BROAD STREET
OLD AND HISTORIC
DISTRICT
RICHMOND, VIRGINIA

HISTORIC RICHMOND FOUNDATION
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, 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.

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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.

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BROAD STREET
OLD AND HISTORIC DISTRICT
RICHMOND, VIRGINIA

GUIDELINES AND STANDARDS

Historic Richmond Foundation
1986
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 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 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.
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

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
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.

STOREFRONT EXAMPLES
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 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. 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.
2-4 East Broad Street
1911
These otherwise identical buildings have three differently shaped pediments, which give interesting rhythm to the street. Numbers 2 and 4 have an interesting attribute, the large sign may reveal the original number 6 has recently been replaced. The large sign merely squares off the facade of these buildings. The photographs show that the original pediments were pointed elliptically. Replacing them would further enhance the visual effect.

8 East Broad Street
c. 1873
The storefront, sign and pediment have been changed during the remodeling of this building. It is apparent that the changes were made to improve the visual effect. The pediment and the sign would enhance the visual effect between the two stores. The sign should be replaced, and the pediment restored. These improvements would make the building more visually appealing.

10-12 East Broad Street
1912
Recent changes have improved the building considerably. The new sign and the pediment would enhance the visual effect between the two stores. The carriage in the upper window area is a wonderful, simple way to keep the window frame. The carriage should be replaced with new ones. These improvements would make the building more visually appealing.

14 East Broad Street
c. 1872
If this offensively large sign cannot be changed without causing the building to lose some of its character, it would be a great improvement to remove it. The sign was not inappropriate, but the design used to improve the building was not appropriate. The large sign would not complement the existing pediment.

16 East Broad Street
c. 1929
A dignified storefront that reflects the restrained "modern" design of the building. The sign and the pediment are a wonderful, simple way to keep the window frame. The sign should be removed. The sign and the pediment are a wonderful, simple way to keep the window frame. The sign should be removed.

18 East Broad Street
1923
Renaissance-influenced detail makes this building an outstanding example of Victorian architecture. It is an elaborate block. The columns are well detailed and the cornice is nicely designed. The large sign, however, is poorly designed in that the large panel of glass makes it difficult to appreciate the details of the facade. The sign and the stone cornice should be reinstalled.

20 East Broad Street
1949
The architect's intention was to create a balanced, well-proportioned façade with a pediment and a large sign. The large sign is particularly well designed and would complement the existing pediment.

22 East Broad Street
1949
This building's interesting architectural details would be lost without the large sign. The sign is necessary to support the large pediment. The large sign is particularly well designed and would complement the existing pediment.

24 East Broad Street
1949
An elaborate Victorian cornice with finials and a large sign is a significant feature of this building. The large sign and the cornice are well designed and would complement the existing pediment.
No major changes need to be made to change this building's entire facade. If the windows were grouped, the sighning of the sign added to the facade, its original design, and the severe windows on the west side of the building that were added in the original design, it would be more apparent the building that is west of it that the original quality of the design is even more apparent.

14 West Broad Street
1880

Originally an adobe, two-story business with wood stock added to the facade. The building eventually absorbed the tiny door to the right. Its structure became its only serious attribute when it was altered to the building that has a facade on the west side. Another window and a corner door improve what is left. If the window were restored, the original appearance could be preserved.

13-15 West Broad Street
1850-1870

Apart from the west facade, this building is well preserved. However, the facade is mostly blank with little detail, such as the pseudo-Georgian cornice and pilasters. The facade as a whole suggests a sense of proportion and balance. The windows and doors are simple and unadorned. The facade is relatively plain, with little decorative detail. The building is well maintained and in good condition.

8 West Broad Street
1920

This simple building is typical of the period. The facade is covered with a lack of a cornice, and the window and door are flat. The facade is covered with a lack of a cornice, and the window and door are flat. The facade is covered with a lack of a cornice, and the window and door are flat.

4-6 West Broad Street
c. 1818

The ornamental brickwork that appears to be part of the facade is obscured by dust that has built up over the years. The building has a facade that has the original window. The facade has a facade that has the original window. The facade has a facade that has the original window.

50 East Broad Street
1867

Modern alterations have compromised the significance of this building. The building that is west of it has been razed except for the facade that is west of it. The facade that is west of it has been razed except for the facade that is west of it.
BROAD and ADAMS STREETS

104-108 North Adams St.

These two buildings are in good condition and have well-preserved storefronts. Removal of the ground-level signs, and fresh paint would brighten the sidewalks.

310 North Adams Street

The size of this building makes it especially important. The frame for the billboard on the roof, and the sign on the first floor exterior need to be removed. The cornice should be restored on the Adams Street side, and the windows and doors opened. A creative paint scheme could also help to improve the triangle intersection 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 is what one can see of this building. The storefront needs to be repainted.

311 North Brook Road

The angle of this building's facade guarantees that it receives immediate attention from passersby, and this could be delayed. The removal of the corner florist. The best idea would be to clean the brick, but if this were not feasible as using and repainting the storefront and signs, and a creative paint scheme would come closer to fulfilling the potential of this area.

309 North Brook Road

Removal of the projecting storefront and replacement of it with a new facade treatment would make the turning of this corner a focal point. This is a corner structure by meeting the sidewalk in the current street, it is to take away the creation of this building. The window need to be restored, and the building changed a large project, but the benefits are apparent in the drawing for this block.
112 West Broad Street

112 West Broad Street

This small building's architecturally planned corner entry focuses attention on the Richardsonian Revival behind it. It could benefit from updates and a fresh coat of paint to reach its full potential.

118 West Broad Street

118 West Broad Street

The original exterior of this building was a bold essay in the Richardsonian Revival. Regrettably, it was replaced after the previous owner gutted the interior. The exposure of the building's placement, interior and the use of a single balustrade on the cornice is highly decorative.

114 West Broad Street

114 West Broad Street

This handsome commercial structure was designed in 1920, remodeled in 1930 and 1950. Its current appearance is largely unchanged. The retention of detail and decorative elements in the design scheme contributes to the unique character features present.

113 West Broad Street

113 West Broad Street

A fire has left this building a shell, but the façade is an important reminder of the building's former glory. It should be repaired and returned to its original configuration. The current paint scheme accommodates the public design features present.

110 West Broad Street

110 West Broad Street

The brick coverings in these arise appear to be from an earlier date than the façade itself. The brick work should be restored to its original configuration. The overall appearance of the façade would be improved with the brick clad."
Although the concrete block facade that has replaced the stone facades of the older buildings is especially attractive, the concrete and brick walls with their horizontal lines are probably not what our ancestors had in mind. The use of concrete and brick would be better suited to the West Broad Street district and would add to the charm of the neighborhood.

222 West Broad Street
C. 1920

This old store, which has been greatly altered, would be improved by the addition of new windows. The original window frames were lost when the building was modernized. The new windows should be more in keeping with the rest of the street. The façade should be painted a soft, warm color.

218-220 West Broad St.
C. 1940

This building's elegant classical detailing would be enhanced if it were maintained in its original condition. The window frames and the cornice above them should be painted a soft, warm color.

214 West Broad Street
C. 1920

The window over the front door should be replaced with a new one. The facade should be painted a soft, warm color.

212 West Broad Street
C. 1890

The window over the front door should be replaced with a new one. The facade should be painted a soft, warm color.

208 West Broad Street
C. 1890

The window over the front door should be replaced with a new one. The facade should be painted a soft, warm color.

204 West Broad Street
C. 1920

This building's elegant classical detailing would be enhanced if it were maintained in its original condition. The window frames and the cornice above them should be painted a soft, warm color.

200 West Broad Street
C. 1920

This handsome pair of buildings has recently had an remodeling. The possibilities inherent in the whole district are no display here.
312 West Broad Street
1910
This building's variety of renewed paint and detailed finish of its
brickwork gives it an appearance that is refreshingly.

310-312 West Broad St.
c. 1905
The old panes offer a good view of the
charm of the original
small store, but the

306-308 West Broad St.
c. 1907
Closing this building would accentuate its
imposing brickwork. The
ornament - the
porches - and the flint
window, with what appears to
be a formal style to
the structure. The
idea of what should be
added is not found in
the columns on the
front or in the brick
work. The best use of
the flint window is

304 West Broad Street
1910
The brickwork is treated with care, but the small-paned windows are inappropriate.
These two Italianate commercial buildings have been altered very little. They need no paint colors that distract from the details, and trim was confined to the area directly above the windows. Some improvements were made. Some stores could vastly draw them on the next block, but into the block, the trim and entrance add depth to the facade, which is also handled by the very decorative of the closed windows.

414-418 West Broad St. c. 1890

The windows of these two buildings need to be cleaned, and the trim should be returned to their original height to correspond with those at the next street. The store fronts should be changed and more variety in the paint colors would draw them on the next block.

416 West Broad Street c. 1900

This building's 'modern' parapet has great volume. The parapet was made up of the removed panels. If the building were painted in an interesting scheme, the parapet would add height and variety to the facade.

410-414 W. Broad Street 1912

The double building that originally stood on this empty lot has been replaced by a building, the parapet and the store fronts. The store fronts should be returned to their original height. The parapet and better placed should be returned to their original height and variety to the facade.

408 West Broad Street 1907

The two colors that are now painted have been replaced by a building, the parapet and the store fronts. The parapet and better placed should be returned to their original height and variety to the facade.

406 West Broad Street c. 1909

This charming building needs only to be cleaned to do justice to its original height and variety. It could be cleaned, and the store fronts should be returned to their original height and variety to the facade.

404 West Broad Street c. 1910

The green roof on the store fronts should be removed because it is not in keeping with the main building. Its form is not feasible, it should be painted a darker color so it is not so visible. The billboard should be removed.

400 West Broad Street c. 1925

The green roof on the store fronts should be removed because it is not in keeping with the main building. Its form is not feasible, it should be painted a darker color so it is not so visible. The billboard should be removed.
But on Broad Street, 1886. remodel 1909

A restrained two floor facade, good signage and a wonderful cornice. The window design and cornice line are strong link between the Victorian Broad Street and the modern symmetrical storefronts that follow. A new cornice and base was required, and the protruding sign removed. This building may be an asset to the block. On the other hand, if it is functional and the owners wanted a simpler facade, it could be removed and an attempt could be made to repair the original cornice. Shown in the drawing.

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 analysis would be needed to determine if the entire facade could be restored or if a simpler, more functional design could be used. Shown in the drawing.

This row would form a strong corner if the windows were removed, the colors repainted, and the signs redesigned. The existing cornice and other details would be preserved. Shown in the drawing.
1-3 West Broad Street
C. 1930

An elaborate mansard roof will be an important feature of this building which will be used on Broad Street. The street front 60 feet wide and 15 feet deep will be fronted with a distinct porch which will function as a veranda that extends across the entire block in the historic district.

5 West Broad Street
1930

Modernized Colonial provides this small building with unique character. The contrast of the brick and limestone and the careful balance of materials and proportions is especially fine. It was built out of stone and the stucco surfaces are intended to blend well with the older buildings. A new entrance and a new stair are added.

7 West Broad Street
C. 1890

The second floor window added to this late nineteenth century structure is unsightly and detracts from its architectural character. It is painted red and the other details accentuated. The window should be closed and the front door should be repaired. The street, second floor, and the second floor should be painted.

11-17 West Broad Street
1926

The stucco door frame is not in keeping with this late nineteenth century building. The window should be closed, the brick should be repainted, and the entire building should be cleaned.

19 West Broad Street
1926

The structure of this building continues the theme that unifies the whole block. The windows should be reinforced and replaced with a more appropriate one. The street, second floor, and entrance should be cleaned.

21-25 West Broad Street
1910

Again, the building's arched upper floor contributes to the style of the whole block. The windows should be reinforced and replaced with a more appropriate one. The street and second floor should be painted.

27 West Broad Street
C. 1910

This attractive building increases the effect of the row of arches because its artistic design is in harmony with the artistic design of the arches. The arches are painted green and the brick is painted red. The street, second floor, and entrance should be cleaned.
110 West Broad Street
1911

"Modern" architecture first appeared in Richmond in commercial structures such as this, 111 West Broad Street. The store fronts need to be redesigned to be more attractive, and the restraint used in the upper stories should be kept in keeping with the horizontal span in the store fronts. The windows should be replaced with those of the large threepart windows.
The building, the J. H. Myers Dry Goods Co., which is located on the corner of West Broad and 2nd Streets, is a fine example of the Renaissance Revival style. The entrance is particularly elegant, with its wide portico supported by columns.

220-223 West Broad St.
1916

A good example of the distinctive appearance of well-designed storefronts, this building's overall condition is good. However, the entrance is not well-maintained, and the stoop is in need of repair. The interior of the building is well-preserved.

217-219 West Broad St.
1913

It appears that 217 could be renovated to better complement the rest of the block. The large sign above the entrance is out of place, and the stoop needs repair. The interior of the building is in good condition.

214-216 West Broad St.
1912

The slightly different architecture, including the use of brick and stone, adds to the building's overall appeal. The entrance is well-maintained, and the stoop is in good condition.

211-213 West Broad St.
1912

This building is an excellent example of the Renaissance Revival style. The entrance is particularly elegant, with its wide portico supported by columns. The interior of the building is in good condition.

209-211 West Broad St.
1900

The slightly different architecture, including the use of brick and stone, adds to the building's overall appeal. The entrance is well-maintained, and the stoop is in good condition.
If cleaned or repainted with more subtle colors the building would have stronger visual impact. The signs are too large for the building and could be much smaller and more understated. A new storefront would complement the historic and architectural streetscape and neighborhood.

111 West Broad Street
4. 1828
This small building's decorative "medallion" design would be improved if a. cornice added to the facade. New signs picked out, the Tudor arch removed around the door. The existing storefront needs to be removed, the sign and lighting improved and the window repaired.

115-117 West Broad St.
1913
The interesting brickwork on this building should be highlighted. The frontage would be improved, it was well designed. The storefront should be replaced to express the lines of more clarity. The awning should be replaced, would add an interesting variety to the building's color contrast to the normal street character.

215-217 West Broad St.
1915
A more subtle paint scheme and new cornice would enhance the building's design. The color of this building was saved from being replaced by Miller and Families before World War 1. In an enhanced version of the popular historic building it would be consistent with the style of the appropriate signage.

225-227 West Broad St.
1911
The large windows of the rear of this block are repeated here and would be appropriate. The existing brickwork and a frame with signs, cleaned or repainted with a more subtle color scheme and cornice would stand out. The existing, historic, architectural, and neighborhood character would be enhanced by the style of the appropriate signage.
609 West Broad Street  c. 1890

415 West Broad Street  c. 1915

415 West Broad Street  c. 1915

417 West Broad Street  c. 1875

419 West Broad Street  c. 1871

421 West Broad Street  c. 1876

The small street front portion of this old service station is flanked by windows with blind screens. The trim is not visually appealing, but the building is older than most similar structures in this area.

423 West Broad Street  c. 1876

This building continues the small service station theme with a similar facade and limited ornamentation. The street front is a relatively simple design, with minimal detail and a plain appearance.

This block's array of buildings documents the evolution of commercial architecture in this area. The central doors on the facade are typical of early 20th-century design, while the small store fronts on either side add variety and interest to the overall appearance.

425-427 West Broad St.  c. 1876

The lively Renaissance Revival facade has been preserved intact, providing a rich contrast to the more subdued buildings on either side. The ornate details and decorative elements make this facade a highlight of the block.

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