



# City of Brighton Downtown Historic District Design Guidelines



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## Overview

The City of Brighton has long been recognized for its agricultural contributions to the state of Colorado, for its rich soil, and high yielding crops. However, Downtown Brighton is the heart of the city and for more than one-hundred years it has linked town and country together by providing citizens with a trade and commerce district. Rich with built heritage, the collection of historic buildings found downtown connects residents, business owners, and visitors to the history of Brighton, while providing an exciting place to live and work. Preserving these resources is vital to set the stage for a dynamic future for the City of Brighton.



The downtown area features a variety of nineteenth century building types and styles including Italianate one and two-story commercial blocks, the single storefront, and the double storefront with uses that incorporate both retail and residential. The significance of these buildings tells the stories of Brighton's history, using architectural styles and details noting how far Brighton has come as a city and how it has changed over the years. Preserving its built heritage while providing opportunities to incorporate new life into the downtown area will promote investment, a pedestrian friendly environment, and potential for higher densities.

In order to ensure historic resources are preserved and utilized, the Historic Preservation Commission, through the City of Brighton, has worked with the community to create the Downtown Historic Preservation Standards.

## **The Purpose of Preservation of Historic Resources**

- To preserve the heritage of Brighton for future generations.
- To develop a community where preservation is an integral part of community and economic development and where economic benefits of preservation are celebrated.
- Foster civic pride in the beauty of the past
- Stabilize the economic vitality of historic resources.

## *What are Design Standards?*

The standards communicate general guidance about the rehabilitation of existing structures, additions, new construction and site work within a historic district. They outline a range of appropriate responses to a variety of specific design issues.

## *Purpose of Design Standards*

The Historic Downtown Design Standards have been created to assist with the development and redevelopment of properties located in the downtown area of Brighton. The guidelines will assist with the rehabilitation of buildings recognized on the both the local and state register of historic places and provide steps for processing applications for new development within the district. Additionally, the guidelines will outline the application and review process and serve as the reference to be utilized by city staff and the Historic Preservation Commission (HPC) when the review of an application is required.

The Guidelines will recognize and incorporate the US Secretary of Interior Standards and Guidelines for Rehabilitation of Historic Buildings when applicable. Preservation Briefs from the National Park Service will also be referenced to serve as a guide on using best practice techniques.

## *Amendments to the Design Standards*

Amendments to the Design Standards must be approved at a public hearing before the Historic Preservation Commission. A minimum of a fifteen (15) day notice shall be provided to all building owners prior to the public hearing before the Historic Preservation Commission.

## *The Evolution of Downtown Brighton*

### ***The Early Days***

#### **1858-1860 – Platte Valley**

During the Pike's Peak gold rush between 1858—1859, pioneers traveled west in an attempt to advance their fortunes by mining for gold. Prospective miners traveled the "Platte River Road" from St. Joseph, Missouri and Omaha, Nebraska, the "Smokey Hill Trail" from Lawrence and Leavenworth, Kansas and joined thousands of other gold seekers in the spring rush to the Pike's Peak mining district of Colorado. Among those men were three from Illinois and two from Wisconsin, who joined forces in Hannibal, Missouri to travel across the Great Plains to find their share of gold. Starting out on the "Smokey Hill Trail" from Lawrence, Kansas, the men lost their way and found themselves at Fort St. Vrain on the South Platte in 1859. Brothers, William and George Hazzard, Andrew Hagus, Thomas Donelson and James Blundell laid claims in July of 1859 in an area north of what is now known as Henderson.

The small community of hopeful miners increased from five men to a community of farmers. During the spring and summer for several years each man returned to the mountains to mine their prospects and returned to their "ranches" growing grains, vegetables and various livestock. The early days of agriculture in the area supplied many necessities to mining camps and Denver, things that ordinarily would have been shipped from the east coast establishing the valley as a trade stop.

#### **1860-1881- Hughes**

Agriculture became lucrative in the area and so did irrigation. Samuel Bratner and eight other farmers built the Bratner Ditch in 1860, the first irrigation ditch in the area. The Fulton Ditch was established in 1865 by three men: Graham, Ross, and Knapp at the Ross residence in Fulton, in the Colorado Territory. Fulton Ditch became a major canal in the area north of the first pioneers established settlement and served farmers in what is now known as Brighton. Filing water rights on both the north and west sides of present day Brighton reflected the hope and faith pioneers had in the area.

In 1855, freight businesses organized and began to deliver goods to mining camps and military posts, using Concord stage coaches pulled by mules, traveling 100 miles every twenty-four hours. Three years later, in 1858, the Leavenworth and Pikes Peak Express Co. began a public transportation company of the plains and delivered people out west using the same type of stage coaches. The Central Overland, California and Pikes Peak Express Co. merged with Pikes Peak Express and serviced the Oregon Trail along the Platte River stopping at Fort St. Vrain (Platteville) Fort Lupton, Pierson (Brighton) and Denver. The C.O.C.P.P.E was purchased by Bela

Hughes in 1862 who renamed the company the Overland Stage Line. Hughes moved to Denver and became the president of the Denver Pacific Railroad that gave his name to the station between Denver and Evans which became Brighton in 1879.

During this time, the Union Pacific Railroad on the east coast, and Central Pacific Railroad on the west began laying tracks in both directions, racing towards each other each other to claim as many miles of government land grants as possible. The Front Range was bypassed when the Union Pacific chose the Oregon Trail for its route, leaving the Platte River Valley to the stage coach.

Denver civic leaders chose not to be left behind and created the Denver Pacific Railway and Telegraph Company that graded the entire length of its roadbed from Denver north to Cheyenne without putting down one track or tie in place. By 1870, the U.P. ran from Cheyenne to Brighton. A spur, at the junction of the U.P. and the Denver and Boulder Valley Railroad at Hughes Station traveled west to the Erie Coalfields. It was at this station, between the already established Fort Lupton and Henderson, which Brighton began.

Hughes Station, in 1870, had a small depot, a windmill, a water tank, and cattle that grazed on the open prairie. Nine years later, cattle ranching, farming, and cheap land brought more and more pioneers north of Denver, including Daniel F. Carmichael who bought town lots for \$90-\$200, and acreage for the price of \$40-\$100 an acre. Carmichael filed for the first plat and laid out the first subdivision on February 16, 1881 which consisted of the triangular piece of downtown Brighton south Bridge Street bounded by South 1<sup>st</sup> Ave and the railroad tracks. One year later Dewey W. Strong, a Fort Lupton dairy farmer, platted the north section of downtown Brighton.

### **1882-1902- Brighton**

Strong and Carmichael each had their own visions of the City. In June of 1882, Strong purchased the land north of what is now known as Bridge Street. He platted the land into lots for both residential and commercial. The southern boundary of Strong's original addition was Bridge Street. The railroad located on the eastern boundary, the Denver and Boulder Valley tracks laid on the northern boundary, and an alley on the west. Division Street ran north and south and Strong Street ran east and west.

By 1887, Brighton was a thriving community with a school, a church, a blacksmith shop, a hotel, a meat market, two general stores, a post office, a railroad and telegraph station, a section house and three railroad crews, a newspaper, a creamery, three saloons, and a growing number of residences. It appears that most of the buildings that stood in 1887 in Brighton remained until after the turn of the 20th century.

On May 6<sup>th</sup> 1887, a petition was filed in the Arapahoe County Courthouse to incorporate Brighton. The petition stated about 175 inhabitants lived inside the proposed town. The petition was granted and named five men: D.W. Strong, D.F. Carmichael, Emory M. Strong, Thomas A. Riggs, and John P. Roseborough as commissioners to call and supervise an election on the issue of incorporation. When Adams County was formed out of Northern Arapahoe County in 1902, Brighton was one of two incorporated towns within the new county, the other was Fletcher, later named Aurora, which was split when Adams County was formed. Brighton became the county seat and has remained so for more than 100 years.

### **1902-1930**

From 1902 to 1920 the most significant change in Brighton was the expansion to a city. Population increased, businesses moved in and Brighton continued to grow. Agriculture remained at the forefront of Brighton economics, and several factories came to Brighton because of its successful Ag economy. Kuner's Pickle Factory constructed a factory in 1902, the Wilmore Family built the Colorado Sanitary Canning Factory in 1908, and the Great Western Sugar Factory erected its headquarters in Brighton in 1917.

During this time, residents began to demolish their homes on Division Street, such as A.F. Leffingwell, and utilize the land for their businesses; Leffingwell demolished both his home and business at the corner of Bridge and Main Streets to construct the Leffingwell building still extant today. Main Street became the hub of Brighton, and the two- part commercial blocks that stand today illustrate that idea.

The 1920s era brings the introduction of the automobile. The effects on downtown were land use and building uses. Several of Brighton's businesses became service stations, automobile sales, and tire shops eliminating the need for livery stables, and corrals. The number of businesses also increased serving the needs of the local Brightonian by providing drug and furniture stores, bakeries, barbers, and cobblers. The majority of the commercial buildings on Main Street north of Bridge Street were constructed in this era, leaving only a few gems from the late 19<sup>th</sup> century.

### **1930-1945**

Throughout this decade and a half Brighton experienced difficult times including the depression, the dust bowl, and World War II. Businesses struggled to stay open, farmers lost everything, as the entire region faced many challenges. Fortunately, the downtown area did not change much. After the war, people wanted to get back to work, fill their bank accounts, buy homes, and start families and businesses. This is reflected in the number of one-part commercial blocks constructed in the 1940s found in downtown Brighton today.

## *Period of Significance (1880-1945)*

Downtown Brighton contains a wide variety of building types from the 1880s through the 1940s. To recognize each era of development and its impact on the City, the commission establishes a period of significance - a range of years that will include distinct architectural elements and style that best illustrates a specific generation. The National Register of Historic Places acknowledges buildings and districts for the impact the building or area had on the development of a region. The City of Brighton recognizes how its community perceives their historic resources and gives credibility to efforts of private citizens and public officials to preserve these resources as living parts of the City. The period of significance will define the historic district.

To establish a period of significance the commission will use architectural styles and elements to define the buildings in downtown Brighton. Buildings that fall within the period of significance for a district are said to be “contributing resources,” and those that fall outside the period of significance are “noncontributing resources.”

Two types of architectural style are prominent in the commercial downtown area: “one-part commercial blocks” or “two-part commercial blocks.” Both building types originated in the 19<sup>th</sup> century and generally exhibit an Italianate style. However, many buildings from this era feature various styles not related to Italianate. The one-part commercial block can exhibit several types of facades including: a single storefront building with one entrance; a double storefront with two or more entrances; a corner building with a diagonal entrance and an entrance on each side. The façade generally features a recessed entrance, large display windows with kick plates; and window and door transoms. The roof is generally flat and the roofline typically features one or more of these elements: ornate cornices, brackets, decorative panels, parapets, or finials.



# Typical Architectural Elements

## One-part Commercial Block:



Two-part Commercial Block:



RADIATING WINDOW VOUSOIRS

DECORATIVE BRICK WORK



# *Downtown Historic District Design Standards*

## ***Historic Properties Review Process***

Any proposed erection, demolition, moving, reconstruction, restoration, or alteration to any structure located within the Downtown Historic District complete the Certificate of Appropriateness (COA) process, as outlined in Section 17-52-50. Certificates of Appropriateness within the Land Use and Development Code provisions of the Municipal Code. The City of Brighton Community Development Department has the responsibility to work with property owners and developers (applicants) in the design of new projects, and will assist them in the procedures and processing of COA applications according to Section 17-52-50.

The Downtown Historic District Design Standards contained within this document shall be used by city staff, property owners, and other applicable parties, as a tool to direct appropriate modifications within the Downtown Historic District through the COA review process. These Downtown Design Standards exist to enhance and preserve the unique historic and architectural features on properties within the District during the COA review process. The Design Standards, however, should not be viewed as a zone district. All properties located in the Downtown Historic District must comply with the current zone district regulations, as identified by the Official City of Brighton Zoning Map and regulated through the Land Use and Development Code. The regulations applicable to both the zone district and the overlay district will be administered according to the applicable provisions within the Land Use and Development Code.

## ***Application of the Design Standards***

The Design Standards shall be applied during a COA application according to its assigned historical significance category. There are four categories of historic significance within the Downtown Historic District: 1) exceptionally significant; 2) historically significant; 3) contributing; and 4) non-contributing. Attachment A is a list of each structure within the District, and its corresponding category of historical significance. A more detailed list and the attached table shall be updated by staff whenever a Certificate of Appropriateness is approved which modifies a structure's category of significance. For example, an update shall be required if restoration is performed on a non-contributing structure which moves it into an exceptionally or historically significant structure.

## ***Design Standards***

### **1. Standards for Alterations to Exceptionally or Historically Significant Structures**

#### ***A. General Standards***

1. The City of Brighton has adopted the US Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings as a basis for its design review and rehabilitation guidelines. (See Attachment C for additional information.)
2. All standards presented in this document are intended to assist with the rehabilitation of architectural features of historically significant structures within the Downtown Historic District. Total restoration of contributing structures to their complete historic appearance is not required nor requested by these standards. However, if the property owner wishes to pursue the total restoration of its property, the City of Brighton encourages them to do so.
3. Unless specified, all standards presented in this document will apply to the exterior façade of a building. Interior renovations will not be subject to review through the COA process, unless extremely significant and unique features are discovered. Refer to section 1.G. for additional details.
4. It is essential to carefully preserve all architectural features, components and details which are original to the building. Historic features should not be covered with new materials.
5. To the maximum extent possible, repair architectural features that are damaged. Repair is always preferred over replacement.
6. When repair of architectural feature is not possible and replacement is absolutely necessary, match replacement components to the original in size, material, texture, and detail. Use historical photography to help evidence and determine the design and style of missing components. If an element is missing, do not replicate it without reference to strong historic evidence of its original form and materials. If no such evidence exists, surrounding properties can be used as reference. If surrounding properties do not provide adequate evidence, a very simplified interpretation of similar elements should be considered.
7. Visual clutter should be avoided. Avoid an overabundance of features, signs, and additional elements that are applied to a building's facade in a disorderly manner. This has the possibility of covering up or distracting from the historic features of an exceptionally or historically significant structure.

#### *B. Colors*

1. The original exterior color(s) shall be maintained.
2. If the original color(s) cannot be evidenced, then colors shall be used in accordance with the Benjamin Moore Historical Colors Palette, as amended.
3. Use color schemes that are simple in character (generally one to three accent colors for trim elements), and seek to highlight the historic structure's appearance.

#### *C. Materials*

1. The original construction material of a building shall always be preserved. The materials of historic buildings and their craftsmanship give an essential visual continuity and character to the Downtown Historic District.

2. If a façade must be replaced, like in the unlikely instance of a fire, the replacement material should be the same and match the original in size, color, texture and finish.
3. Brick is historically the most common material used on the contributing buildings in Brighton’s downtown. It shall not be painted if it is the original construction material.
4. The building façade should not be covered over with any additional materials, such as covering original brick with stucco or wood. If the original material on the exterior finish has been covered in the recent past, uncover it whenever possible. Do not use harsh or abrasive cleaning agents on original materials. Sandblasting is prohibited, as it not only further destroys the texture of the materials, and it can lead to severe deterioration of the structure itself.

#### *D. Storefronts*

##### *1. General*

- a. Do not cover, conceal, alter or obscure historic storefronts or their components whenever it is intact. (e.g. do not brick in display windows).
- b. Repair and maintain original kickplates.
- c. Do not replace original kickplates unless they are beyond repair.
- d. Do not use plastic, shingles, or other inappropriate materials when replacing kickplates.
- e. Existing rooflines on storefronts shall be maintained.

##### *2. Entrance*

- a. Preserve the original orientation (placement) of the entry way. The location, width, and orientation, whether is it recessed, flat, corner, are all considered significant to the historic context of the Historic Downtown District. Priority shall be given to the front (Main Street) and side (corner) street entries. Rear entries shall be preserved when feasible.
- b. New or secondary entrance openings shall not be added to historic storefronts. If an additional entrance is required by code, it shall be placed in the rear or on the side of the building.
- c. Retain and preserve original historic doors and door surrounds including frames, glazing, panels, sidelights, fanlights, and transoms.
- d. Do not remove, cover, or move existing door, sidelight, fanlight, and transom openings.
- e. Do not clutter recessed entryways with signage and displays.
- f. If original materials remain, existing doors and doorways shall be repaired as much as possible. If an original door no longer remains, replacement is acceptable.
  - i. If replacement of deteriorated or previously removed doors is necessary, select doors and surrounds which are consistent with the architectural style of the building. The design and material details of new doors shall not further detract from the historic appearance of the entry.

- ii. If preferred by the applicant, a doorway may be restored to its original historic appearance using pictorial or other documentary evidence as guidance.
- g. If replacement of deteriorated trim is necessary, match the appearance, size, shape, pattern, texture, and detailing of the original historic trim.
- h. Take care when replacing the original glass in doors, transoms, or sidelights. The glazing should match the original work as closely as possible (typically clear glass). Do not replace historic glass with patterned, stained, or etched glass.
- i. Exterior security bars and grills are highly discouraged.

### 3. *Windows and Window Trim*

- a. Retain and preserve original storefront historic windows, including glazing, trim, muntins, and character-defining details. Do not remove (fill-in), cover, or move existing window openings. Priority shall be given to the front (Main Street) and side (corner) street windows. Rear and side street (not corner) shall be preserved when feasible with the proposal.
- b. If replacement of deteriorated trim is necessary, match the appearance, size, shape, pattern, texture, and detailing of the original historic trim.
- c. To gain thermal efficiency, storm windows which maintain the appearance, and allow maximum visibility, of the original historic windows may be installed. Unfinished or clear-finished metals are not allowed.
- d. Exterior security bars and grills are highly discouraged.
- e. Preserve the vertical designs typically found in upper story windows, or alter the shape of the window. Preserve multi-paned glass typically found in upper windows. Do not replace existing upper-story windows with modern, aluminum windows.
- f. If original windows cannot be restored or repaired new windows may be installed. Metal or vinyl-clad windows may be considered if the dimensions of their frame elements, and that of their finishes, appear similar to that of wood. New windows shall be designed to fit the original window opening and match the shape and style of the original as much as possible.
- g. Do not paint over transoms or fill in with wood or brick. Do not replace transoms with modern, aluminum sashed glazing.

### 4. *Cornices and Parapets*

Many of the commercial buildings in the Historic Downtown District feature a patterned trim at the top of the façade, known as the cornice. The cornice typically consists of a decorative brick pattern that often projects from the façade and runs along the top of the building, parallel to the roof line. Consider the cornice and the parapet as the crowning element of a well preserved historic building.

- a. Effort shall be taken to repair any cornice that has suffered damage or neglect. Incorporate original materials in any repairs whenever possible.

- b. Do not cover any cornice with modern signage, a false façade, or new materials.
- c. Do not remove any original cornice or parapet, as this will extinguish the historic integrity of the building.
- d. Light fixtures shall not detract from the design of the cornice, and should seek to be subordinate to the design elements of the cornice.
- e. Rooftop patios are permitted as long as the flat roofline is maintained.  
Guardrails should be designed with minimal visibility from the street, and shall be designed to be compatible with the historic structure. Extensions of the cornice or parapet which modify the historic storefront shall be prohibited.

#### *E. Existing Additions*

- 1. Older additions may be considered as part of the historic structure. Historically significant additions and features may be preserved in the same manner as the original historic structure depending on its date of construction, location and existing condition.
- 2. Newer or incompatible additions may be removed as desired. Caution shall be used to protect the original façade and restore any removed elements upon the removal of non-historic additions.

#### *F. Awnings, Signage, and Public Art*

- 1. Awnings should be made of durable material. Fabric is most appropriate, but other materials should attempt to create the appearance and character of fabric. Shiny or solid materials are highly discouraged.
- 2. Awnings should be mounted so that they hang above the storefront, but below the signband, if one exists.
- 3. Avoid damaging or obscuring architectural details or other building features when installing a sign or awning. Signs and awnings should not cause permanent damage to historic materials and be easily removed.
- 4. Design signs so that they are scaled to fit the existing feature in which it is to be attached. Signs may not be installed which extend above the roofline of the building, or on top of the roof of a building.
- 5. Signs should be designed for a pedestrian friendly environment. Projecting signs made of high quality materials are encouraged.
- 6. Window signs or screens within display windows are highly discouraged. Windows shall remain open and unobstructed so that interior activities can be viewed from the street.
- 7. Tenant panel or directory signs are encouraged for buildings with multiple tenants.
- 8. Include a compatible, shielded light source to illuminate a sign. Internally lit or neon signs may be distracting or negatively impact the historic character of the district, and may only be permitted through careful consideration and analysis of the nighttime impacts, and design of the sign.
- 9. Preserve historic signs painted directly on building walls.
- 10. Public art must be compatible with the historic context of the district and/or contributing structure. An art installation should not impede one's ability to perceive

the historic character of the district and/or historic structure. A compatible art installation shall:

- a. Maintain one's ability to interpret the historic character of the resource.
- b. Preserve key features that contribute to the property's significance.
- c. Be reversible in a way that the significant features of the property remain intact.

#### *G. Interior*

1. In general, interior changes will not be regulated or reviewed. However, certain elements are considered extremely significant due to the character and identity they create within the District. Therefore, if the following specific elements are discovered or exposed during an alteration of an exceptionally or historically significant structure, effort shall be made to preserve them.
  - a. Tin-platted ceiling tiles and or ghost signs painted on brickwork shall be preserved.
  - b. Other historic elements such as safes, hand-hewn beams, dummy elevators, etc. are considered to have some significance, and may be preserved as desired by the applicant.

#### *H. Energy Efficiency Improvements*

1. Exhaust non-invasive strategies and follow best practices when considering energy improvements.
  - a. Properly weatherize and insulate building walls, attics, crawl spaces, and openings such as windows and doors. Avoid insulation which will cover or destroy historic materials.
  - b. Keep historic windows, doors and materials in good repair to prevent cracking and leaks.
  - c. Install wind turbines and/or solar panels towards the rear of the building to ensure minimal visibility from the front street.

#### **2. Standards for New Construction on Properties of Exceptionally or Historically Significant Structures**

- A. Additions to the front (or corner) of significant buildings shall be avoided whenever possible. However, if an addition is necessary, it shall be located at the side or rear of the building.
- B. No additions or new structures shall try to replicate the historic building. New construction and additions should be readily distinguishable from its historic portion, and complement the existing architecture.
- C. Any addition shall be subordinate to the main, historic building. Its materials and ornamentation should not call attention to it. Significant additions may be considered if they are to the rear and are integrated in ways that do not overly detract from the original structure. Subordinate design does not necessarily imply simplistic or with a lack of



interest. New construction and additions must still meet a high standard of design worthy of the downtown district.

- D. Additions shall not alter, damage, or obscure important historic elements of the original building.
- E. An addition to a one-story building should be set back a greater distance than that of a two-story building, in order to minimize visual impact.

### **3. Standards for Accessory Structures (all categories of significance)**

- A. Accessory structures shall be compatible in design and complementary to the existing structure. Accessory structures must usually be visually subordinate to the main building. They shall have a lower roof, a compatible design, but clearly distinct, and shall be subordinate in importance to the existing building.
- B. Accessory structures shall have exterior materials that are compatible to the original structure. These materials should also help differentiate between the original and the new.
- C. Accessory structures should be placed behind the principal building, and closer to either 1<sup>st</sup> Avenue or Cabbage Avenue. They should be smaller and clearly subordinate to the principal building.
- D. New structures which are larger than the principal structure or not clearly associated with the primary structure must meet the design standards for new construction.

### **4. Standards for Alterations to Contributing or Non-Contributing Structures**

#### *A. Alterations to Contributing & Non-Contributing Structures*

- 1. Alterations to contributing structures should seek to preserve historic elements identified as significant elements within the District. Contributing structures should seek to preserve these elements as alterations occur. Refer to section 1.A-G for standards that apply to historic elements, and section 6.1-8. for standards that apply to alterations of non-historic elements.
- 2. Alterations to non-contributing structures should shall remain distinct yet compatible with character of the district. Refer to standards for new construction in section 6.1-8.

#### *B. Restoration of Contributing or Non-Contributing Structures*

In some cases, an older non-contributing or contributing property which has been substantially altered could be restored with a sufficient degree of care, such that it may be reclassified as a contributing structure once the improvements are completed. An owner may elect to take this approach, and may contact the city to determine what is appropriate. In general, the Secretary of the Interior Standards for Restoration may provide additional guidance in this area.

- 1. Only structures which were constructed within the period of significance may be restored to a historically significant or exceptionally significant resource. However, structures outside of the period of significance are still encouraged to restore original

elements which contribute to the character of the district as a whole. (e.g. expose original materials, restore entryways, open original window and doorways, etc.)

2. Restoration must be performed with support of physical evidence. Pictorial evidence may be used to reconstruct lost architectural features, or historic features may be discovered upon the removal of non-historic alterations. Some historic elements may be added to “fill-in” historic restoration, but the complete reconstruction of an historic façade without physical evidence of the design, style and other architectural features will not be supported.
3. In instances where replacement is necessary, careful consideration should be made to match the original material and design. If evidence of its original form is lacking, a simplified interpretation of similar storefronts should be used. If historic storefronts and their components are missing, such as windows, doors, kickplates, etc., replace them so that they replicate the historic storefront.

## **5. Standards for New Construction on Properties of Non-Contributing and Contributing Structures**

- A. New buildings or additions shall be similar in height to the existing contributing structures (1-story and 2-story buildings). Consideration for taller buildings may be provided for proposals which mitigate the visual impact from the street view.
- B. New structures or additions should have flat roofs consistent with the design of the district.
- C. Elements of the front and corner façade shall have elements which reflect but do not imitate the contributing structures of the district. Elements such as building width, proportions, horizontal and vertical patterns, materials, and architectural detailing.
- D. New construction or additions shall not be permitted within historic alleyways or roadways. These open spaces are to be maintained, and are an established element of the historic district character.
- E. Building additions shall be designed to protect the original structure and clearly delineate the form, materials and other design elements of the historic structure. Additions shall also be clearly subordinate to the historic structure.
- F. Entryways of new buildings must be oriented towards Main Street (and the corner side street as applicable). Storefronts are an important design aspect to this district and should be designed with careful consideration to the adjacent and nearby contributing structures. Existing entryways which are compatible with the historic district should be maintained. New buildings should match the setback of contributing structures and be set at the street.
- G. Signage shall remain minimal in order to remain consistent with the nature of the historic district. Refer to section 1.F. for further details.
- H. Metal and other types of contemporary awnings are encouraged as they reflect the design of historic elements without confusing what is original.

## Attachment A: Property Category Table

Block	Primary Address	Petition Consent	Significance Criteria	Category
E1	177 Bridge St	Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	8 N Main St	Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	12 N Main St	Not Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	14 N Main St	Not Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	18 N Main St	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	24 N Main St	Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	40 Strong St	Not Signed	Outside POS	Non-Contributing
	114 Strong St	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	116 Strong St	Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	118 Strong St	Not Signed	(2) b, c, d; (3) b, c, d;	Exceptional
E2	115 Strong St	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	112 N Main St	Not Signed	Outside POS	Non-Contributing
	114 N Main St	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	122 N Main St	Not Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	124 N Main St #A:	Not Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	130 N Main St	Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	148 N Main St	Signed	Outside POS	Non-Contributing

Block	Primary Address	Petition Consent	Significance Criteria	Category
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W1	5 N Main St	Not Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	117 E Bridge St #E	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	113 E Bridge St #D	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	111 E Bridge St #C	Not Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	109 E Bridge St #B	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	107 E Bridge St #A	Not Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	105 Bridge St #A	Not Signed	Outside POS	Non-Contributing
	103 Bridge St	Signed	Outside POS	Non-Contributing
	15 N Main St	Not Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	25 N Main St	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	29 N Main St	Not Signed	Outside POS	Contributing
	33 N Main St	Not Signed	Outside POS	Contributing
	39 N Main St	Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	43 N Main St	Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	45 N Main St	Not Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
W2	101 N Main St	Not Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	117 N Main St #A	Not Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	119 N Main St	Signed	(1) d; (2) b, c, d; (3) b, c, d;	Exceptional
	121 N Main St	Signed	(1) c; (2) b, c, d; (3) b, c, d;	Exceptional
	123 N Main St	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	139 N Main St	Not Signed	Outside POS	Non-Contributing
	147 N Main St	Not Signed	All elements lost	Contributing
	149 N Main St	Not Signed	All elements lost	Contributing
	155 N Main St	Signed	(2) b, c, d; (3) b, c, d;	Exceptional
	161 N Main St	Signed	(2) b, c, d; (3) b, c, d;	Exceptional

*Attachment B: Cultural and Social Sustainability*

Historic landscapes, sites, and buildings are essential element of the City's identity. Preserving historic places, helps maintain a connection to the heritage of the community.

### **Downtown Brighton**

Historic buildings create a street scene that encourages walkability, which promotes connections both to the past and present. By telling the stories of earlier residents and how they lived, historic buildings help current residents anchor their identity with the community and provide a sense of place and security that enhances quality of life.

### **Economic Sustainability**

The economic benefits of protecting local historic districts is well established across the country. The benefits contribute to higher property values, job creation in restoration and rehabilitation industries and increased heritage tourism, all of which stimulate business creation.

### **Heritage Tourism**

Heritage tourism encourages traveling to unique places that offer an authentic story of the people and places of the past and present. Heritage tourism is a benefit to investing in historic preservation because it attracts people interested in the culture and heritage Brighton.

## *Attachment C: Secretary of Interior Standards (SIS)*

*The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.*

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### *Attachment D: Technical Preservation Briefs*

Preservation Briefs provide guidance on **preserving**, **rehabilitating**, and **restoring** historic buildings. The NPS Publications help historic building owners recognize and resolve common problems prior to work.

## **Roof**

**A weather-tight roof is basic in the preservation of a structure, regardless of its age, size, or design.** In the system that allows a building to work as a shelter, the roof sheds the rain, shades from the sun, and buffers the weather. During some periods in the history of architecture, the roof imparts much of the architectural character. It defines the style and contributes to the

building's aesthetics. The hipped roofs of Georgian architecture, the turrets of Queen Anne, the Mansard roofs, and the graceful slopes of the Shingle Style and Bungalow designs are examples of the use of roofing as a major design feature.

But no matter how decorative the patterning or how compelling the form, the roof is a highly vulnerable element of a shelter that will inevitably fail. A poor roof will permit the accelerated deterioration of historic building materials—masonry, wood, plaster, paint—and will cause general disintegration of the basic structure. Furthermore, there is an urgency involved in repairing a leaky roof since such repair costs will quickly become prohibitive. Although such action is desirable as soon as a failure is discovered, temporary patching methods should be carefully chosen to prevent inadvertent damage to sound or historic roofing materials and related features. Before any repair work is performed, the historic value of the materials used on the roof should be understood. Then a complete internal and external inspection of the roof should be planned to determine all the causes of failure and to identify the alternatives for repair or replacement of the roofing.

## **Masonry**

**Brick, stone, terra-cotta, and concrete block—is found on nearly every historic building.** Structures with all-masonry exteriors come to mind immediately, but most other buildings at least have masonry foundations or chimneys. Although generally considered "permanent," masonry is subject to deterioration, especially at the mortar joints. Repointing, also known simply as "pointing" or—somewhat inaccurately—"tuck pointing"\*, is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. Properly done, repointing restores the visual and physical integrity of the masonry. Improperly done, repointing not only detracts from the appearance of the building, but may also cause physical damage to the masonry units themselves.

The purpose of this Brief is to provide general guidance on appropriate materials and methods for repointing historic masonry buildings and it is intended to benefit building owners, architects, and contractors. The Brief should serve as a guide to prepare specifications for repointing historic masonry buildings. It should also help develop sensitivity to the particular needs of historic masonry, and to assist historic building owners in working cooperatively with architects, architectural conservators and historic preservation consultants, and contractors.

## ***Windows, Courtyards, and Light wells***

Evaluating the architectural or historical significance of windows is the first step in planning for window treatments, and a general understanding of the function and history of windows is vital to making a proper evaluation. As a part of this evaluation, one must consider four basic window functions: admitting light to the interior spaces, providing fresh air and ventilation to the interior, providing a visual link to the outside world, and enhancing the appearance of a building. No single factor can be disregarded when planning window treatments; for example, attempting to conserve energy by closing up or reducing the size of window openings may result in the use of *more* energy by increasing electric lighting loads and decreasing passive solar heat gains.

Windows are frequently important visual focal points, especially on simple facades. Operable windows, interior courtyards, clerestories, skylights, rooftop ventilators, cupolas, and other features that provide natural ventilation and light can reduce energy consumption. Whenever these devices can be used to provide natural ventilation and light, they save energy by reducing the need to use mechanical systems and interior artificial lighting.

Historically, builders dealt with the potential heat loss and gain from windows in a variety of ways depending on the climate. In cold climates where winter heat loss from buildings was the primary consideration before mechanical systems were introduced, windows were limited to those necessary for adequate light and ventilation. In historic buildings where the ratio of glass to wall is less than 20%, the potential heat loss through the windows is likely minimal; consequently, they are more energy efficient than most recent construction. In hot climates, numerous windows provided valuable ventilation, while features such as wide roof overhangs, awnings, interior or exterior shutters, venetian blinds, shades, curtains and drapes significantly reduced heat gain through the windows. Historic windows can play an important role in the efficient operation of a building and should be retained.

## ***Paint***

Paint applied to exterior wood must withstand yearly extremes of both temperature and humidity. While never expected to be more than a temporary physical shield—requiring reapplication every 5 to 8 years—its importance should not be minimized. Because one of the main causes of wood deterioration is moisture penetration, a primary purpose for painting wood is to exclude such moisture, thereby slowing deterioration not only of a building's exterior siding and decorative features but, ultimately, its underlying structural members. Another important purpose for painting wood is, of course, to define and accent architectural features and to improve appearance.

**A cautionary approach to paint removal is included in the guidelines to the *Secretary of the Interior Standards for Rehabilitation*.** Removing paints down to bare wood surfaces using harsh methods can permanently damage those surfaces; therefore such methods are not recommended. Also, total removal obliterates evidence of the historical paints and their sequence and architectural context.



Although the Brief focuses on responsible methods of "paint removal," several paint surface conditions will be described which do not require any paint removal, and still others which can be successfully handled by limited paint removal. In all cases, the information is intended to address the concerns related to exterior wood. It will also be generally assumed that, because houses built before 1950 involve one or more layers of lead-based paint, the majority of conditions warranting paint removal will mean dealing with this toxic substance along with the dangers of the paint removal tools and chemical strippers themselves.

### ***Storefront***

Commercial establishments of the 18th and early 19th centuries were frequently located on the ground floor of buildings and, with their residentially scaled windows and doors, were often indistinguishable from surrounding houses. In some cases, however, large bay or oriel windows comprised of small panes of glass set the shops apart from their neighbors. Awnings of wood and canvas and signs over the sidewalk were other design features seen on some early commercial buildings. The ground floors of large commercial establishments, especially in the first decades of the 19th century, were distinguished by regularly spaced, heavy piers of stone or brick, infilled with paneled doors or small paned window sash.

Entrances were an integral component of the facade, typically not given any particular prominence although sometimes wider than other openings.

The ready availability of architectural cast iron after the 1840s helped transform storefront design as architects and builders began to experiment using iron columns and lintels at the ground floor level. Simultaneous advances in the glass industry permitted manufacturing of large panes of glass at a reasonable cost. The combination of these two technical achievements led to the storefront as we know it today—large expanses of glass framed by thin structural elements. The advertisement of the merchant and his products in the building facade and display windows quickly became critical factors in the competitive commercial atmosphere of downtowns. In the grouping of these wide-windowed facades along major commercial streets, the image of America's cities and towns radically changed.

### ***Signs***

Historic signs give continuity to public spaces, becoming part of the community memory. They sometimes become landmarks in themselves, almost without regard for the building to which they are attached, or the property on which they stand. Furthermore, in an age of uniform franchise signs and generic plastic "box" signs, historic signs often attract by their individuality: by a clever detail, a daring use of color and motion, or a reference to particular people, shops, or events.

Yet historic signs pose problems for those who would save them. Buildings change uses. Businesses undergo change in ownership. New ownership or use normally brings change in

signs. Signs are typically part of a business owner's sales strategy, and may be changed to reflect evolving business practices or to project a new image.

**For additional information please visit the [National Park Service website](#).**

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