

**A MARKET  
AND DESIGN  
STUDY  
FOR THE  
BROADWAY**

**NATIONAL REGISTER HISTORIC DISTRICT**

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# Architectural Guidelines

## VISUAL PROBLEMS

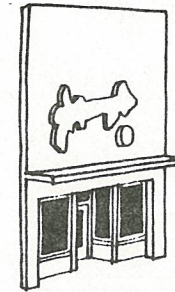
Attention first must be focused on the visual problems which occur when effective design principles are ignored in the design of facade and storefront improvements. Typical examples of inappropriate change are presented on the accompanying illustrations.

Because the entire streetscape is greater than the total sum of its individual facades, each inappropriate change impacts much more than the facade itself. The character of the street as a whole is lessened as its visual consistency is broken. Gradually, a streetscape can slip from a dynamic visual harmony to a jumble of unrelated facades and facade parts.

It should be noted that any inappropriate facade change which alters or covers up the basic facade organization of a single building must be considered as a serious visual problem. Other more cosmetic problems of inappropriate color, materials, signage, etc. are of a less serious nature, but are nevertheless important.

### 1 "MASKED" FACADE

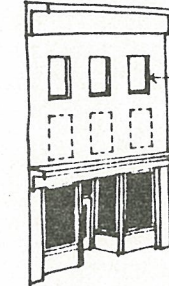
DECORATIVE SCREENS AND PANELS "MASK" AN UPPER FACADE OBSCURING IT FROM VIEW. HISTORIC DETAILS ARE SOMETIMES DESTROYED IN THE PROCESS. OFTEN, HISTORIC DETAIL IS FOUND INTACT BEHIND THESE SCREENS PRESENTING A READY OPPORTUNITY FOR FACADE RESTORATION.



SUCH TREATMENTS CREATE A BLANK SPACE IN THE STREETSCAPE.

### 2 BLOCKED-IN WINDOWS

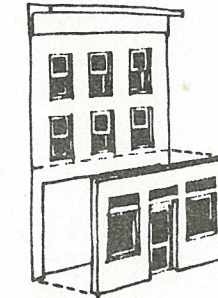
UPPER FLOOR WINDOWS ARE BLOCKED-IN WHICH BREAKS THE CONSISTENT RHYTHM OF UPPER FACADES DOWN THE STREETSCAPE. IT ALSO CREATES AN IMPRESSION OF EMPTINESS AND LIFELESSNESS.



PAINTING BOARDED-UP WINDOW AREAS DARK WILL MINIMIZE THIS PROBLEM.

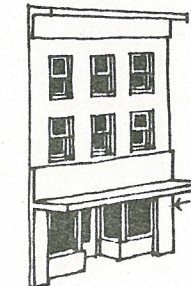
### 3 "PASTED-ON" STOREFRONT

THE REMODELED STOREFRONT IS "PASTED-ON" THE FRONT SURFACE OF THE FACADE, OBSCURING THE STOREFRONT OPENING AND COVERING THE PIERS.



### 4 HALVED FACADE

THE REMODELED FACADE IS DIVIDED INTO TWO VISUALLY UNRELATED HALVES BY INAPPROPRIATE STOREFRONT DESIGN.



EXPOSING ORIGINAL STOREFRONT PIERS HELPS ALLEVIATE THIS VISUAL PROBLEM.

VISUAL PROBLEMS ARISE IN THE HISTORIC STREETScape WHEN REMODELING AND NEW DESIGN TAKES PLACE WITHOUT RESPECT FOR THE CHARACTER OF THE EXISTING FACADES. SINCE THE OVERALL STREET CHARACTER DEPENDS ON A GENERAL CONSISTENCY BETWEEN FACADES, AN INAPPROPRIATE CHANGE ON A SINGLE BUILDING CAN DISRUPT THE STREET AS A WHOLE.

#### 5 OVER-DECORATION

OVERLY DECORATIVE FACADE REMODELING COMPETE WITH THE HISTORIC DECORATIONS AND DE-EMPHASIZE THE STOREFRONT DISPLAY WINDOWS.



#### 6 REDUCED WINDOW AREA

LOWERED CEILING HEIGHTS AND DESIGN CHANGES REDUCE THE STOREFRONT WINDOW AREA. THIS MINIMIZES DISPLAY AND CREATES AN AWKWARD BLANK ZONE AT THE TOP OF THE STOREFRONT.



THE BLANK ZONE INVITES INAPPROPRIATELY LARGE SIGNAGE.

#### 7 MATERIALS, COLOR AND TEXTURE

THE MATERIALS, COLORS AND TEXTURES OF MANY REMODELED STOREFRONTS ARE NOT COMPATIBLE WITH THOSE OF THE HISTORIC UPPER FACADES.



#### 8 SIGNAGE

THE USE OF SIGNAGE WHICH IS TOO LARGE OR INAPPROPRIATELY PLACED OFTEN DETRACTS FROM THE HISTORIC CHARACTER OF A FACADE.



HAPHAZARD SIGN PLACEMENT GIVES THE FACADE A CLUTTERED APPEARANCE.

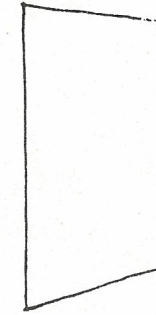
## FACADE DESIGN GUIDELINES

At this point, the focus of the analysis shifts from the building unit to the street facade. As the basic building block of the streetscape, it is the dominant source of a street's historic character. Like the buildings themselves, street facades have some consistent characteristics which visually tie one to another. While the details of size, scale and style can vary widely from facade to facade, the streetscape is largely composed of a visual pattern which is repeated over and over down the street. Each facade should be seen as both an individual design and as a collection of relatively standard parts consistently arranged. It is from the repetition of this facade pattern that the historic street gets its strong and unified visual character. A classic example of a whole being greater than the sum of its parts, each facade reinforces and compliments the other.

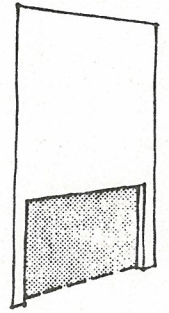
This consistent facade pattern is made up of the following characteristics: THE WALL • the facade wall defines the street space, THE STRUCTURAL RHYTHM • the storefront piers express the structural rhythm, THE WINDOW OPENINGS • the upper facade is punctuated with regularly spaced window openings, and THE ADDED "DETAILS" • the storefront, windows, decoration, etc. are added to finish the facade.

The first three characteristics above establish the basic facade composition. It provides a simple dependable visual organization which is both strong and flexible. At this point, the basic "rule" of architectural change can be established. Since the important facade organization is created by the wall and its openings, any change should be confined to the openings. This insures that the basic character of the original facade will be preserved.

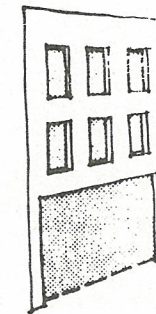
Additional facade design guidelines are presented on the following pages. It should be noted that originally these guidelines were followed as a matter of commonly accepted convention. Today, however, this is not necessarily the case. Thus, it is important that a conscious decision be made to respect these guidelines in planning any facade change.



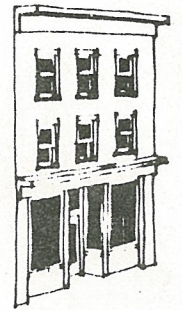
THE WALL



THE STRUCTURAL RHYTHM



THE WINDOW OPENINGS

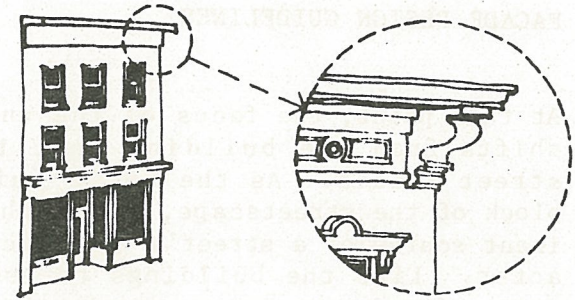


THE ADDED "DETAILS"

THE BASIC CHARACTERISTICS OF THE FACADE ARE ILLUSTRATED TO THE RIGHT. TOGETHER THEY CREATE A CONSISTENT VISUAL ORGANIZATION FOR THE FACADE WHICH SHOULD BE MAINTAINED.

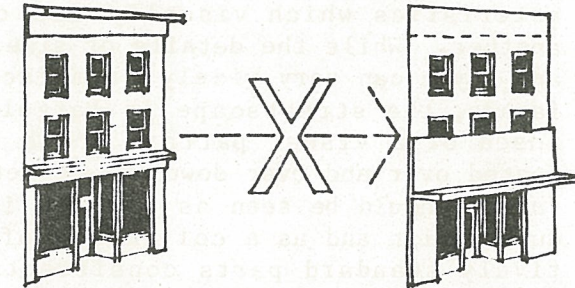
### 1 FACADE MATERIALS

ALL EXISTING HISTORIC MATERIALS, BOTH APPLIED DECORATION AND SURFACE TREATMENTS, SHOULD BE AUTHENTICALLY RESTORED.



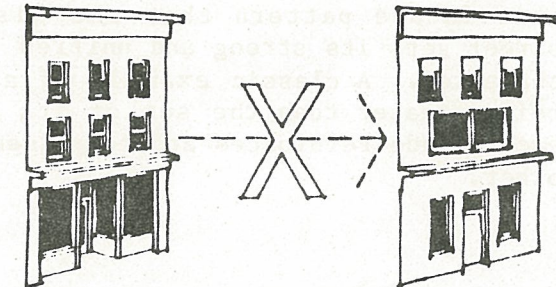
### 2 FACADE SURFACES

EXISTING FACADE SURFACES OF HISTORIC OR ARCHITECTURAL SIGNIFICANCE SHOULD NEVER BE COVERED OVER WITH A NEW FACADE MATERIAL.



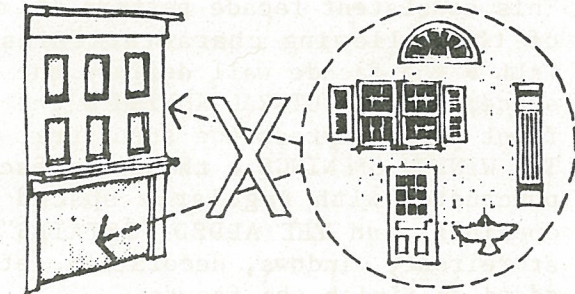
### 3 WINDOW CONFIGURATION

THE EXISTING ORIGINAL CONFIGURATION OF UPPER FACADE WINDOWS AND THE STOREFRONT OPENING SHOULD NEVER BE ALTERED.



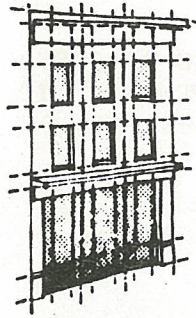
### 4 "FAKE HISTORY"

NEW DESIGN SHOULD NOT ATTEMPT TO DUPLICATE HISTORIC DETAIL; THIS DRAWS ATTENTION AWAY FROM THAT WHICH IS AUTHENTIC.



## 5 UPPER FACADE DESIGN

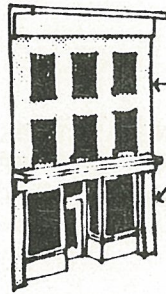
THE EXISTING DESIGN AND CONFIGURATION OF THE UPPER FACADE SHOULD INFLUENCE ALL NEW FACADE DESIGN; ESPECIALLY THE STOREFRONT.



THE VISUAL EDGES OF EXISTING FACADE ELEMENTS AND THE CENTERLINES OF SPACING CAN DETERMINE PLACEMENT OF NEW DESIGN ELEMENTS; ESPECIALLY IN THE STOREFRONT.

## 6 THE STOREFRONT PIERS

THESE ELEMENTS SHOULD BE CONSIDERED PART OF THE UPPER FACADE. THEY SHOULD BE LEFT EXPOSED TO EXPRESS THE BASIC RHYTHM OF THE STREETScape.



SIMILAR TREATMENT OF THE UPPER FACADE AND THE PIERS TIE THE TWO BASIC FACADE PARTS TOGETHER.

## STOREFRONT DESIGN GUIDELINES

The concern for a workable compatibility between change and the historic facade should be focused on the storefront. Because it is the commercially active part of the facade, changes of tenant, cultural patterns, and commercial fashions have resulted in a concentration of architectural change. Generation after generation, storefronts have been remodeled while the upper parts of the building fronts stay much the same.

Due to its visual importance and its recurring nature, the issue of storefront design warrants special attention. It is in the interest of the vitality of the streetscape and its continued evolution that, within the limits set by the facade composition and facade design parameters, design freedom and individual expressiveness be allowed.

In the interests of insuring a workable degree of visual harmony between storefronts and historic facades, a series of



THE STOREFRONT REPRESENTS AN IMPORTANT DESIGN PROBLEM WITHIN THE HISTORIC FACADE. PRESENTED HERE ARE SEVERAL BASIC PARAMETERS TO GUIDE FUTURE STOREFRONT DESIGN. EACH IS AN IDEA AIMED AT MAKING A DESIGN MORE APPROPRIATE, ATTRACTIVE AND ACCESSIBLE TO THE SHOPPER.

storefront design parameters are presented on the accompanying pages. Each is characteristic of the historic storefronts which were originally part of the Broadway facades. The concepts are not necessarily historical in nature, however; rather they are functional, aimed at making the storefront more attractive and accessible to the shopper. Taken together, they define a tradition of commercial design.

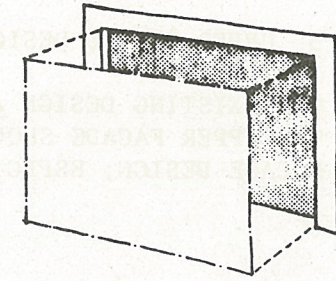
The recommended approach to storefront change is to willingly participate in this design tradition in a contemporary way; a contemporary reinterpretation of the traditional storefront. To do so further insures a complimentary relationship between the old facade and the new storefront.

A further extension of this approach focuses more closely on the original historic character of a given facade. If documenting evidence exists of the original storefront design, it can be used as a model for a new design. In this case, however, the recommended approach is not to reconstruct the old, but, rather to allow it to influence the configuration and character of the new. In this way what is built today will not diminish the authenticity of historical quality.

### 1 THE STOREFRONT OPENING

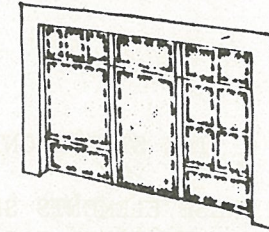
THE STOREFRONT SHOULD ALWAYS BE RECESSED INTO THE FACADE'S STOREFRONT OPENING. IT SHOULD NEVER BE APPLIED TO THE FACE OF THE FACADE.

THE STOREFRONT CONSTRUCTION SHOULD BE RECESSED 6" TO 12" INSIDE STOREFRONT OPENING.



### 2 THE STOREFRONT FRAME

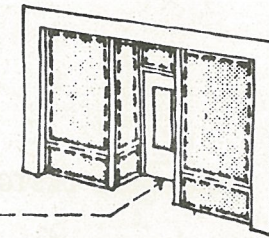
THE STOREFRONT DESIGN SHOULD GENERALLY BE COMPOSED OF A HIERARCHICAL FRAME MADE UP OF VERTICAL AND HORIZONTAL ELEMENTS.



### 3 THE RECESSED ENTRY

THE STOREFRONT SHOULD HAVE A RECESSED ENTRY OFF THE SIDEWALK TO CREATE A MORE INTIMATE SENSE OF ENTRY AT THE FRONT DOOR.

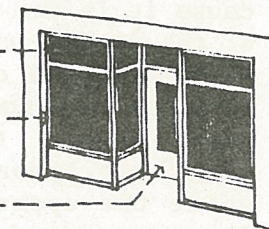
THE RECESSED ENTRY SHOULD BE 3'-0" TO 6'-0" DEEP.



### 4 THE WINDOWS

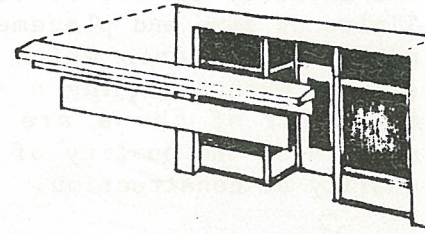
THE STOREFRONT SHOULD BE AS TRANSPARENT AS POSSIBLE. LARGE WINDOW AREAS EMPHASIZE DISPLAY, MAXIMIZE NATURAL LIGHT AND ALLOW FOR VISIBILITY INTO AND OUT OF THE STORE.

TRANSOM WINDOWS  
 DISPLAY WINDOWS  
 WINDOW IN DOOR



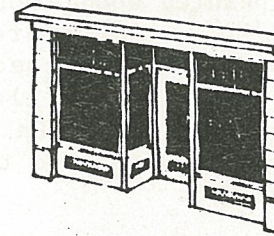
5 THE STOREFRONT CORNICE

THE STOREFRONT CORNICE SHOULD HAVE A STRONG HORIZONTAL FORM AT ITS TOP TO SEPARATE IT FROM THE UPPER FACADE AND TO HELP CONTAIN COMMERCIAL SIGNAGE.



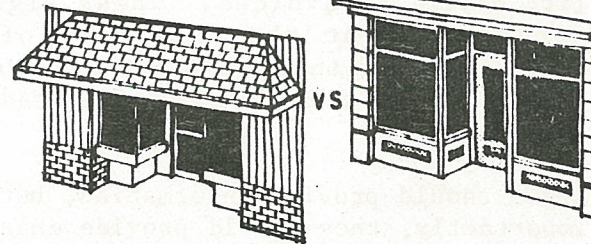
6 MATERIALS, COLOR AND TEXTURE

THESE CHARACTERISTICS OF THE STOREFRONT DESIGN SHOULD FLATTER THAT OF THE UPPER FACADE AND ADJACENT FACADES.



7 DESIGN SIMPLICITY

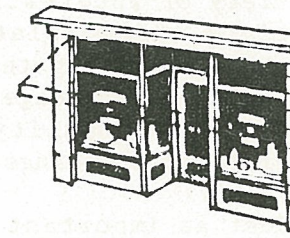
THE STOREFRONT DESIGN SHOULD BE FLEXIBLE, SIMPLE AND UNCLUTTERED IN ORDER TO EMPHASIZE THE DISPLAY WINDOWS.



8 STOREFRONT DECORATION

STOREFRONT DECORATION SHOULD BE GENERALLY CONFINED TO SIGNAGE, RETRACTABLE CANVAS AWNINGS AND WINDOW DISPLAY.

ALL SIGNS SHOULD BE VISUALLY CONTAINED BY THE STOREFRONT.





## SIGNAGE DESIGN GUIDELINES

Signs are a vital part of any commercial area. On Broadway they can do much more than identify individual businesses; they also can express and strengthen the identity of the area as a whole. A carefully designed sign relates to the historic character of its facade and contributes to a quality image.

Signage on Broadway should be exuberant, contributing life and color to the street. However, this exuberance should be contained within two crucial limits. They are placement and size. These limits are necessary to assure that signage reinforces the character of individual facades and of the street as a whole.

The placement and size of each sign should relate to the design of the facade. The sketches which follow illustrate a variety of signage types which have traditionally been used on buildings similar to those on Broadway. A common characteristic of these signs is that they "fit into" their facades. They contrast sharply with many existing signs which extend beyond the natural boundaries defined by the facade creating a cluttered, unattractive image.

The size of each sign should relate to the scale and architectural character of its facade. Signs should not cover attractive architectural details, overwhelm the facade in size, or interrupt the rhythm of the upper facade windows by their placement.

Each sign should add a dimension of color and identity to the street. Within the limits of size and placement there are a number of elements which should be considered when designing a sign. The most important of these are the choice of materials, the quality of design and the quality of construction.

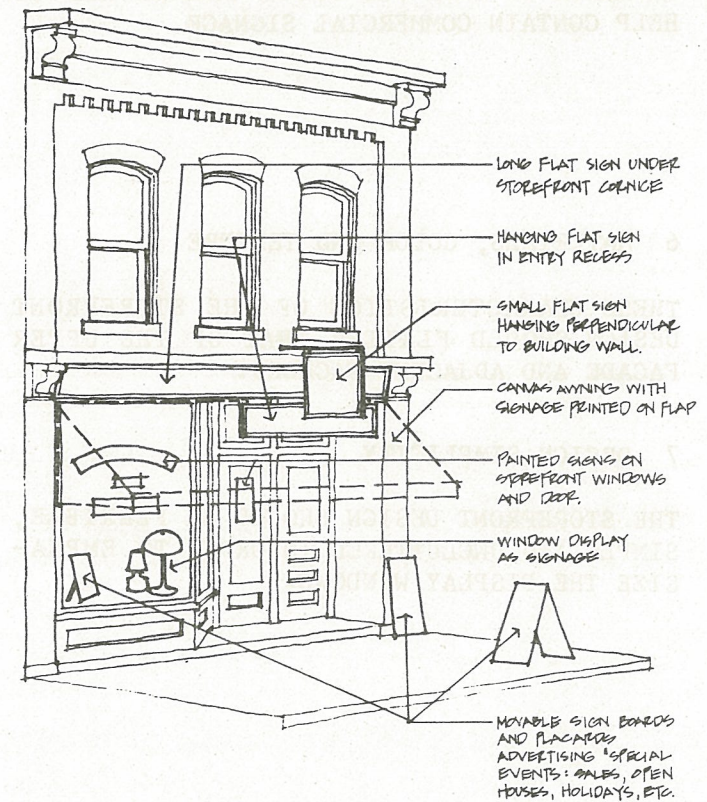
The choice of materials should relate to the quality of the historic architecture on Broadway. For example, the classic painted wood sign is often an attractive choice for storefront signage. Other materials, especially the traditional materials of glass and metal, are also appropriate. On Broadway the creative use of neon can add the dimension of colored light.

At the same time, the use of plastic signs, especially those which are back lit, should be avoided. These signs do not complement the character of the existing architecture and they do not create the quality image desired for Broadway.

Signs should provide information, but more importantly, they should provide character and a quality image. The use of talented, local designers should help assure a variety of interesting and attractive designs which relate to their buildings while conveying the desired message. The quality of signage design should at least match the quality of the design of the historic buildings.

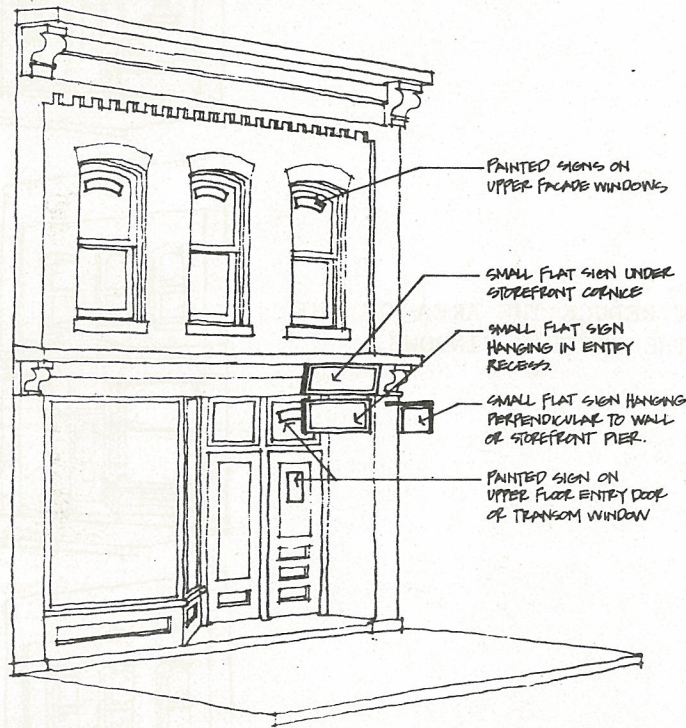
Just as important as the quality of the

design is the quality of the construction of each sign. Well made signs constructed of quality materials with care and craftsmanship enhance the image of the facade and, in many cases, last longer than poorer made signs.



TYPICAL SIGNAGE USED HISTORICALLY AT THE STOREFRONT WORKED WITH THE STOREFRONT DESIGN AND WINDOWS DISPLAYS TO INVITE THE PEDESTRIAN INTO THE BUILDING.

The signage on Broadway reflects the evolution of its streetscapes. It includes large signs that were painted on the sides of buildings early in the development of the street and a wide variety of projecting signs installed, for the most part, after World War II. Evaluating these signs and recognizing those which make a posi-



TYPICAL SIGNAGE USED HISTORICALLY TO IDENTIFY ESTABLISHMENTS AT THE UPPER FLOORS ARE ILLUSTRATED HERE. THEY COMPLEMENTED THE STOREFRONT SIGNAGE AND WORKED WITH THE DESIGN OF THE BUILDING AS A WHOLE.

tive contribution to the variety and interest of the streetscape is an important first step in the facade improvement process.

Painted signs on the sides of buildings was once a common practice. Today, examples of these signs add an interesting dimension to the streetscape. They are, in a sense, a message from the past, reminding of the passage of time and of roots in that past. Three of these signs remain on Broadway. They are located on the side of the buildings at 400, 405 and 408 Broadway. Each of these signs should be maintained and restored or repainted in future rehabilitations.

Large projecting signs of recent vintage are often discouraged in historic commercial districts. On Broadway, however, these signs can make a positive contribution to the streetscape. Nevertheless, care must be taken in the design, placement and maintenance of these signs. Because they project and are self lit, they have a disproportionate impact on the character of the street. Generally speaking, only those signs which are well designed, which relate in scale to their building and are lit with neon should be retained. More recent signs consisting primarily of plastic in a box frame containing back lighting are inappropriate. These signs speak more of contemporary mass production than of the special character of buildings and businesses in the Broadway Historic District. These signs should be removed and replaced with more appropriate signage.

The following list of buildings includes

those with projecting signs which could be restored and maintained. It should be noted that some of these signs should be relocated so they do not cover important features of the facade such as the windows. In many cases, the most appropriate location for a sign will be at the edge of the facade centered over the storefront piers. The signs at 318, 402, 411, 413 and 416 Broadway provide an indication of the minimum design standards which should be maintained when installing self lit, projecting signs on historic buildings. Generally, the higher the quality of the adjacent architecture, the higher the quality required of all signage including projecting signs.

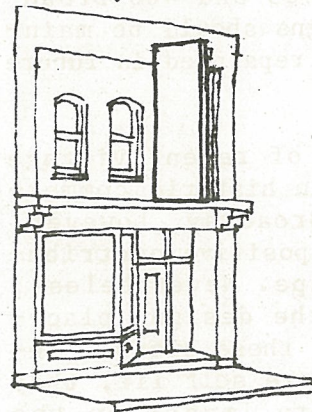
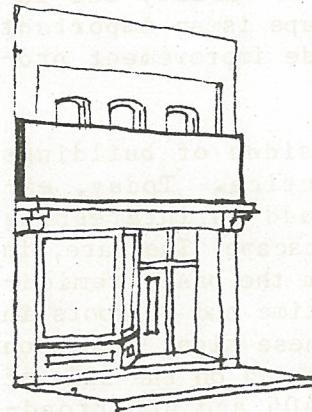
Signage for contemporary buildings within the Broadway Historic District should follow the same design guidelines as signage for historic buildings. The use of quality materials and good design is just as important for these buildings as for the neighboring historic buildings. In most cases, signage on contemporary buildings should be simple in design and relate to the scale and design of the building. Examples of appropriate signs are sign boards located above the storefront, signs painted on the glass of the storefront windows, small flat signs projecting above the storefront and, in some cases, projecting signs at the upper facade.

The sketches below and on the following page illustrate typical signage problems which should be avoided in all new signage and corrected for existing signage. They are followed by sketches illustrating general principals which should be considered in the design of all signage on Broadway.

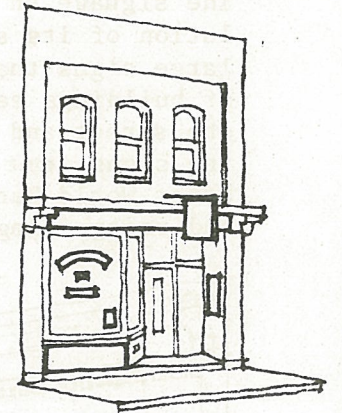
## TYPICAL SIGNAGE PROBLEMS

SIGNAGE SHOULD NEVER COVER UP IMPORTANT PARTS OF THE FACADE OR ATTRACTIVE DETAILS.

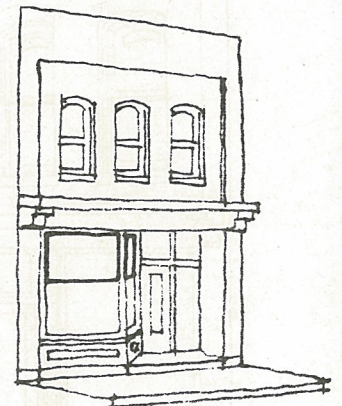
SIGNAGE SHOULD NOT BE SO LARGE THAT IT OVERWHELMS THE FACADE. ANY SIGNAGE THAT IS SELF LIT, SUCH AS NEON, SHOULD BE OF QUALITY DESIGN SO THAT IT CONTRIBUTES TO A POSITIVE IMAGE FOR THE STREET AS A WHOLE.



TOO MANY SIGNS ON A STOREFRONT DETRACT FROM THE APPEARANCE OF THE STOREFRONT AND ARE OFTEN CONFUSING.



SIGNAGE SHOULD NOT REDUCE THE AREA OF THE STOREFRONT OR OF THE DISPLAY WINDOWS.



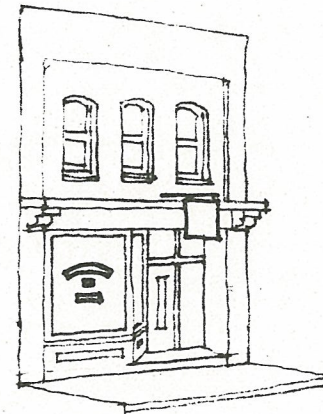
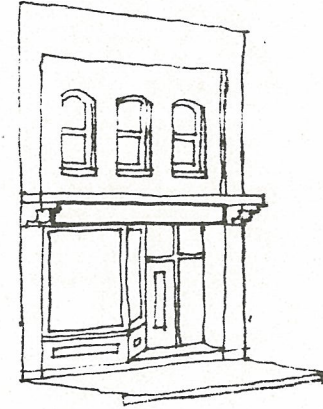
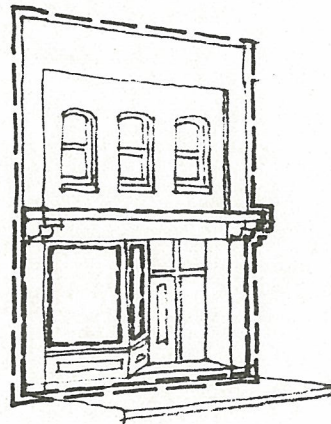
SIGNAGE SHOULD ALWAYS BE CAREFULLY PLACED. EVEN HAPHAZARDLY PLACED TEMPORARY SIGNS CONTRIBUTE TO A CLUTTERED IMAGE.

**SIGNAGE RECOMMENDATIONS :**

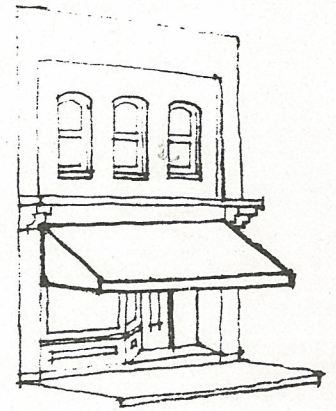
WHEN PLANNING SIGNAGE, THE FACADE AND STOREFRONT DISPLAYS SHOULD BE CONSIDERED PART OF THE OVERALL IMAGE.

SIGNS SHOULD ALWAYS FIT IT THE ARCHITECTURAL DESIGN OF THE FACADE. CAREFULLY ANALYZING THE FACADE DESIGN WILL REVEAL ALL THE OPTIONS FOR SIGNAGE.

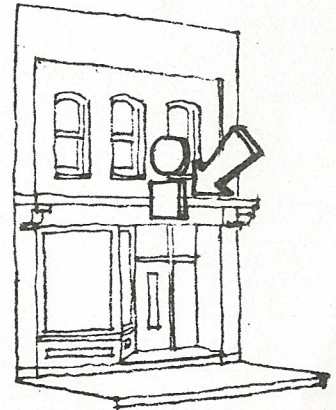
WHEN MULTIPLE SIGNS ARE USED, EACH SIGN SHOULD BE SMALL AND RELATED IN DESIGN TO THE OTHERS. GENERALLY, A FACADE SHOULD HAVE NO MORE THAN THREE SEPARATE SIGNS.



USE OF CANVAS AWNINGS PROVIDES AN ADDITIONAL OPPORTUNITY TO ADD SIGNAGE TO THE FACADE WHILE ADDING COLOR AND SHELTER FOR PEDESTRIANS.



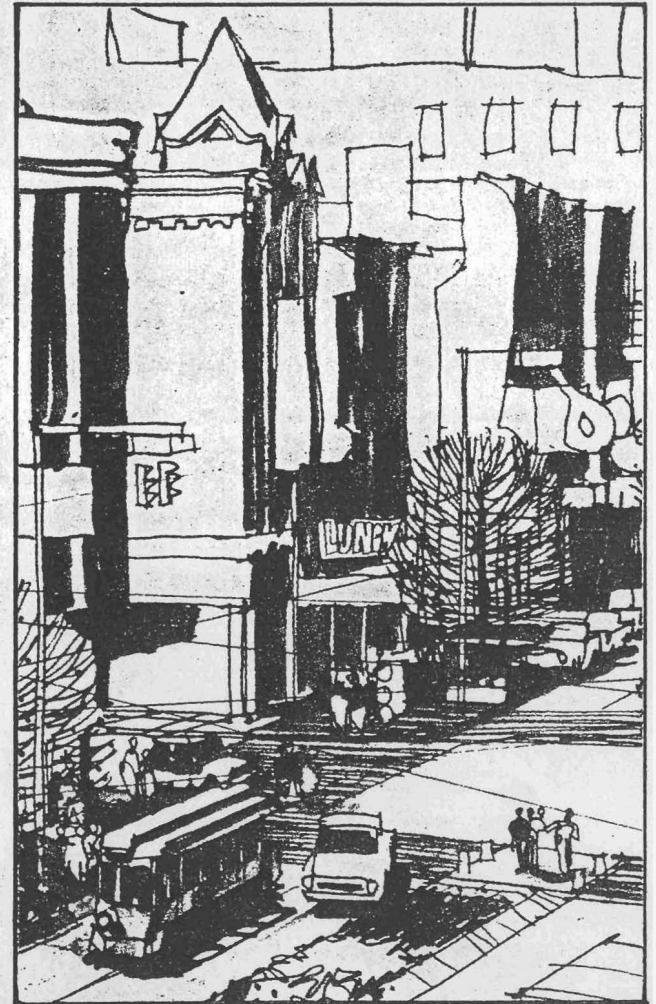
THE SCALE OF ALL SIGNAGE SHOULD RELATE TO THE SCALE OF THE BUILDING. THIS IS ESPECIALLY IMPORTANT FOR PROJECTING SIGNS. THE SIZE AND LOCATION OF PROJECTING SIGNS SHOULD BE CAREFULLY PLANNED TO AVOID COVERING ATTRACTIVE DETAILS AND DESTROYING THE OVERALL RHYTHM AND COMPOSITION OF THE FACADE.



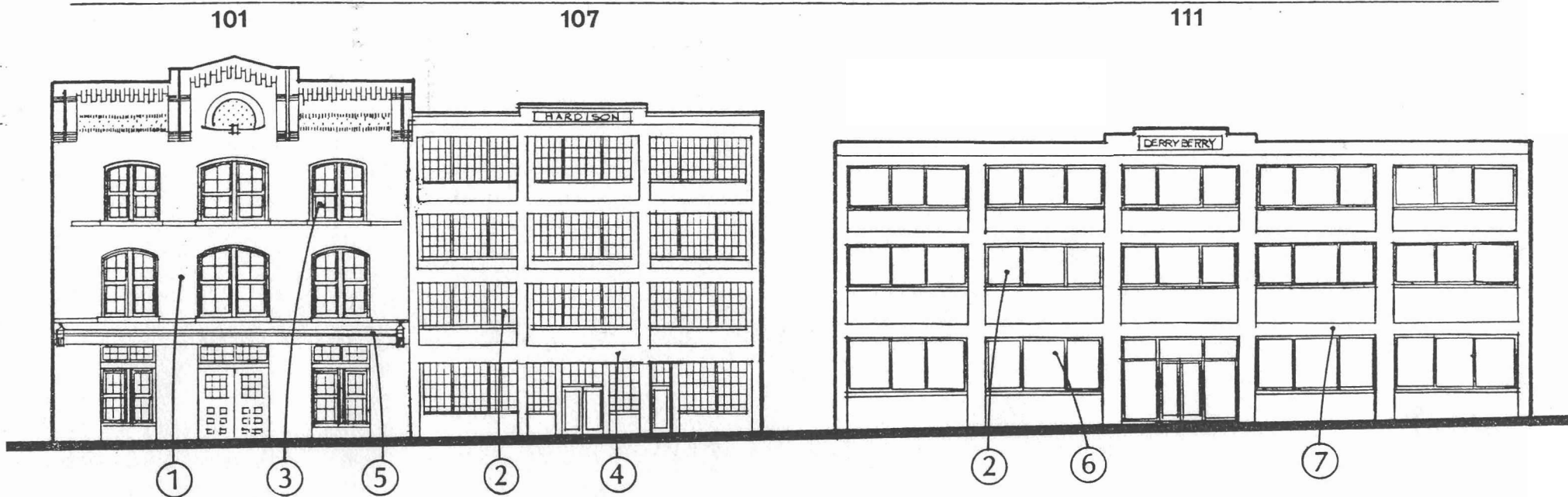
**PART II**  
**BUILDING FACADES**

**BROADWAY**

**NATIONAL REGISTER HISTORIC DISTRICT**



# FACADE RECOMMENDATIONS



## 100 BLOCK, SOUTH SIDE

- ① Remove paint and repair brick wall as needed.

② Repair original windows or install compatible contemporary windows.
- ③ Restore or reconstruct facade windows.

④ Remove paint from concrete at storefront and clean entire facade.
- ⑤ Repair storefront cornice.

⑥ Install windows at first floor to match upper facade windows.

⑦ Repair damaged concrete and clean entire facade.

# FACADE RECOMMENDATIONS

205

207-209

211

213



200 BL CK, SOUTH SIDE

- |   |  |   |   |
|---|--|---|---|
| <p>① Construct new building compatible in design with adjacent historic buildings</p> | <p>② Remove false facade, restore original upper facade.</p> | <p>③ Restore upper facade windows.</p>  | <p>⑤ Reconstruct historic storefront or install compatible contemporary storefront.</p> |
|   | <p>④ Remove paint and restore brick as needed.</p>           | <p>⑥ Clean and paint building, windows and sign, and install new canvas awning at storefront.</p> |   |

# FACADE RECOMMENDATIONS



## 300 BLOCK, SOUTH SIDE

- |   |   |  |   |
|---|---|--|---|
| ① Clean original facade according to guidelines | ③ Remove paint and repair brick as needed.                  | ⑤ Reconstruct historic storefront or install compatible contemporary storefront. | ⑦ Construct new building compatible in design with adjacent historic buildings. |
| ② Restore original windows                      | ④ Restore upper facade windows and remove paint from glass. | ⑥ Remove sign and consider installing new sign according to guidelines.          |   |



# FACADE RECOMMENDATIONS

317

319

321

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300 BLOCK, SOUTH SIDE cont.

- |   |   |   |  |
|---|---|---|--|
| ① Remove paint and repair brick as needed.                                    | ④ Repair original brick wall as necessary.                                      | ⑦ Restore upper facade windows.                                     | ⑨ Repair and tuckpoint brick wall as needed.                                     |
| ② Maintain existing storefront or install compatible contemporary storefront. | ⑤ Remove sign and consider installing new sign according to signage guidelines. | ⑧ Reconstruct facade to be more compatible with adjacent buildings. | ⑩ Reconstruct historic storefront or install compatible contemporary storefront. |
| ③ Restore cornice.  | ⑥ Remove false facade and restore upper facade.                                 |   |  |

# FACADE RECOMMENDATIONS



## 400 BLOCK, SOUTH SIDE

- |  |  |   |   |
|--|--|---|---|
| ① Remove paint and repair brick as necessary.  | ④ Repair structure and restore brick facade.   | ⑥ Remove fire escape, if possible.  | ⑨ Maintain in existing good condition with interesting window displays.                     |
| ② Restore original cornice.  | ⑤ Install canvas awning and new sign as shown. | ⑦ Repair existing storefront or install compatible contemporary storefront. | ⑩ Maintain or restore painted sign at side of building.                                     |
| ③ Reconstruct original storefronts or remove inappropriate elements and rehabilitate existing storefronts. |  | ⑧ Restore upper facade windows.   | ⑪ Remove projecting sign and install more appropriate signage according to sign guidelines. |

# FACADE RECOMMENDATIONS



## 400 BLOCK, SOUTH SIDE cont.

- |   |  |  |  |
|---|--|--|--|
| ① Paint facade with complementary colors to enhance detail. | ④ Repair wood sills and lintels as needed.                         | ⑦ Stabilize brick facade and repair as needed.                                   | ⑩ Reconstruct brick wall to match original.  |
| ② Restore existing storefront.                              | ⑤ Remove false facade and restore original brick wall and windows. | ⑧ Reconstruct historic storefront or install compatible contemporary storefront. | ⑪ Restore upper facade windows.  |
| ③ Remove paint and repair brick as needed.                  | ⑥ Install awnings at upper facade windows.                         | ⑨ Reconstruct cornice to match original.   | ⑫ Remove existing signage and install new sign at storefront according to sign guidelines. |

# FACADE RECOMMENDATIONS

424-428

422

420

418

416

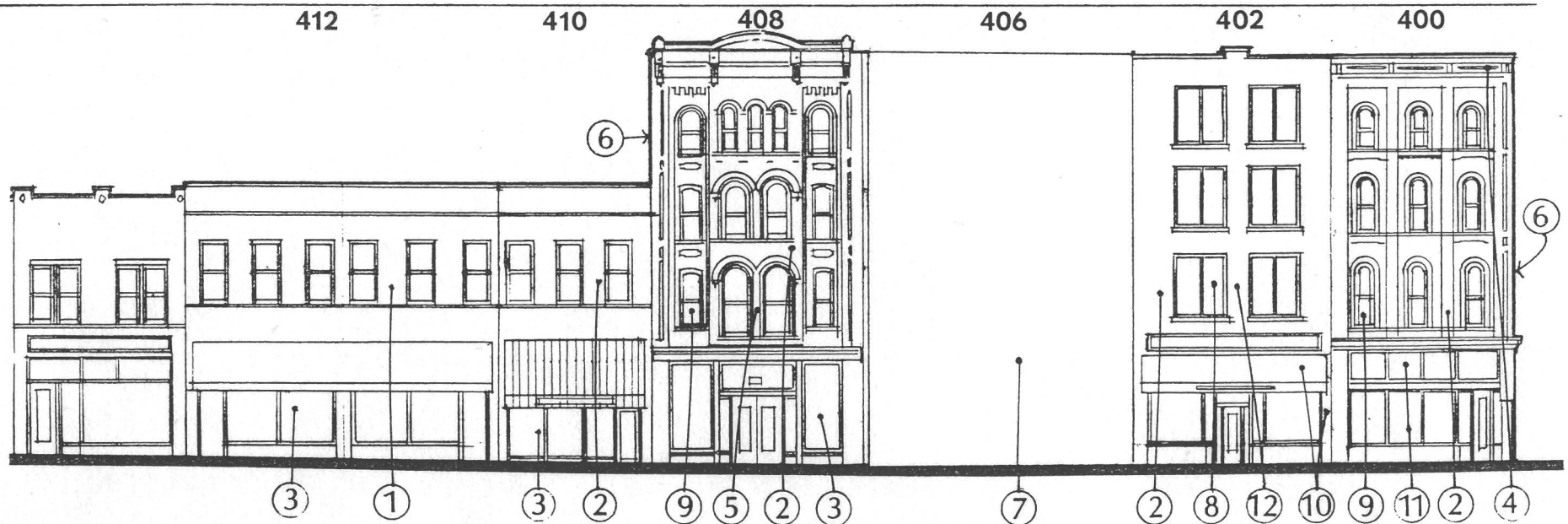
414



## 400 BLOCK, NORTH SIDE

- |  |   |   |   |
|--|---|---|---|
| ① Install awnings and new signs as shown.                | ④ Install windows to match original or with center mullions as shown. | ⑥ Remove existing projecting sign and consider installing new sign according to signage guidelines. | ⑨ Clean building and repaint in orchid to match existing color. |
| ② Stabilize storefront structure and restore storefront. | ⑤ Install more appropriate door.                                      | ⑦ Remove false facade and restore original facade.  | ⑩ Restore existing projecting sign.                             |
| ③ Restore upper facade windows.                          |   | ⑧ Reconstruct historic storefront or install compatible contemporary storefront.                    | ⑪ Remove billboard from top of building.                        |

# FACADE RECOMMENDATIONS



## 400 BLOCK, NORTH SIDE cont.

- |  |   |  |   |
|--|---|--|---|
| ① Remove false facade and restore upper facade.  | ④ Reconstruct cornice to match original.  | ⑦ Construct new building compatible in design with adjacent historic structures. | ⑩ Restore brick storefront piers replace metal canopy with canvas awning. |
| ② Remove paint and restore brick wall as needed.   | ⑤ Remove sign and consider installing a new sign according to signage guidelines. | ⑧ Restore existing windows or install compatible contemporary windows.           | ⑪ Remove inappropriate sign and restore existing storefront.              |
| ③ Reconstruct historic storefront or install compatible contemporary storefront; also consider installing a canvas awning. | ⑥ Maintain or restore painted sign on side of building.                           | ⑨ Restore upper facade windows.  | ⑫ Consider restoring and retaining existing neon sign.                    |

# FACADE RECOMMENDATIONS



## 300 BLOCK, NORTH SIDE

- |  |  |   |   |
|--|--|---|---|
| ① Reconstruct cornice to match original.                 | ④ Restore upper facade windows.  | ⑦ Install canvas awnings at upper facade windows.           | ⑩ Remove paint and repair brick as necessary.                               |
| ② Install canvas awning at storefront.                   | ⑤ Reconstruct historic storefront or install compatible contemporary storefront. | ⑧ Paint facade with complementary colors to enhance detail. | ⑪ Remove blocking and install new windows to fill original window openings. |
| ③ Reconstruct storefront with existing historic columns. | ⑥ Locate projecting sign at edge of building over storefront pair.               | ⑨ Remove sign.  | ⑫ Restore historic storefront.  |

# FACADE RECOMMENDATIONS



## 300 BLOCK, NORTH SIDE cont.

- |   |  |   |                                 |
|---|--|---|---------------------------------|
| ① Complete restoration of historic storefront.  | ③ Remove paint and repair brick as necessary.                  | ⑤ Restore original cornice to match adjacent buildings. | ⑦ Restore upper facade windows. |
| ② Reconstruct storefront to match adjacent historic storefront or install compatible contemporary storefront. | ④ Repair and repaint windows at upper floors and ground level. | ⑥ Remove sign.  | ⑧ Remove aluminum canopy.       |

# FACADE RECOMMENDATIONS



200 BLOCK, NORTH SIDE

- ① Restore windows at upper facade.
- ② Repair existing storefront.

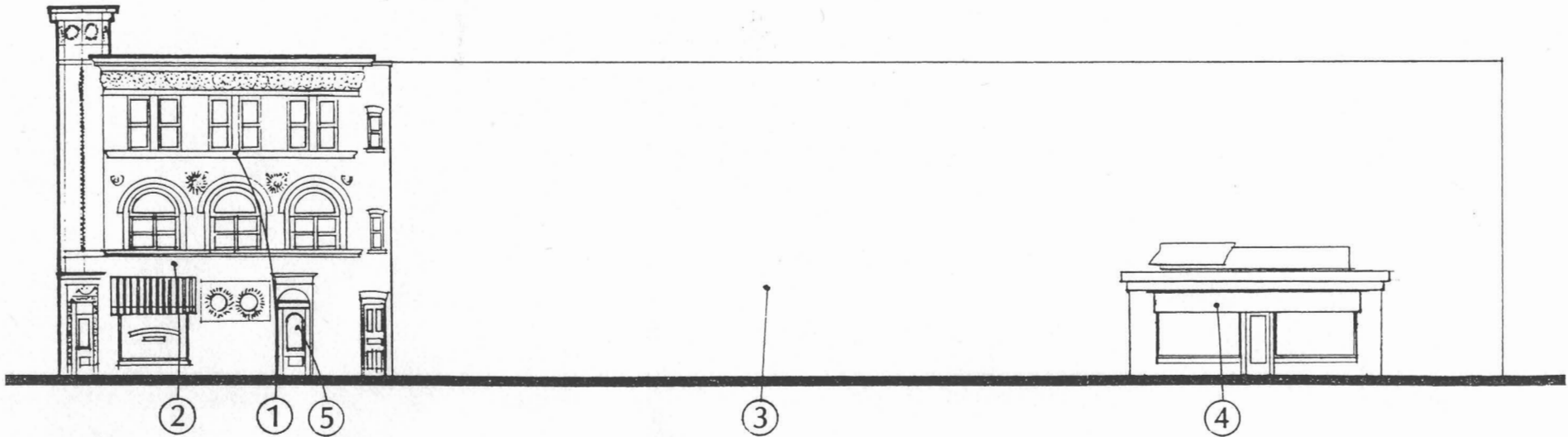
- ③ Install new storefront and signage.
- ④ Remove existing sign and install new sign according to signage guidelines.

- ⑤ Remove fire escape, if possible.

- ⑥ Restore storefront to original design.



# FACADE RECOMMENDATIONS



## 100 BLOCK, NORTH SIDE

- ① Remove fire escape when adequate fire exits are provided in conjunction with adjacent new construction
- ② Remove paint from brick and terra cotta.
- ③ Construct new building compatible in design with adjacent historic buildings.
- ④ Maintain existing building in good condition and consider replacing aluminum canopy with a canvas awning.
- ⑤ Reconstruct historic doorway in original location.

## Architectural Recommendations

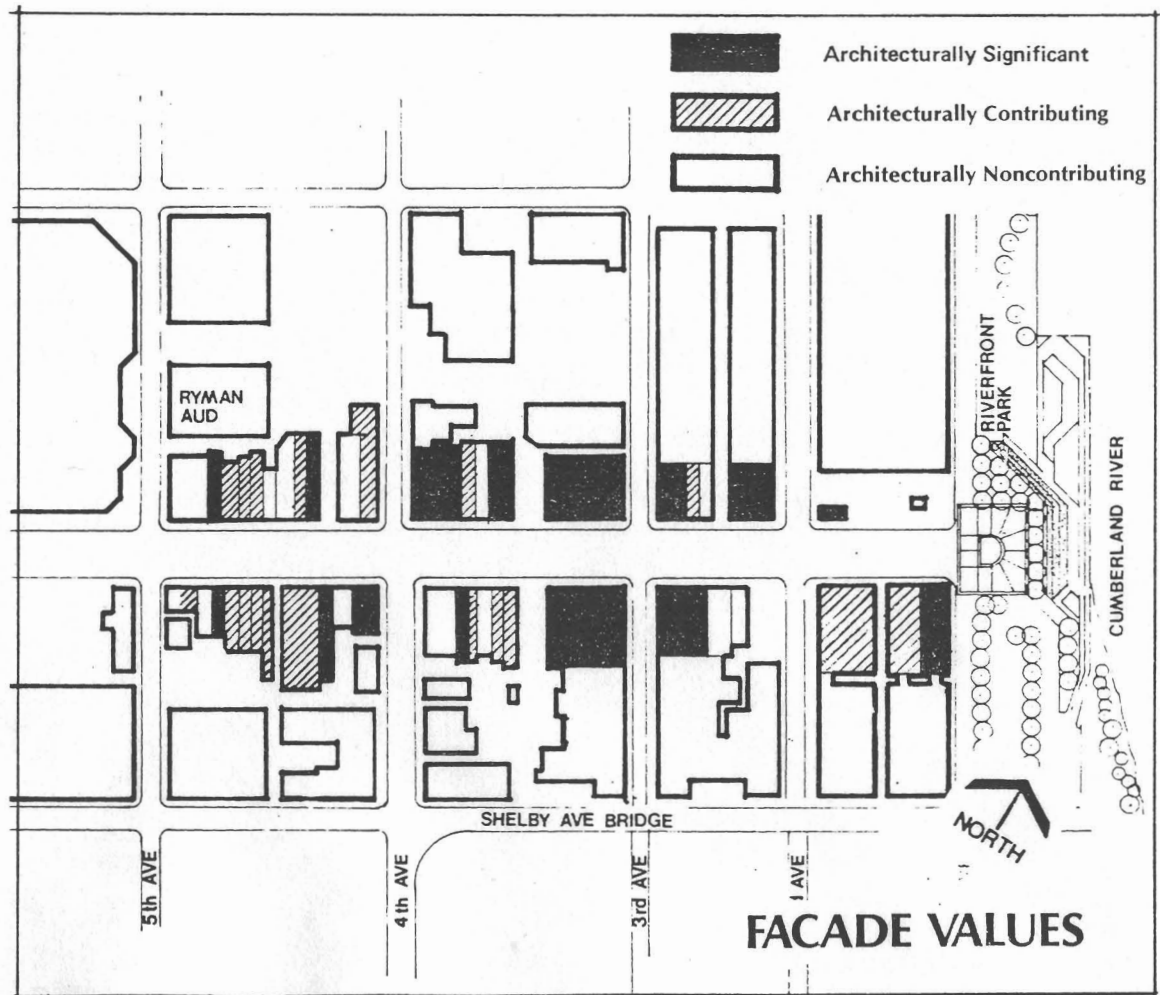
### FACADE VALUES

The potential for creating an attractive architectural character for the Broadway Historic District has been established. Buildings have been identified which still have original architectural quality and indications have been presented on how that character has been masked by inappropriate alterations and insufficient maintenance. Despite these changes the quality of the original architecture remains as an asset awaiting discovery and renewal.

When the categories of architectural significance, condition and appropriateness of alterations are all considered, the areas in the District where the potential for improvement is greatest are revealed.

There are architecturally significant buildings on every block within the study area. In general terms, the most significant buildings - those which present the greatest potential for dramatic improvement in appearance - are concentrated in the 200 and 300 blocks on the north side of the street and the 300 block on the south side of the street.

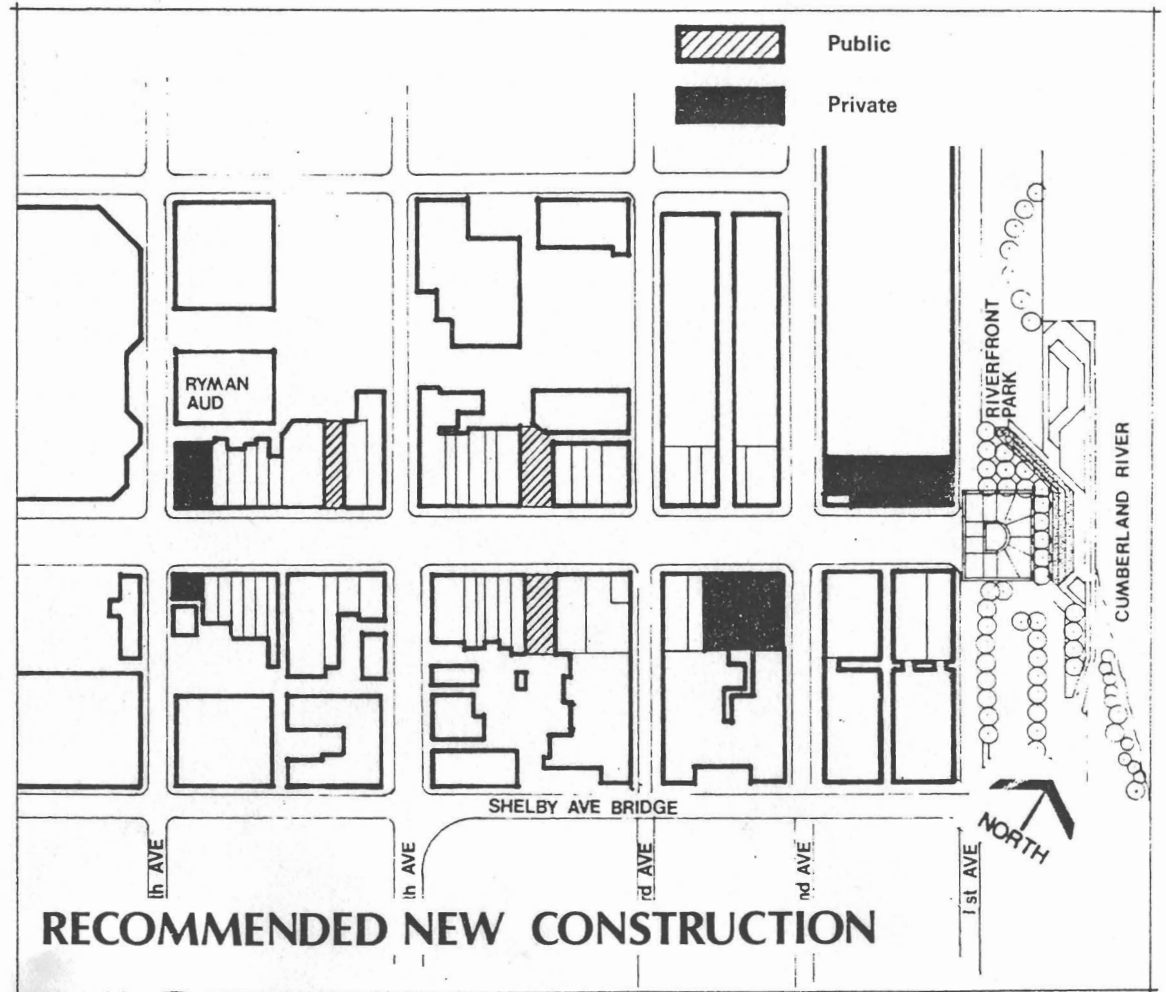
Two notable exceptions are the Silver Dollar Saloon in the 100 block on the north side and Merchants Hotel at 401 Broadway. These buildings both make significant contributions to the architectural char-



Another prime site is located at the southwest corner of the 200 block. This site is currently only several lots wide. However, the immediately adjacent buildings have no architectural significance, so the lots on which they are located could be incorporated to create a larger site. The new construction should relate in scale to the larger buildings on that block and to the buildings across the street.

The two vacant lots at 313-15 and 310 Broadway and one at 406 Broadway offer the opportunity to create better access to the upper floors of the adjacent buildings and to the parking and other activities that will be developed to the north and south of the District. These sites are indicated for public development. Regardless of whether they are developed by the private or public sector, public access should be maintained at all times. These buildings or arcades would provide valuable pedestrian links to adjacent development. The rendered blocks which accompany this report illustrate one form the connectors might take. However they are developed, they should be designed to compliment the adjacent historic architecture. Redeveloping the adjacent building at 402 Broadway at the same time would provide an opportunity to improve the facade on that structure.

The recommendations illustrated on the blocks earlier in this section provide a framework for planning future rehabilitation. Generally, they describe the



of fire. The code requires two separate exits. If two exitways can be provided within the building, they should be. If this is impossible, a fire escape may be added. However, the location of a fire escape on the front of the building must be avoided. The need to provide adequate access for the handicapped has become an important consideration. This will require the installation of elevators in many multi-story buildings. Working with the Metro Codes Administration when planning the adaptive use for individual buildings might provide the opportunity to waive the elevator requirement in the case of some of the smaller buildings.

The entries, stairs and halls in traditional commercial buildings were often the focus of many decorative features. These are an asset that can often be incorporated in the rehabilitation of the building. Modifications will sometimes be necessary in order to meet code if they are used as one of the required exits.

#### Window Configuration

The shape and location of windows will also have an important influence on the reuse of upper floors. Both building and housing codes require minimum access to natural light and air. These requirements are most critical for residential uses. Nevertheless, fenestration can be a significant asset for office use. Additionally, present concern for energy conservation indicates that natural air and ventilation are likely to become increasingly

important.

Windows are also an important design consideration. Plans for rehabilitation should recognize that tall upper floor windows were designed to provide light which penetrates deep into the building. In most cases, the original size and shape of the windows should be maintained in order to avoid inappropriately altering the appearance of the facade.

#### CODE RECOMMENDATIONS

Three distinct codes apply to the rehabilitation of buildings in the Broadway Historic District. They are:

- Standard Building Code (1979 Edition),
- National Fire Protection Association (NFPA) 101 Life Safety Code, (1973 Edition), and
- North Carolina Barrier Free Code.

Although the 1979 and 1973 editions of the building and life safety codes are still in effect, adoption of the 1982 editions for both codes is expected soon. Because the new editions are better coordinated, the adoption will eliminate some of the conflicting requirements of the former editions. In the interim, the Metro Codes Administration is considering the requirements of the new editions when reviewing current rehabilitation projects.

However, these, like most codes, are tailored for new construction. As a

result, their requirements are often in conflict with the goal of rehabilitating historic buildings while maintaining their historic character. Specific problems often occur with existing stairs and doors which do not meet current specifications for fire egress, fire resistance ratings and location of fire exits. Establishing a rehabilitation code which is performance oriented could address these and other similar concerns. Such a code could meet the intent of the current code by establishing performance standards, but would allow flexibility in the means used to achieve the desired performance.