street  
c. 1930  
This building's "modern" parapet has great geometry. The sign needs to be placed in one of the recessed panels. If the building were painted in an interesting scheme, the facade would realize its full potential.

410-412 W. Broad Street  
The double building that originally stood on this empty lot has been replaced in the architect's drawing. Reconstructing a missing building would permit the recommended solution when infill is needed.

408 West Broad Street  
1912  
The upper floors of this recently painted building are pleasant, but even more attention to detail would improve its appearance. The storefront is inappropriate and should be replaced with a new storefront. The billboard should be removed.

406 West Broad Street  
1907  
The new colors and awning are a pleasant addition to this block, but the small-headed storefront is inappropriate. The owner's sign should be removed to complete their recent efforts to improve the facade.

404 West Broad Street  
c. 1900  
This charming building needs only to be cleaned to do justice to its granite trim. If the upper section of the storefront were painted a dark color, it would not stand out as the perpendicular sign should be removed.

400 West Broad Street  
c. 1905  
The pent roof on this storefront should be removed because it is inappropriate. If this is not feasible, it should be painted a darker color so it is not so evident. The sign painted on the side wall is typical of those painted in the 19th and early 20th centuries.



21 East Broad Street  
c. 1880; remodelled 1936  
Variety in the placement  
of the windows and their  
shades adds interest  
to this building. The signs  
point to the windows, and  
an imaginative painter  
scheme would enliven  
the whole corner. The  
victorian storefront  
could stay or one more  
appropriate to the  
upper floors could re-  
place it. Leaded glass  
continued the original  
storefront seen in old  
photographs.

19 East Broad Street  
c. 1879, modernized  
1940

First this typical  
Italianate building's  
storefront was altered,  
and then the whole  
façade. Currently,  
lacking any distinctive  
style, it would benefit  
from a fresh start.  
The site and placement  
of the existing sign is  
not inappropriate.

13-17 East Broad Street  
1886, remodelled 1909

A restrained Art Deco  
façade, good aligned  
and a wonderful floor  
make this large store a  
strong link between the  
Victorian Broad Street  
and the modern sym-  
phonic storefronts that  
will be added. If the  
storefront were retained,  
and the protruding sign  
removed, this building  
would be an asset to  
the district. On the  
other hand, if it is  
feasible and the owners  
preferred it, the ap-  
plied façade could be  
removed and an attempt  
could be made to copy  
the original configura-  
tion, as shown in the  
drawing.

11 East Broad Street  
1889

Victorian ornament en-  
riches this building's  
façade and increases  
its potential for suc-  
cessful restoration. This  
fine structure needs a  
reworked storefront and  
the existing porches  
and finials were  
restored. These build-  
ings show well how time  
and style have influ-  
enced Broad Street.

1-7 East Broad Street  
c. 1891; remodelled

This row would form a  
strong corner if the  
brick were cleaned, the  
storefronts of 1, 3,  
and 5 were redesigned,  
and the existing por-  
ches and finials were  
restored. These build-  
ings show well how time  
and style have influ-  
enced Broad Street.

**WEST BROAD STREET  
00 ODD BLOCK**



1-3 West Broad Street  
c. 1880

An elaborate Mansard roof with an important central former makes this building unusual on Broad Street. The recent plans to display the details well, and restoration of the storefronts will finish the job. It should serve as a model for other work in the historic district.

5 West Broad Street  
1924

Modernized Classicism provides this small building with elegance and sophistication. The contrast of the brick and limestone and the composition should evoke a formality at once out of scale with the building's size. Changing the brick, repainting the cornice and replacing the current signs with a simple one placed in the recessed panel would complement the distinguished appeal of this little gem.

7 West Broad Street  
c. 1880

The second floor window added to this late nineteenth century building gives it special character. If it were reopened and the other details accentuated, the whole would be quite handsome. Of course, the fire escape should be moved, living colors used, and a new storefront added.

11-17 West Broad Street  
1898

The existing storefront and sign added to this earlier building have merit, but are in need of repair. If this is not feasible, a new storefront would be designed that would blend well with the old upper floors. The windows need to be reopened, and the stone should be cleaned.

19 West Broad Street  
1894

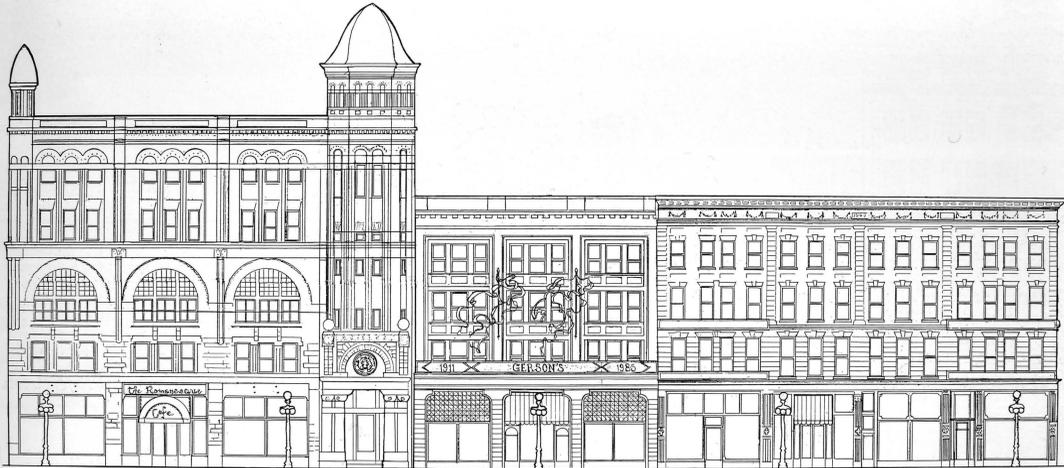
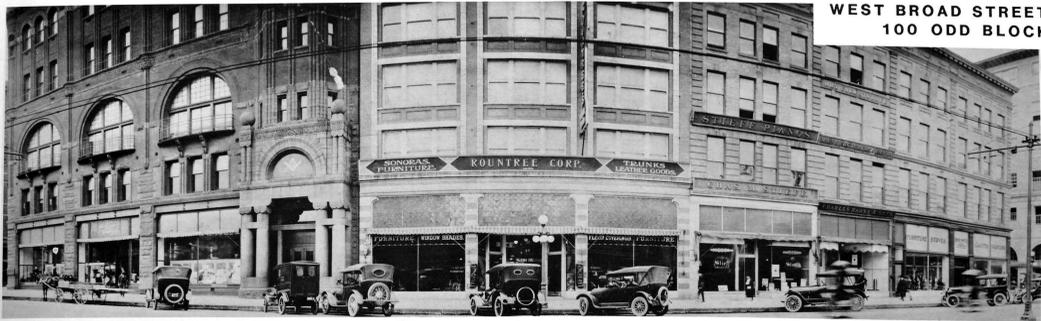
The arches of this building continue the rhythm that unites the whole block. This simple Renaissance design is similar to the buildings in Ochoree Hill, although it was done later. If it were cleaned or repainted and the storefront were modernized, it would be very handsome and even more similar to familiar examples in the Hill.

23-25 West Broad Street  
1910

Again, this building's arched upper floor contributes to the rhythm of the whole row. The windows should be reopened and the modern facade should be removed and replaced with a more appropriate one. Different colored paints would emphasize the architectural details.

27 West Broad Street  
c. 1910

This attractive building increases the effect of the row of arches because its entrance facade is subdivided into three recessed levels. The attic windows are unusual and would be emphasized. The cornice should be painted. A new storefront is needed and the brick should be repainted at the base of the second floor windows. The unpainted state of the building increases its charm by emphasizing the contrasting materials. The closed windows contrast dramatically with the slightly closed windows in the other buildings on the block.



101 West Broad Street  
1888

Erected as the Masonic Temple by Baltimore architect Jackson T. Ostry, this building is a Renaissance style which inspired the design in the 1870s and 1880s. Built from deep red brick and brownstone, it is typical of the rich detail scheme favored

at the time. The building's design is complex but expressive. Major rooms - the auditorium and the ballrooms - are indicated by large arched openings. These rooms have small windows because it would form a composition of the entrance with paired columns and a massive

brownstone lintel as powerful and strong. This structure's storefront needs attention, but the overall exterior is surprisingly intact. Its treatment is very important because it would form a cornerstone for the whole district.



113 West Broad Street  
1911

"Modern" architecture first appeared in Richmond in commercial structures such as this one. The very restricted use of classical ornament, such as the pediment supported by molding at the cornice line, combined with the large three-part windows made an

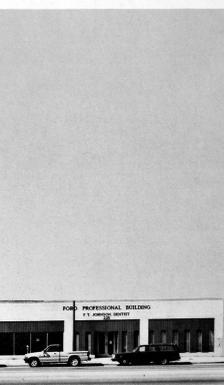
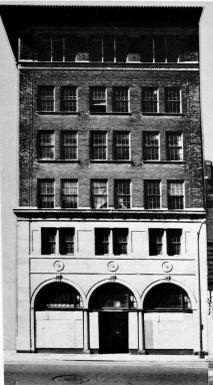
attractive, straightforward design. The storefronts need to be redesigned to be more like the originals and in keeping with the upper floors. The vertical sign should be removed, but the scale of the lettering of the horizontal sign is correct.

111 West Broad Street  
1909

This four-part building, with its subtle brickwork, stone trim and fine cornice was a handsome block of formal, classical-inspired streets. The framework of the three-story structure remains so, with better signs and proper paint-

ing. These dignified buildings would form a most sophisticated corner. Restoration of the missing elements and reworking all of the details would result in one of the most impressive commercial buildings in the city.

**WEST BROAD STREET  
200 ODD BLOCK**



207 West Broad Street  
c. 1903  
The parapet on the roof, the contrasting keytones over the windows and the rusticated brick on the second floor all contribute to this building's understated dignity. The brick should be cleaned and the storefront repaired to be more in keeping with the upper floors.

209-211 West Broad St.  
c. 1890  
The slightly different storefronts, cast by stamped iron work, and the central door to the upper floors mark this building as a rare survivor. The brick and stone of the walls should be cleaned, the metal cornice repainted and the storefronts slightly modified to recreate the handsome building that it once was.

213-215 West Broad St.  
c. 1912  
A good example of the distinctive impression of well-designed storefronts, this building's overall condition is also good. The articulation of the parapet is unique and almost whimsical, and the frame around the side door is very special. Cleaning the brick and casting the cornice would emphasize its wonderfully irregular facade.

217-219 West Broad St.  
c. 1895  
It appears that 217 could complement 219 if the large sign were removed and the entrance repaired. Both have good masonry, and the storefront of 219 is well proportioned. Cleaned and with its storefront repaired, 219 would be in good condition.

221-225 West Broad St.  
c. 1860  
These modern storefronts continue the scale of the others on the block and the sign is also appropriately sized. Unfortunately, the height of the building itself is very distracting. If this building could be enclosed in a larger one, or ornamented with a false front, it could make a major contribution to the character of the neighborhood.

201-205 West Broad St.  
1916  
This building, the J. B. Monty Dry Goods Store, was designed by Rietz and Van Vleet, a New York firm which specialized in the design of department stores. The ground facade with its two polished granite columns and simple Renaissance detail is particularly elegant. The arch motif was carved throughout the first floor interior, which is vaulted. The building survives in excellent condition. Simple cleaning and removal of the signs and ground floor would reaffirm the simple elegance of the building.



301-303 West Broad St.  
c. 1890

If cleaned or repainted with more subtle colors this well-kept-for building would be a strong corner complement. The signs are far too large but the building's details may survive underneath them. A new storefront would complement the building's handsome stone and brickwork.

305-309 West Broad St.  
1914

Contrasting colors would bring out the simple, but handsome ornament of this large building. The flagpole offers a wonderful opportunity to add some movement and color. The existing storefront needs to be expanded, the signs and lighting improved and the windows reopened.

311 West Broad Street  
c. 1920

This small building's evocative "Medieval" design would be strengthened if a corner-piercing paint scheme picked out the Tudor arch around the door. A railing fillet should be replaced and small panes put in the door. The present aspect is not the original but is an amusing contrast to the normal Broad Street character.

315-317 West Broad St.  
1923

The interesting brickwork on this building would be emphasized if repetitive too simple windows and ornaments were cleaned. The storefront should be left from more clearly. The existing finish, if replaced, would add an interesting finish to the building's roof-line. The flagpole should be utilized.

319-323 West Broad St.  
1923

A more subtle paint scheme and new coordinated storefronts would enhance this handsome design. The unity of this important structure, built by Miller and Booths before World War I in an enhanced version of the popular "commercial style" is now obscured by the plate of the inappropriate signage.

325-327 West Broad St.  
1911

The large windows of the rear of this block are repeated here and accented with interesting brickwork and a frieze with scrolls. Classes of windows with a multi-color scheme, the pilasters and cornice would stand out. The excellent maintenance and well-designed signs show what a difference proper stewardship of a historic building can make.

**WEST BROAD STREET  
400 ODD BLOCK**



401-407 West Broad St.  
c. 1926

The elaborate center pavilion of this old service station is flanked by wings with blind arcades. The whole is wonderfully handled by the current owners, whose care for the building illustrates how elegant some of these blocks could be. If the prominent air conditioning could be moved and perhaps the lanterns added over the central piers, the building would be even better.

409 West Broad Street  
c. 1895

The inappropriate shop-front detracts from the simple appeal of this small building. The original first floor facade should be preserved (with signs limited to that area) to return dignity to this structure.

411 West Broad Street  
c. 1930

The straightforward proportions of this facade are very carefully and subtly complemented by the shop-front. The upper portion of the upper floor could easily be emphasized as a base to the polygonal upper tower. The sign panel is unacceptably large and dull. The western fills needs to be replaced. This is undoubtedly one of the most interesting buildings within the historic district.

415 West Broad Street  
1915

The contrast of this small, Renaissance structure with the exotic building to the east should be emphasized with a good paint scheme. The play between large and small would keep this building from going unnoticed. The sign to the east, and much of the original storefront remains.

417 West Broad Street  
c. 1875

This block's array of buildings documenting different styles and eras continues with this small pre-Civil War building. Unfortunately the modern storefront, which might seem to show the passage of time on another building, merely detracts from the quietness of this one. The building also needs to be cleaned or repainted, and the large sign should be removed.

419 West Broad Street  
1852

This building continues the small scale and simple ornament of the center of this block. The central door on the facade is a relatively rare feature. The protruding sign needs to be removed and the paint scheme reconsidered because contrasting colors would add interest, as seen in the old photograph.

423 West Broad Street  
c. 1875

The lively Renaissance-inspired facade on this building is flanked by wonderful details. As in many other cases in this district, the existing facade would accentuate these features. A new storefront is necessary because the existing one makes so little effort to harmonize with the facade above. The central door on the third floor needs windows that were impounded to accommodate a fire escape that is now gone. There and the two on the second floor should be regained.

425-427 West Broad St.  
c. 1906

The lively Renaissance-inspired facade on this building is flanked by wonderful details. As in many other cases in this district, the existing facade would accentuate these features. A new storefront is necessary because the existing one makes so little effort to harmonize with the facade above. The central door on the third floor needs windows that were impounded to accommodate a fire escape that is now gone. There and the two on the second floor should be regained.







