Historic Design Guidelines



City of Dublin
OHIO, USA

Department of Development
Planning Division

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Chapter 1
Introduction



Overview

1.0 Applicability

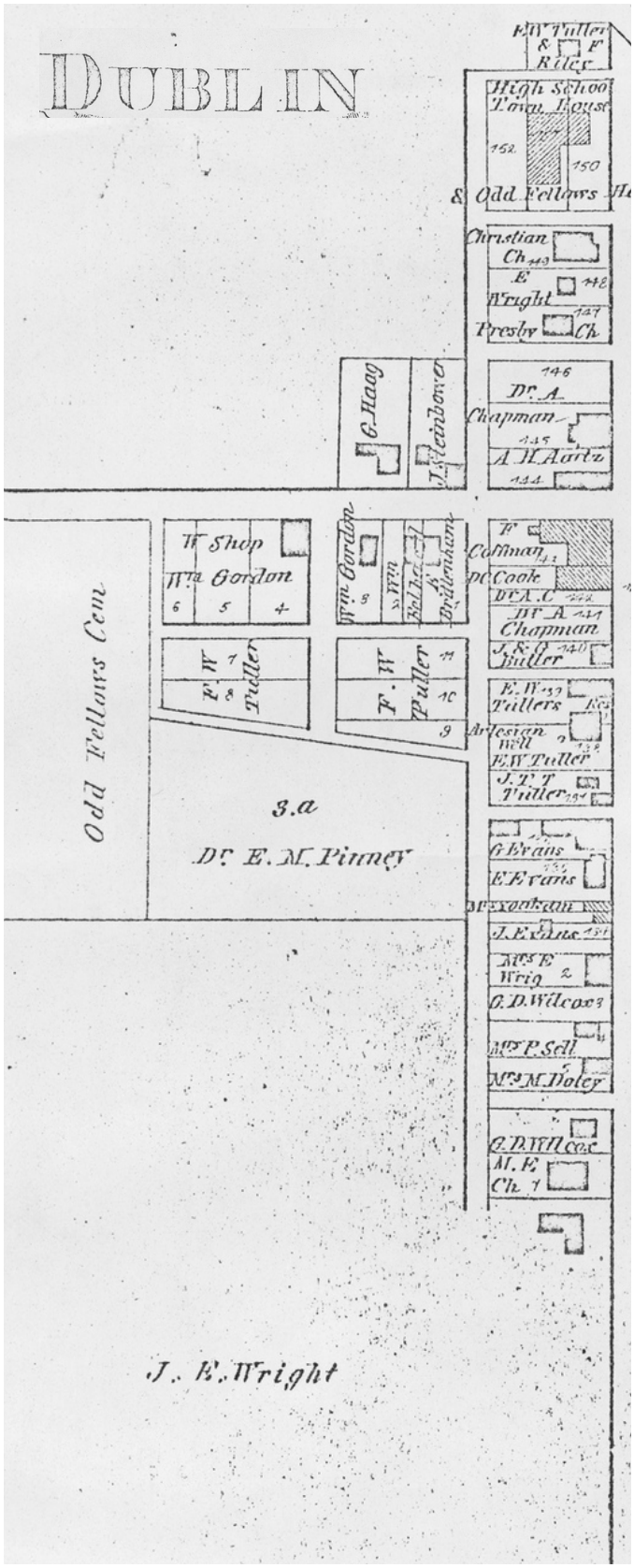
The Historic Design Guidelines (Guidelines) apply to all land within the Historic District as outlined in Appendix F, as well as other outlying historic properties as specified in Appendix G of the City of Dublin's Zoning Code. All properties located within either of these designated areas require approval by the Architectural Review Board (ARB) for certain activities related to renovation, rehabilitation, or new construction, as provided in the Zoning Code §153.170. The Guidelines supplement the review standards contained in the code and will guide the ARB in determining if requests for approvals by the ARB will be granted in accordance with the code.

1.1 Overview

The City of Dublin is a thriving community located in northwest Franklin County, southwest Delaware County, and southeast Union County, Ohio. Dublin has undergone tremendous growth in the last five decades, with the population increasing from a village of approximately 700 in 1970 to 48,647 in 2018 (Quick Facts, US Census Bureau). Still, Historic Dublin largely retains the character, scale, and feel of a traditional village.

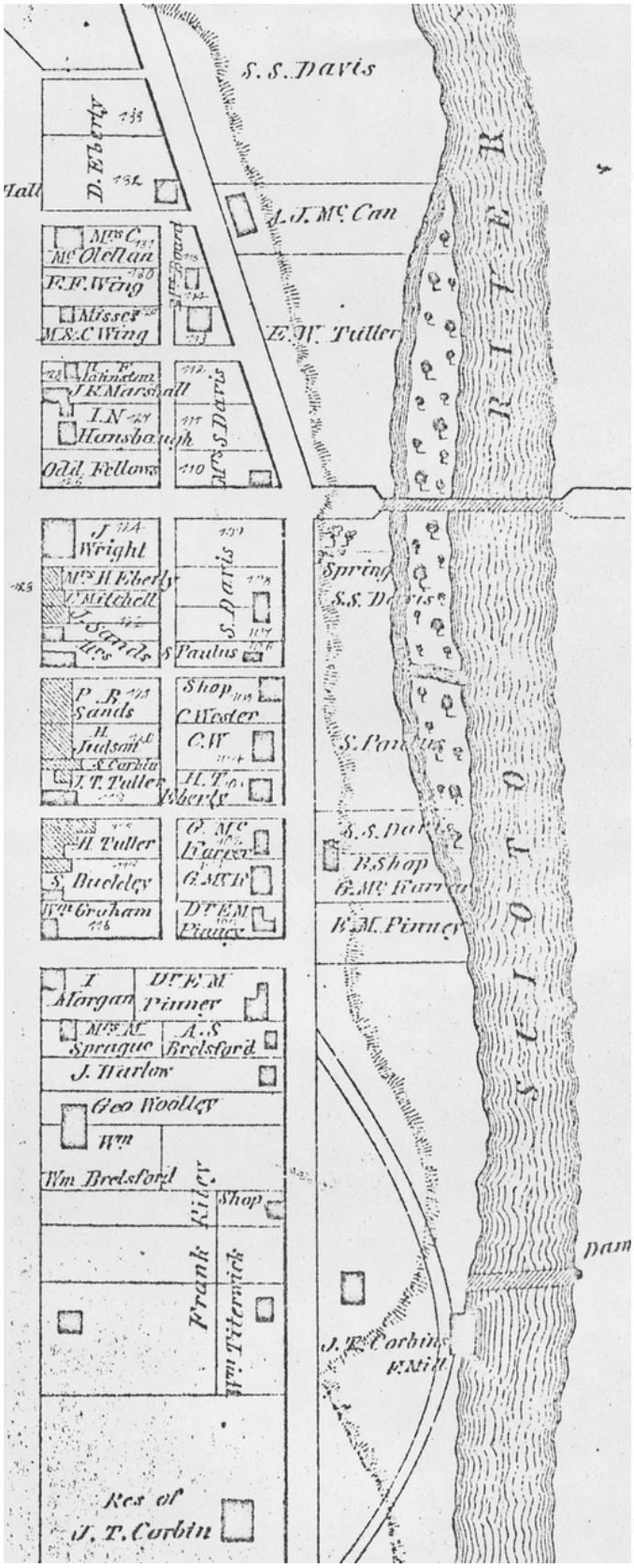
The history of Dublin and the surrounding Washington Township are closely intertwined. Before Ohio became a state in 1803, land was purchased in the area, along the Scioto River, that was to become the Village of Dublin. Peter and Benjamin Sells traveled from Huntingdon County, Pennsylvania, to purchase land for their father, three brothers, and themselves. The 400 acres purchased for their brother, John Sells, were located on the high west bank of the Scioto where Historic Dublin now stands. The brothers also purchased land north and south of the original village boundaries.

The settlement of Dublin started slowly, with John Sells and his family settling in 1808 and his establishment of the first tavern in the area in 1809. By 1810, Sells began to survey lots to establish a town. He conferred the honor of naming the new town to his surveyor, John Shields. Shields named the future village after his birthplace, Dublin, Ireland. By 1818, Sells advertised 200 town lots for sale in the Columbus newspaper. He listed the excellent building stone, clay for brick and pottery, and an offer of three years' credit as inducements to purchase lots in the new town. Settlement continued slowly as the community gained residences, a gristmill, a distillery, sawmills and other businesses that served the local population, as well as farmers from the surrounding area. As evidence of Dublin's permanence as a settlement, a post office was established in 1820.



Historic Map of Dublin, 1872

Overview



As the community and the township grew, better transportation became a necessity. Lacking a railroad, which spurred development in many Ohio communities in the 19th century, Dublin was dependent on its system of roads. The need for a bridge to span the Scioto River became critical for Dublin so that it could be physically connected to Worthington and Columbus to the east. The first bridge in 1840 was a wooden covered bridge. It was later replaced with a steel span bridge in 1880, and the present Works Progress Administration (WPA) concrete arch bridge was completed in 1935.

An effort was made in 1855 to incorporate the village and establish a local government, but the idea was rejected. The issue was revisited in 1881, and in September of that year the Village of Dublin was incorporated. With local government, public improvements became possible. Among those undertaken in the late 19th and early 20th centuries were the installation of gas street lamps in 1888, followed by carbide lights in 1907 and finally electric lights in 1920. By the early 20th century, the local economy was largely based on agriculture and quarrying, and Dublin businesses were largely dependent on the local population.

Dublin maintained a relatively stable population, with very little growth during the first seven decades of the 20th century. This changed abruptly in the early 1970s with the construction of Interstate 270 around Columbus and the development of Muirfield Golf Club and Muirfield Village by golf champion Jack Nicklaus. This innovative planned community was located about four miles north of the village core. During the last five decades, the City has grown to fill in the land between the historic center of Dublin and Muirfield Village, as well as expanding to the south, east and west. The current boundaries of Dublin encompass approximately 26 square miles.

In spite of the tremendous growth that has taken place in recent decades, the physical form of Historic Dublin is distinctive and clearly reflects the early history of the community. The form is still very much in evidence today. The major north-south road, High Street (also known as SR 745), runs parallel to the river on a high bluff with another parallel road, Riverview Street, running along the Scioto River. The main intersection is High and Bridge Streets, as it was historically, and the bridge crossing the Scioto still connects east and west Dublin.

Dublin residents and public officials have long appreciated the special character of Historic Dublin. A part of the district and individual properties, as well as other historic properties in Washington Township, were listed in the National Register of Historic Places in 1979, based on both architectural and

Background

historic significance. The City of Dublin took further steps to protect and preserve the historic core of the community, as well as other historic sites throughout the community in 1970 through the establishment of the ARB. Credit for the preservation of Historic Dublin's special character must also be given to the stewardship of generations of Dublin property owners who have maintained and improved the buildings and their physical environment.

Historic Dublin continues as the historic heart of the community and a walkable, thriving mixed-use neighborhood with residences concentrated along Riverview and Franklin Streets and retail, cultural/civic, and residential uses intermingled along High and Bridge Streets. Outlying historic properties exist throughout Dublin as examples of the City's rich agricultural history.



Dublin Community Church, 81 West Bridge Street, 1930s (Constructed in 1877)

1.2 Background

There are significant economic and social benefits in preserving historic areas and properties. Dublin's efforts to promote the preservation of Dublin, while promoting historically appropriate development and investment, began over 50 years ago. Success requires a partnership among the City, land owners, residents, business owners, and stakeholders.



Dublin Firehouse, 37 West Bridge Street, 1945

Dublin has recognized the importance of preservation in a number of policy documents, including the City's Community Plan, which details the unique character of Historic Dublin and many outlying historic properties. The plan provides many recommendations about preservation and enhancement of the Historic District's character. The plan also recommends further efforts to identify and recognize historic properties outside the district.

In 2016, the City conducted a Historic and Cultural Assessment of the built resources, landscape features, and archaeological sites throughout Dublin. The goal of the assessment was to gain a greater understanding of the historic resources that exist and how those resources contribute to the City's sense of place. The assessment produced a detailed inventory of over 900 properties considered to be relevant, an assessment of the landmark and background status, and strategies and recommendations to encourage and fund historic preservation efforts.



Home of Isaac Walter, 37 South Riverview Street, 1842

Additionally, the City has taken the initiative to revise and update the Zoning Code on a series of occasions to ensure new development and redevelopment meet the desired character by the community and its stakeholders. The Zoning Code requirements, these Guidelines, and the applicable policy documents collectively contribute to protecting the character of Dublin's historic places.



Mansfield Buggy Co. & Post Office, SW Corner - Bridge Street at High Street, 1890s



NE Corner - Bridge Street at High Street, 1880s



Christie Methodist Church, South High Street, 1870s (Built in 1838 and Destroyed by Tornado in 1912)



Coffman's Corner, SW Corner - Bridge Street at High Street, 1879



32 South High Street, 1932, (Built in 1830s and Operated until 1972)

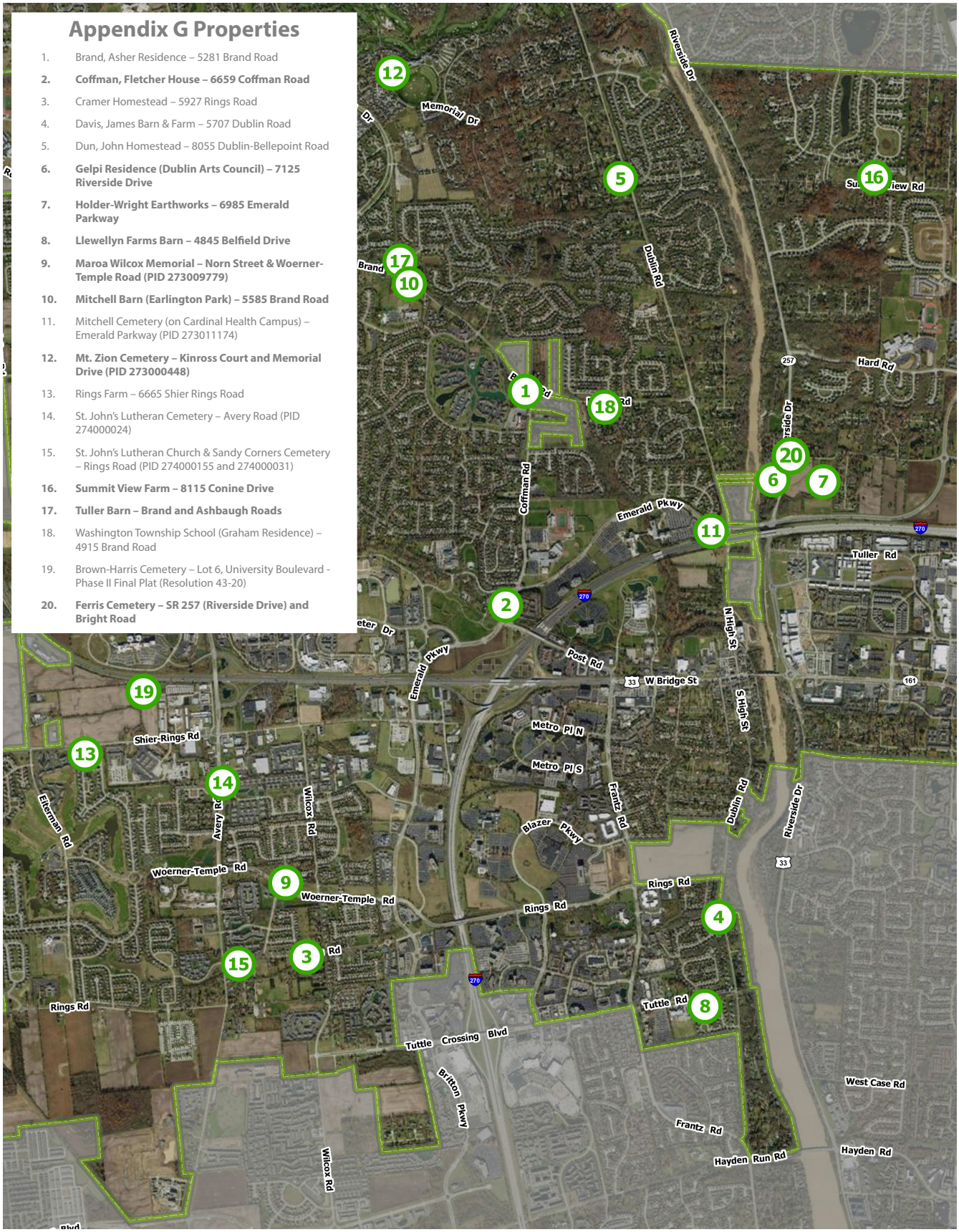


Washington Local School, 75 North High Street, 1871

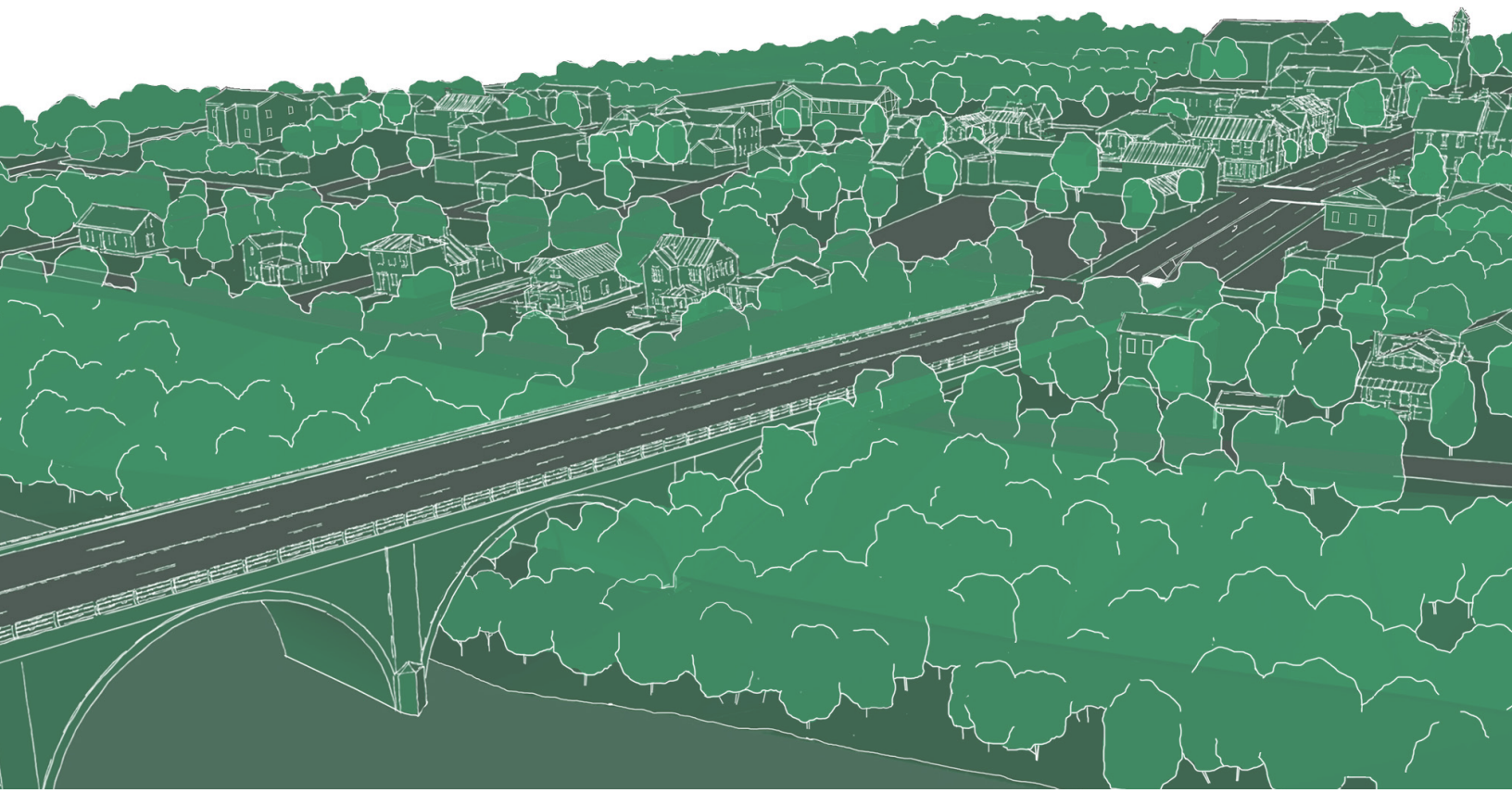
Historic District Map



Outlying Historic Properties (Appendix G) Map



Chapter 2
Context & Character



Cultural Landscape

2.1 Background

Historic Dublin possesses a strong sense of place. The combination of its eclectic architecture, intimate village scale, pedestrian scale streets, and natural features create an authentic environment worth preserving, protecting, and celebrating.

Historic Dublin's unique character is in part due to the very gradual growth of the community up until the late 20th century. Much of what was built in the 19th century still defines the physical environment today.

2.2 Cultural Landscape

The Historic District's unique visual character is attributable to the beauty of its extensive natural landscape including the striking topography and cultural sites that have been shaped by previous generations. The Dublin Community Plan calls for the protection of these valued natural and historic landscape assets within Dublin, which contribute to the cultural landscape of Historic Dublin.

The character-defining topography and the numerous historic landscape assets within the Historic District embody a "soul and sense of place", creating a legacy that reveals our past and the people that shaped and lived on our land.

The extraordinary and extensive landscape within Dublin's Historic District provides scenic, economic, ecological, social, recreational, and educational opportunities, and the preservation and protection of these unique landforms provides an enriched quality of life for the community.

Among the valued natural assets that require sensitive protection are: the distinctive topography; the Scioto River; the Indian Run Ravine and Falls; the Dublin Spring; abundant view sheds and vistas; natural ravines, caves and outcroppings; native flora and fauna; wetlands and vernal pools; hardwood forests; and landmark trees and woodlands.

The distinctive historic cultural sites that have been influenced by the imprint of past generations include among others: dry laid stone walls, stone quarries, historic cemeteries, the West Bridge Street Bridge, Native American archaeological sites, and appurtenances such as hitching posts, stone carriage steps, stone work and retaining walls, artwork and memorials.

These defining historic landscape assets are the canvas of our past and require dedicated preservation and maintenance. The following guidelines provide direction in protecting Dublin's historic cultural landscape for the benefit of our community and future generations.



Bridge Street Bridge, 1935



Indian Run Falls, 1899

Cultural Landscape



Scioto River, 2015



1900s Historic Stone Wall, 2000

Topography

One of the most dramatic features is the topography of the area. John Sells selected the area for the settlement of a town since it was on the high west bank of the Scioto River, protected from flooding. The change in elevation between High Street and Riverview Street is considerable, with a further dramatic drop to the Scioto River. This change of elevation leads to steep, sloping yards. Due to the varied topography, not all areas are easily suited to development, which has led to the preservation of natural vistas and views of the river and valley.

Scioto River

The Scioto River is the most prominent natural feature, providing a strong physical and visual connection to Dublin's early history.

The Scioto River corridor is unique due to its shallow river bed with a wide floodway. In many locations, the edge of the floodplain is defined by small limestone outcroppings. The wide floodway has an extensive native deciduous tree canopy.

Seasonal flooding of the river often makes areas of the floodway inaccessible. Due to its shallow depth, the river water is typically brown. Several tributaries feed the Scioto River as it flows through Dublin. Typically, these streams are narrow slivers carving ravines down to the river.

Ravines and Springs

The wooded ravines, Indian Run to the north and Cosgray Ditch to the south, in conjunction with the Scioto River, form natural boundaries for Historic Dublin. Indian Run Falls, located within the Indian Run Ravine, is a pristine waterfall once home to members of the Wyandot tribe and later home to settlers of Dublin. The Falls remain an important cultural resource today.

Natural flows of fresh water throughout the area form springs. The Dublin Spring is located along the Scioto River where Dublin's founders drew clean drinking water. In the winter, the weeps from underground springs leak water through the stone and create beautiful ice patterns along the riverbanks.

Cultural Landscape

Flora and Fauna

Dublin is ecologically diverse particularly along the river corridor. Native plant species include Rock Cress, Drummond's Aster, Rattlesnake Fern, and Marsh Marigold. Historically, Rock Cress has been found growing along the Scioto River, although it can be overtaken by invasive plants such as Honeysuckle and Garlic Mustard. Sycamore trees, know for their large stature, white bark, and long life, are prominent along the riverbanks. A number of animals thrive in the area including birds, beavers, bats, chipmunks, deer, ducks, geese, skunks, squirrels, turtles, and woodchucks.

Earthworks

Archaeological resources influence Dublin's landscape today. The Holder-Wright Earthworks, located within Ferris-Wright Park, are significant to the Hopewell people. Earthworks were places for ceremony, marriages, to honor relatives and neighbors who died, to make alliances, for celebration, feasting, and sacred games. Three earthworks exist at the site, two circles and a square, and five burial mounds. The tallest mound once stood five feet tall, and the others were approximately three feet tall. The earthworks at Ferris-Wright Park are the northernmost earthworks in the Scioto Valley. Many tribes are represented at this site, with the oldest dating back to Clovis times, or about 12,000 years ago.



Holder-Wright Earthworks, 2020

Quarries

At the southern end of Historic Dublin, adjacent to the Scioto River, is a former stone quarry which played an important role in the physical development of Dublin and Washington Township, as evidenced by the extensive use of limestone for building purposes. The limestone in this region is characterized by a prevalence of Devonian Period fossils.

The limestone, known as Columbus Limestone, is highly fossilized, which gives it a rough texture that is distinctive when used either in its natural state or as cut and finished building stone. The extensive use of limestone in the construction of dry-laid low stone walls, foundations, stoops, and entire buildings is a distinguishing feature of Historic Dublin and many other central Ohio communities.



Butterflyweed (Asclepias Tuberosa) at Dublin Cemetery, 2017

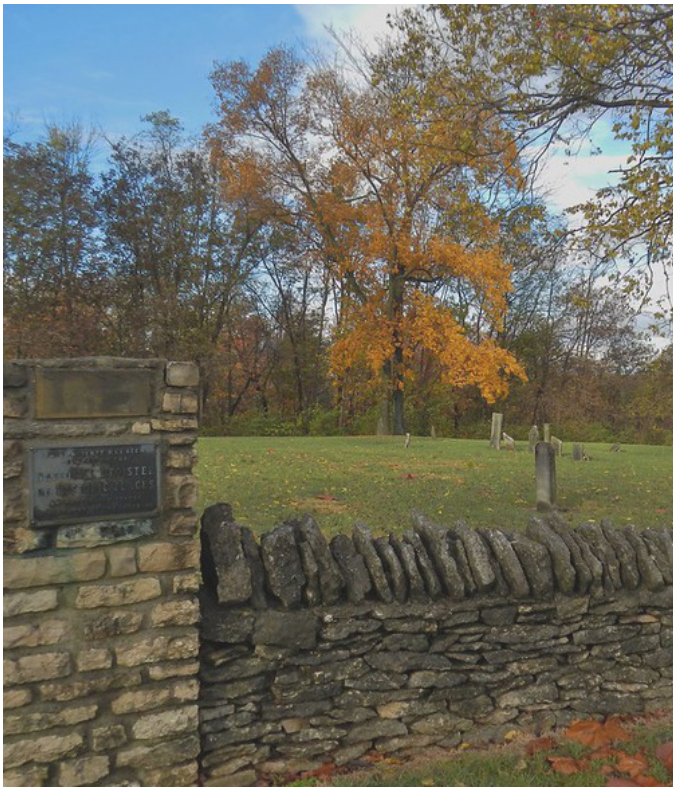
Stone Walls

Similar to other central Ohio communities due to the ready supply of limestone, Dublin possesses an abundance of limestone in various applications including a number of low, dry-laid stone walls. Many date from the early 19th century, although even the more recent examples contribute to the character of the area. These walls are a significant historic element in the community's past and present physical environment.

Cultural Landscape



Daily Chores by Michael Tizzano, 2012



Indian Run Cemetery, 2015

Cemeteries

Historic Dublin contains two cemeteries, the Indian Run Cemetery and the Dublin Cemetery. The Indian Run Cemetery, established in 1814, was the first burial ground in Dublin. It is located in the northern portion of the Historic District, along the Indian Run Ravine, adjacent to the Grounds of Remembrance. The Indian Run Cemetery was active for over 40 years, until the Dublin Cemetery was established in 1858. The Dublin Cemetery is located at the western entrance into the Historic District and remains active today. Both cemeteries are located within a park-like setting where the community can visit and pay their respects to those interred, which include a number of Dublin's historic families.

Historic Details

Remnants of historic life remain today as a reminder of the past and can be seen throughout Historic Dublin. Hitching posts and carriage stones are located along High Street and provide a reminder of the way of life in years past.

Public Art

Art in public spaces contribute to the sense of place. Art may invoke an emotion, a question, or an interaction. A number of art pieces are located within the Historic District and provide a lens into the past. Dublin's historic water pump, originally located at the intersection of High and Bridge Streets, inspired Michael Tizzano's "Daily Chores" bronze sculpture in 2012. The Grounds of Remembrance, located within Dublin Veterans' Park at the northern end of the Historic District, provides recognition to Dublin's veterans.

Neighborhood Character

2.3 Neighborhood Character

Historic Dublin contains a series of neighborhood areas that coincide with the Historic Zoning Districts outlined in the Zoning Code §153.170. While Historic Dublin is a relatively small district, it contains distinct neighborhood areas defined by historic character, architectural design, primary uses, and development pattern. The historic street grid and the pattern of the blocks contribute to the established character of Historic Dublin. This development pattern results in a smaller lot size, with buildings located along the street edge, and vehicular access through alleys at the rear of the properties.

Each neighborhood area utilizes the development pattern in various ways depending on the uses and layout of each property. The neighborhood descriptions outlined below provide background and guidance regarding the desired character for each of these distinct areas.

Construction Materials

Brick masonry and wood siding appear extensively throughout Historic Dublin. Brick is used as a building material as well as a paving material. Wood siding appears in a number of applications, including horizontal, vertical, shake, and shiplap siding. Wood is also used for fencing, porches, and decorative ornamentation on buildings. Wrought iron and stone fences are prevalent in landscape design.



South High Street, Historic South Neighborhood, 2010

Scale and Form

Perhaps the most defining characteristic of Historic Dublin is its intimate, small village scale. The buildings are located close together with shallow front yard setbacks and generally range from one to two stories in height. A majority of the buildings have a residential quality, in contrast to the centers of many other historic Ohio communities that have a continuous streetscape of commercial buildings with storefronts, cornices, and shared party walls. The spaces between the buildings offer owners and tenants opportunities to create small gardens, seating areas, and open space.

Street Character

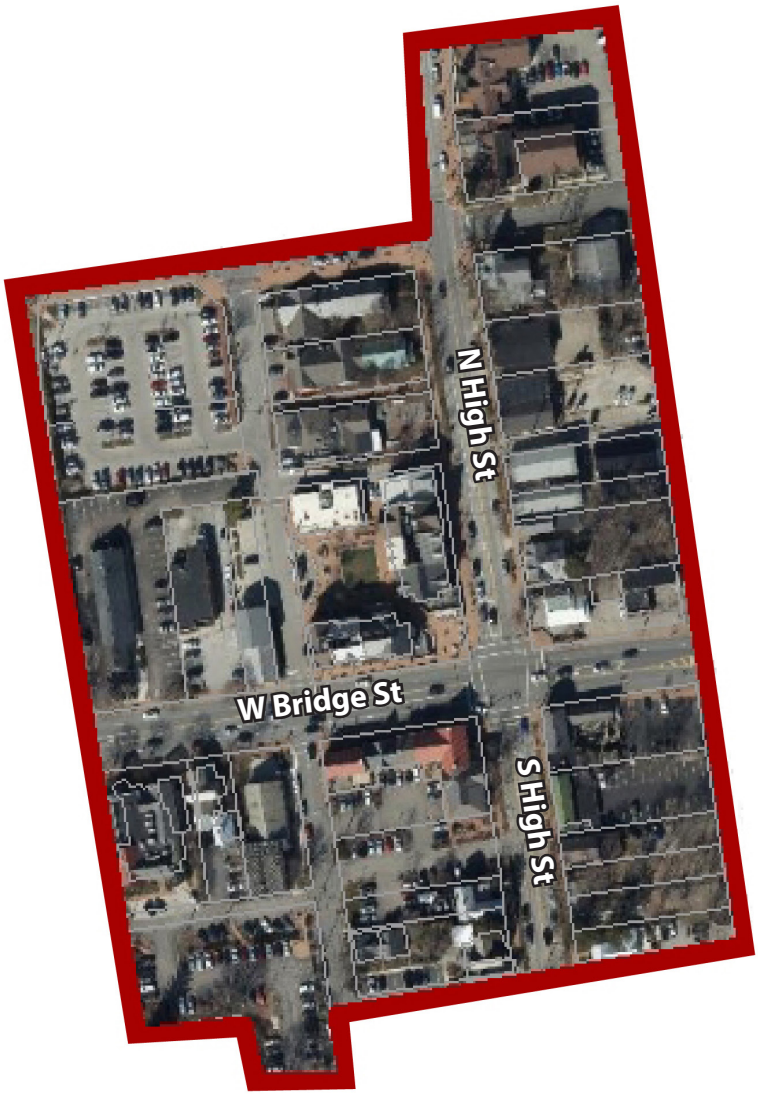
The traditional streetscape character and street design are another integral element of the visual character of Historic Dublin. The tight street pattern, coupled with the size and scale of the buildings and their relationship to the street, define Historic Dublin's pedestrian-scaled environment. Narrower street widths, on-street parking, buildings facing the street, sidewalks, and mature street trees contribute to the character of the area. The cohesive design of these elements contribute to the success of the District by connecting the commercial and the residential uses and providing inviting environment for residents and visitors.



South Riverview Street, Historic Residential Neighborhood, 2019

Neighborhood Character

2.4 Historic Core



The Historic Core applies to the historic center of Dublin at the intersection of West Bridge and North High Streets. The Historic Core contains largely commercial uses within historic buildings, along with a number of new, more contemporary buildings. The area serves as a major gateway into the Historic District, setting the tone for the neighborhood character. The neighborhood layout promotes a walkable environment, while accommodating vehicular access given its proximity to a major intersection. A challenge for this neighborhood is balancing the preservation of historic buildings while providing the opportunity for infill that is sensitive to the existing scale and character of the surrounding area.

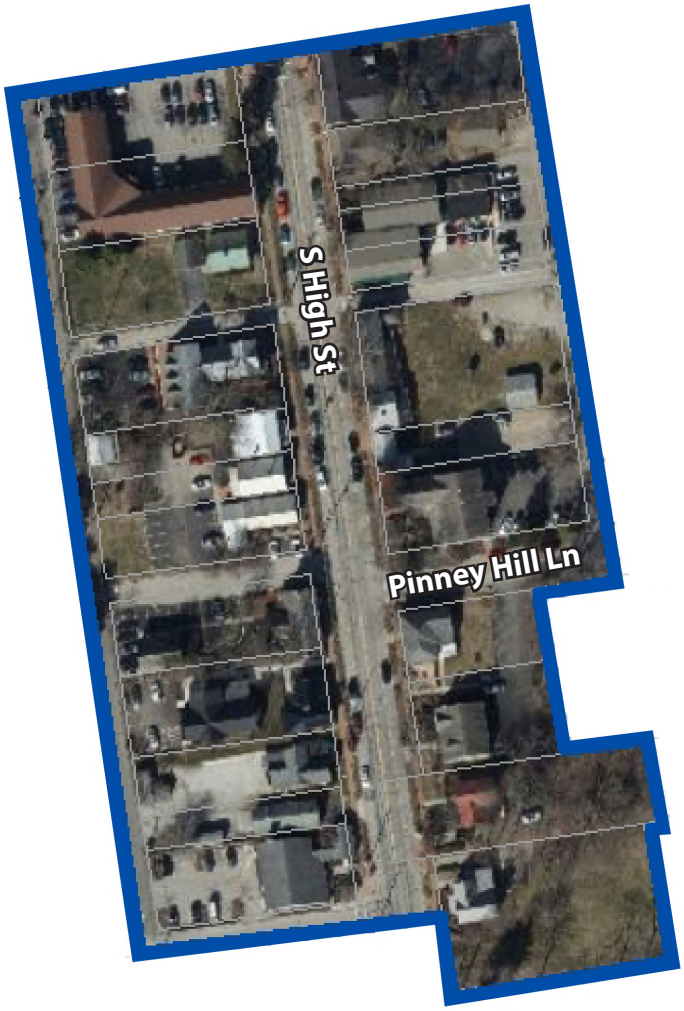
General design principles for the Historic Core neighborhood include:

- Connecting and enhancing the historic grid street pattern.
- Promoting a walkable environment through quality streetscape design.
- Preserving and rehabilitating landmark structures to maintain the historic fabric of Historic Dublin.
- Allowing sensitive redevelopment consistent with surrounding character.
- Providing opportunities to enhance the street edge and reinforce the building envelope.
- Requiring architectural design, scale, and building materials that complement the existing historic character.
- Locating buildings along the street edge with parking and access to the rear.
- Creating opportunities for connectivity throughout Historic Dublin and to adjacent development, civic uses, and open space.

Neighborhood Character

2.5 Historic South

The Historic South district contains smaller, cottage-scale buildings located along South High Street, south of the Historic Core and surrounded by the Historic Residential neighborhood to the south, east, and west. The area contains the majority of the historic structures and sites found within Historic Dublin with a fewer number of new structures. The area includes a mix of commercial and residential uses. The buildings are consistent with the historic development pattern and support a highly walkable setting because of the proximity of buildings located closely together.



General design principles for the Historic South neighborhood include:

- Maintaining the historic grid street pattern.
- Promoting a walkable environment through quality streetscape design.
- Preserving and rehabilitating landmark structures to maintain the historic fabric of Historic Dublin.
- Allowing sensitive redevelopment consistent with surrounding character.
- Requiring architectural design and scale, and building materials that complement the existing historic character.
- Maintaining a smaller building scale and mass consistent with the development pattern of the area.
- Retaining open areas at the rear of the properties, particularly adjacent to residential properties.
- Creating opportunities for connectivity throughout Historic Dublin and to adjacent developments and open space.

Neighborhood Character



2.6 Historic Residential

The Historic Residential neighborhood surrounds the Historic South area to the east along South Riverview Street and west along Franklin Street, and south along High Street. This area supports the preservation and development of houses on existing or new lots that are comparable in size, mass, and scale, while maintaining and promoting the traditional residential character of Historic Dublin.

General design principles for the Historic Residential neighborhood include:

- Preserving and rehabilitating landmark structures to maintain the historic fabric of Historic Dublin.
- Allowing for development of new residential structures that complement the scale, mass, and design of the surrounding historic residential.
- Encouraging comparable building height and lot coverages, similar to the surrounding historic structures.
- Encouraging new residential structures to have consistent setbacks and similar lot coverage to surrounding residential development.
- Promoting rear accessed lots where feasible.
- Encouraging outbuildings and detached buildings be to located at the rear of a property.
- Promoting preservation of open rear yards, green space corridors, and river views throughout the neighborhood.

Neighborhood Character

2.7 Public

The Historic Public neighborhood contains a series of civic spaces and natural areas located throughout Historic Dublin, including Riverside Crossing Park West, Indian Run Falls, Indian Run Cemetery, Dublin Veterans' Park, Dublin Cemetery, Karrer Barn, and Dublin Springs Park. These spaces preserve the historic character and natural environment found throughout the District and serve as an amenity to residents and visitors.

General design principles for the Historic Public neighborhood include:

- Continuing efforts to preserve the sites and amenities.
- Ensuring connectivity and access to these areas.
- Providing greenway connections and access to the Scioto River.
- Increasing public access to the natural amenities.



2.8 Outlying Properties and Historic Farmsteads

A series of sites and structures located outside of Historic Dublin contribute to the history of Dublin. These properties, identified on Appendix G of the Zoning Code, include historic farmsteads, barns, churches and former schoolhouses. The character of each of these sites is unique, but help tell the story of the history of Dublin.



Karrer Barn, 225 South High Street



5600 Bristol Parkway



5623 Dublinshire Drive

Building Types & Architectural Styles

2.9 Overview

The architecture of Historic Dublin spans a period of over two centuries, which contributes to the architectural variety of the District. Some of the buildings possess characteristics of a specific architectural style; however, the vast majority are "vernacular" in character and are best identified by building type. Vernacular architecture is defined as "a mode of building based on regional forms and materials" (Harris, Cyril M. *Historic Architecture Sourcebook*. New York: McGraw-Hill, 1977).

Building type is based on form, function, floor plan, configuration (shape), and stories (height). Architectural style is based on design details and ornamentation. Building type does not determine architectural style. Some architectural styles have a predominate building type, although architectural styles can include a number of building types over time. Buildings may include elements of more than one architectural style.

Dublin's historic buildings often demonstrate the original owner's personal tastes, availability and affordability of materials, and design influences at the time of construction. While many of the same building types and architectural styles can be found elsewhere in Central Ohio, the combination of building materials, physical setting, and spatial relationships create the unique historic character of Historic Dublin.

Identified as part of the *Historical and Cultural Assessment*, a series of building types and architectural styles are present in Dublin. The characteristics of the predominate building types and architectural styles, identified herein, are based on the *A Field Guide to American Houses* (McAlester, Virginia, A. Lee McAlester, Lauren Jarrett, and Juan Rodriguez-Arnaiz. *A Field Guide to American Houses.* New York: Alfred A. Knopf, 1993); and, *How to Complete the Ohio Historic Inventory* (Gordon, Stephen C., et al. *How to Complete the Ohio Historic Inventory.* Columbus, Ohio: Ohio Historic Preservation Office, Ohio Historical Society, 1992.)

The State Historic Preservation Office (SHPO) identifies 19 building types under 'House Types' and 35 architectural styles found in Ohio. Many structures in Historic Dublin were constructed as residential buildings. Therefore, most of the building types in Dublin are represented under the 'House Types' category recognized by SHPO. Not all building types are present in Dublin. Similarly, many architectural styles are not found in Dublin. Many of the historic structures in Dublin are of "No Academic Style – Vernacular." Academic styles are considered high style, which exemplify a particular architectural movement. Only the building types and



109 South Riverview Street, built ca. 1827, is an example of Federal architecture. Note the Federal-style elements such as the two-story height, rectilinear form, five-bay façade composition with symmetrical window and door placement, and a side-gable roof.



The Washington Township Centralized School at 150 West Bridge Street was built in 1919 in the Art Deco style. Elements of the style include the smooth wall surface and decorative concrete panels with stylized or geometric motifs.

Building Types & Architectural Styles



St. John Lutheran Church at 6135 (6115) Rings Road, built ca. 1860, is an example of Romanesque Revival architecture. Note the elements such as the masonry construction, round arches, brick corbeling, and square tower.



167 South High Street, built in 1897 in the Queen Anne style. Elements of the style include the asymmetrical massing, irregular floor plan, bay windows, decorative gable ends, wrap-around front porch with decorative spindle work, and decorative shingles in the roof.

architectural styles present in Historic Dublin and the outlying historic properties (Appendix G) are included below. The building types and architectural styles are arranged chronologically. Each building type and architectural style includes a general description, typical design characteristics, and a graphic example.

Building Types

- Hall and Parlor
- I-House
- Saltbox
- Gabled Ell
- Bungalow
- Cape Cod Cottage
- Ranch/Split-Level

Architectural Styles

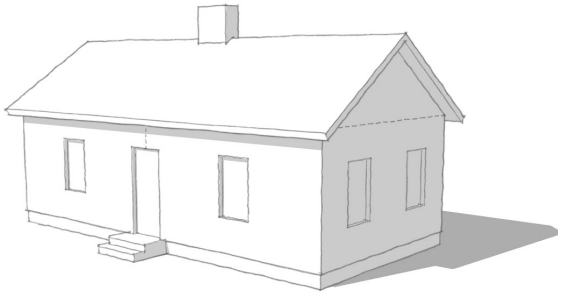
- No Academic Style - Vernacular
- Federal
- Greek Revival
- Gothic Revival
- Romanesque Revival
- Italianate
- Queen Anne
- Colonial Revival
- Craftsman/Arts and Crafts
- French Colonial/Norman Revival
- Art Deco
- Modern Movements

Building Types

2.10 Hall and Parlor

A rectangular, two room floor plan with a side gable roof form, the Hall and Parlor building type was popular between 1800-1870. Additional characteristics include:

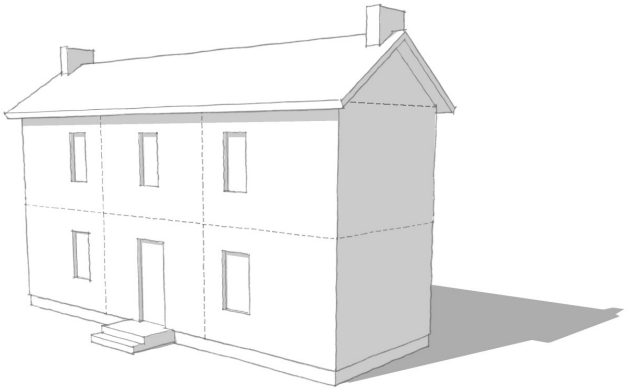
- 1 to 1.5-stories in height
- 1-room deep
- Symmetrical, 3-bay wide façade
- Central entry
- One or two chimneys, central or at both ends



2.11 I-House

A rectangular, two room floor plan with a side gable roof form, less commonly a flat or hipped roof, the I-House building type was popular between 1820-1890. Additional characteristics include:

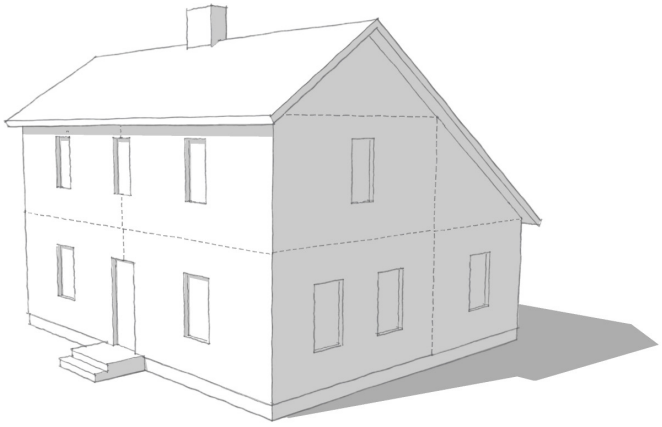
- 2-stories in height
- 1-room deep
- Symmetrical, 3 or 5-bay wide façades; select 4-bay examples
- Central entry
- Front porch, 1 or 2-stories in height
- One or two chimneys, central or at both ends

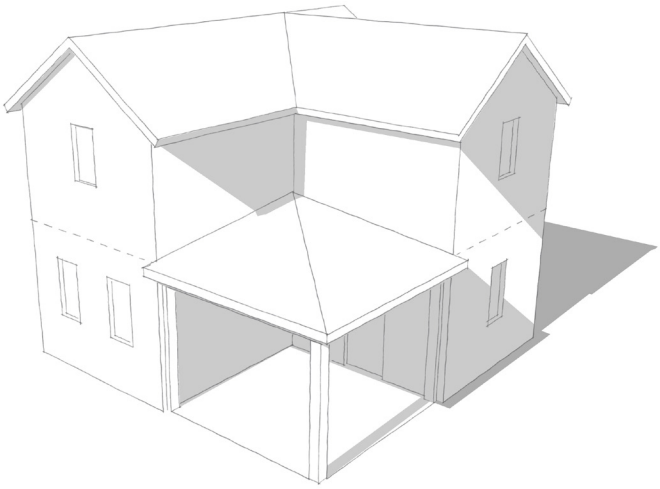


2.12 Saltbox

A rectangular floor plan with an asymmetrical sloping roofline, mimicking a 'saltbox', the Saltbox building type was popular between 1830-1900. Additional characteristics include:

- 1.5 to 2-stories in height
- 3 or 4-bay wide façades
- One or two chimneys, central or at both ends

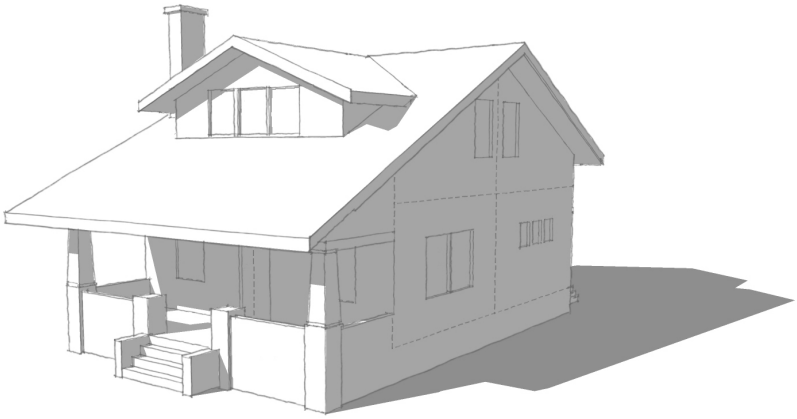




2.13 Gabled Ell

An irregular 'L' or 'T' floor plan with intersecting gable roof forms at the same height, the Gabled Ell building type was popular between 1865-1885. Additional characteristics include:

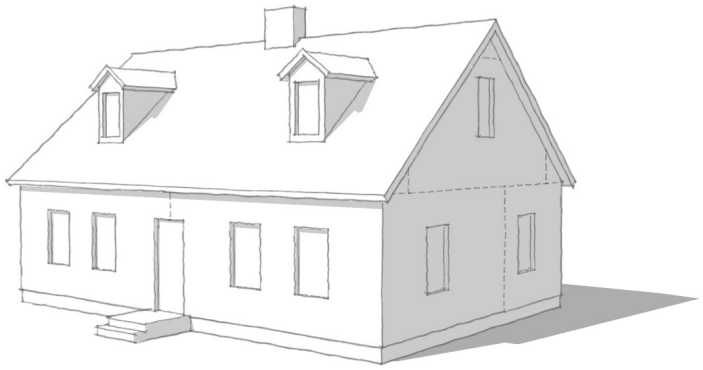
- 1 to 2-stories in height
- 1 or 2-bays wide, wing and block
- Front facing entry
- Front porch, 1-story in height



2.14 Bungalow

A rectangular floor plan with a gabled or hipped roof form, with or without a front dormer, the Bungalow building type was popular between 1905-1930. Characteristics for a Dormer Front Bungalow include:

- 1-1.5, and 2-stories in height
- 3-bay wide façade
- Central entry
- Overhanging eaves
- Full-width front porch, 1-story in height with columns
- Interior or exterior chimney



2.15 Cape Cod Cottage

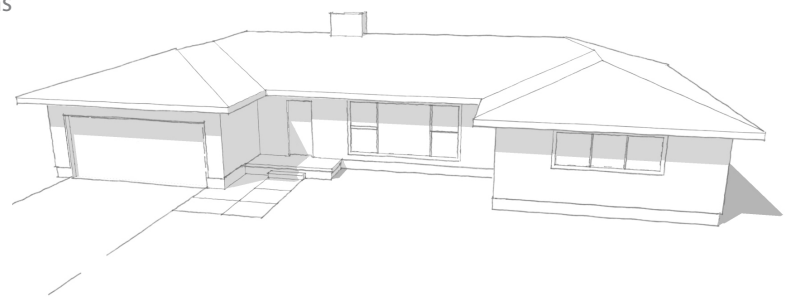
A rectangular floor plan sometimes with an attached one-car garage. Typified by a side gable roof form, the Cape Cod Cottage building type was popular between 1925-1950 Additional characteristics include:

- 1 to 1.5-stories in height
- Dormer windows
- Symmetrical, 3 or 5-bay wide façades
- Central entry
- One central chimney

Building Types

2.16 Ranch/Split-Level

An elongated irregular floor plan with a low gabled or hipped roof and overhanging eaves, the Ranch building type was most popular between 1940-1970, although still remains relevant today. Additional characteristics include:



- 1 to 1.5-stories in height
- Symmetrical or asymmetrical façade
- Attached garage or carport
- Off-center entry, may be hidden
- Large picture window

The Split-Level building type, having multiple stories with at least a half story below grade, was most popular between 1940-1970. Additional characteristics include:

- 1 to 2-stories in height
- Symmetrical or asymmetrical façade
- Attached garage
- Off-center entry
- Large picture window



119 South High Street

2.17 No Academic Style - Vernacular

No Academic Style - Vernacular is by far the most prevalent style of architecture in Historic Dublin. Vernacular buildings are "influenced by the local climate, available building materials, ethnic building traditions rather than by contemporary architectural fashions and styles" (Gorden, 76).



109 South Riverview Street

2.18 Federal

Federal architecture is a post-Colonial style that sought to stress independence from England, rejecting earlier English-based Georgian architecture, by establishing a new national style. Federal style buildings retain the symmetry of earlier architecture, and stress dignity, restraint, and simple ornamentation (Walker, 96-97). Since Dublin was just being settled in the early 19th century, this is one of the first architectural styles to appear in the area.



63 South High Street

2.19 Greek Revival

Greek Revival architecture rose as a response to the Greek War of Independence from Turkey. The style became popular in public and private contexts. The style is typified by a Greek temple aesthetic with Greek columns that were carefully detailed. Everything was usually painted white to simulate the color of a Greek temple (Walker, 106-109). Regional variants of this style exist with farmhouses incorporating elements of Greek Revival style. Architectural details such as cornices with returns, moulding beneath the cornice, and front doors with rectangular transom and sidelights are common.

Architectural Styles

2.20 Gothic Revival

Gothic Revival architecture began in England as a revolt against classical styles and symmetry in favor of picturesque and irregular shapes. In the United States, the style is visible in rural, domestic architecture from 1840-1880. Gothic Revival style homes are often stone or brick construction transitioning to wood framing in the later 19th century. Variants of the style include Cottage Gothic, Carpenter Gothic, and Steamboat Gothic (Walker, 120-131). Fanciful or decorative ornamentation, barge boards under the gables, and pointed arches, and window crowns define the style. The Gothic Revival style can be seen in Dublin in steeply pitched gable roofs and pointed arch windows.



75 South High Street

2.21 Romanesque Revival

Romanesque Revival architecture rose in popularity in Ohio during the mid-19th century. The style is most often applied to churches, public buildings, and institutional buildings. Inspired by James Renwick's Smithsonian Castle in Washington, DC., these buildings typically have monochromatic brick or stone walls with round-arch window and door openings and square or polygonal towers with brick corbelling (Gordon, 81).



St. John Lutheran Church, 6115/6135 Rings Road

2.22 Italianate

Italianate style began in England as a revolt against classical styles and symmetry in favor of the picturesque and irregular shapes. The style emphasized rural, rambling, informal Italian farmhouses and dominated American house construction from 1850 to 1880. In Ohio, the Italianate style was among the most popular Romantic style of the 19th century, gaining favor as the state's population nearly doubled in this time period. Early examples are square or rectangular box-shaped homes with three visual bays and tall windows, usually topped with a segmental arch or window hood. Large overhanging eaves with decorative brackets were also common (Gordon, 85). Italianate architecture in Dublin followed this trend.



Coffman Homestead, 6659 Coffman Road



56-58 North High Street

2.23 Queen Anne

Queen Anne architecture first appeared in England and subsequently adapted in the United States. Blumenson's *Identifying American Architecture* describes the style as the "most varied and decoratively rich style. The asymmetrical composition consists of a variety of forms, textures, materials, and colors. Architectural parts include towers, turrets, tall chimneys, projecting pavilions, porches, bays and encircling verandas. The textured wall surfaces occasionally are complimented by colored glass panels in the windows" (63). In Ohio, Queen Anne architecture was the dominant style of house construction from 1880 to 1900 (Gordon, 91). As such, there are several examples of this style in Dublin.



114 South High Street

2.24 Colonial Revival

Colonial Revival style is strictly an American movement inspired by nostalgia for the past. It started around the turn of the 20th century and includes tremendous variety in terms of scale, details, and application. Later examples, from the mid-20th century, are usually side-gable buildings with simple stylized door surrounds, cornices, or other details that allude to colonial architecture rather than replicate it. Dublin has a variety of Colonial Revival style homes ranging from the traditional Colonial Revival to Dutch Colonial Revival architecture.



25 South Riverview Street

2.25 Craftsman/Arts and Crafts

Craftsman/Arts and Crafts architectural style was inspired by the English Arts and Crafts movement and subsequently became popular in the United States. In the United States, Craftsman-style first appeared in California at the turn of the 20th century. Craftsman homes emphasize low, horizontal lines and a design that becomes part of its natural setting. Wide projecting eaves, overhanging gables with exposed rafters, open porches with heavy square porch piers (often on top of masonry bases) give these homes a sense of solid construction.

Architectural Styles

2.27 French Colonial/Norman Revival

French Colonial/Norman Revival architecture is a subcategory of Colonial Revival architecture based on 16th and 17th century French countryside style growing in popularity post World War I (Gorden, 110). The style is typified by steeply pitched roofs, round towers with turrets, and an asymmetrical entrance.



7125 Riverside Drive

2.28 Art Deco

Art Deco architecture is common in public and commercial buildings built in the 1920s and early 1930s (McAlester, 464-466). The style rejected historical precedent in favor of modern materials and industrial-inspired design. Buildings designed in this style usually had rectilinear massing, futuristic images, stylized ornament, and polychromatic effects. Walls tended to have smooth, polychromatic surfaces of brick or concrete with rounded or angular corner windows. While Art Deco was popular among skyscrapers built in this period, the design was also applied to low-scale buildings such as schools, post offices, and apartment buildings (Gordon, 112). In Dublin, this style appears in commercial and institutional buildings such as the Washington Township Centralized School at 150 West Bridge Street, built circa 1919.



150 West Bridge Street

2.29 Modern

Post World War II brings the advent of Modern architecture. The first post-war house styles to emerge were the Cape Cod and Minimal Tradition, which were based on earlier house styles of the 20th century, but with new materials and building methods developed during the war. By the1950s, these house styles were replaced by the Ranch house, which dominated American residential architecture throughout the 1960s and is still popular today. The Split-Level house style followed the ranch and retained the low-pitched roof and broad, rambling façade of the period. Less common in this period was the Mid-Century Modern architecture, which rejected traditional forms in favor of a more modern expression with wide overhanging eaves, flat or low-pitched roofs with broad, low front-facing gables, and exposed structural members such as beams or slender metal columns (McAlester, 447). All of these building styles can be seen in Dublin's residential areas, and even in some of its commercial and institutional structures.



170 South Riverview Street

Building Types & Architectural Styles



83 South Riverview Street, built in1824, is an example of an I-House building type with Federal architectural style elements. The building is of stone construction with a standing seam metal roof.



55 South Riverview Street, built ca. 1900, is an example of the Gabled Ell building type with No Academic Style. The front block and wing are identifying forms with the spindle work suggesting an increased accessibility of millwork at the turn of the century.

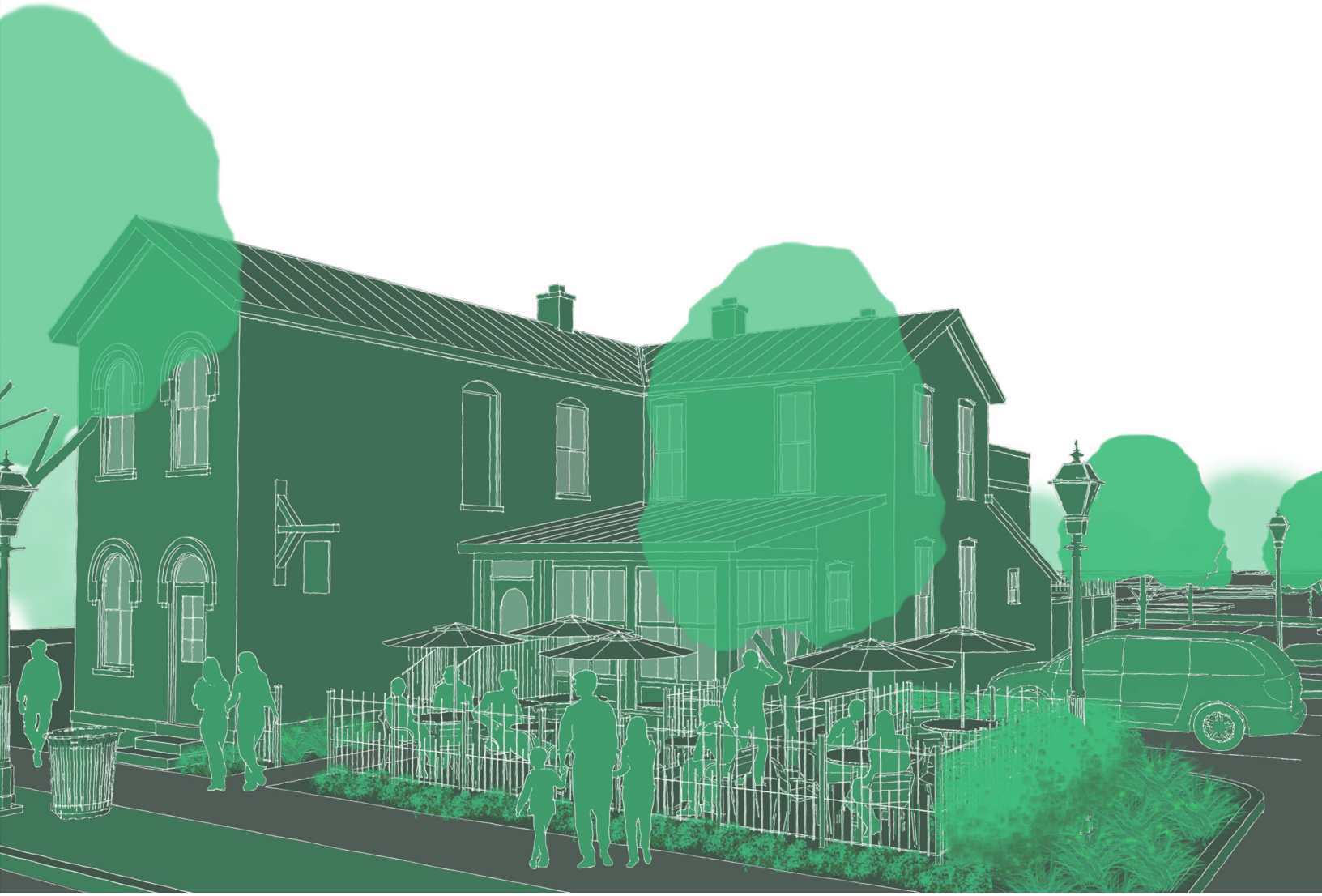


Former Post Office at 38 West Bridge Street, built in 1965, is in a Modernist Movement architectural style. The one-story brick and stone building has a rectilinear footprint with flat roof and a large glazed storefront window.



87 South High Street, built ca. 1840, in a Greek Revival architectural style has a rectilinear footprint with stone foundation, front gable façade clad in horizontal siding accented by a decorative frieze.

Chapter 3
Users Guide
GUIDELINES



3.1 Intent

The Guidelines help protect the overall character of Dublin by emphasizing preservation of architectural styles, details, and streetscape elements that define the community's unique character. They help guide appropriate rehabilitation work and alterations of existing buildings. For additions, new construction and site work, the Guidelines emphasize compatibility of new buildings or features with the District's historic character.

3.2 Using the Guidelines

The intent of the Guidelines is preservation and rehabilitation: retaining and stabilizing the significant buildings and features that define a historic building or streetscape. That is why terms such as repair, retain, maintain, and preserve are used throughout the Guidelines. Repairing, retaining, maintaining, and preserving the original or historic architectural features of a landmark structure is preferred to replacement or modification. For that reason, the rehabilitation Guidelines always begin with the most conservative approach (repair) and then move to other more intrusive treatments.

The Guidelines also offer guidance to ensure new buildings align with the character of the District, and building additions are compatible and use appropriate design elements. The Guidelines are based on the Secretary of the Interior's Standards (U.S. Department of the Interior).

The purpose of the Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings is to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors, and project reviewers prior to beginning work. It is always recommended that preservation professionals be consulted early in any project.

3.3 Landmark vs. Background Buildings

Buildings within the City have been classified as either "landmark" or "background" according to their historic character, as shown on the 2023 Historic District Map. This distinction is pertinent for the following reasons:

- The emphasis for landmark buildings is preservation and rehabilitation. These are buildings that contribute to the historic value of the district and in fact, were important to the Federal designation of the National Register district and/or individual property listings. Maintaining or restoring the historic integrity of landmark buildings is the highest policy objective of these Guidelines.
- Landmark buildings and cultural resources within the Historic



2023 Historic District Map



2023 Historic District Map

District are defined as adding to the historic associations, historic architectural qualities, or archaeological value of the area as expressed in the *Historic and Cultural Assessment*. Buildings and resources are designated landmark for a variety of reasons including National Register eligibility, period of significance, and sufficient integrity.

- Background buildings and cultural resources within the Historic District are those that do not add to the historic associations, historic architectural qualities, or archaeological value of the area as expressed in the *Historic and Cultural Assessment*. Buildings and resources are designated background for a variety of reasons including National Register ineligibility, irrelevance to the period of significance, and insufficient integrity.

3.4 Application of Guidelines

Overview

These Guidelines provide the ARB with guidance in reviewing applications for approvals related to modifications of existing buildings or structures and the construction of new buildings or structures. They are intended to communicate either a desired or undesired outcome or preference. As Guidelines, interpretation is discretionary on the part of the ARB within the parameters of the regulations that establish and govern the Board.

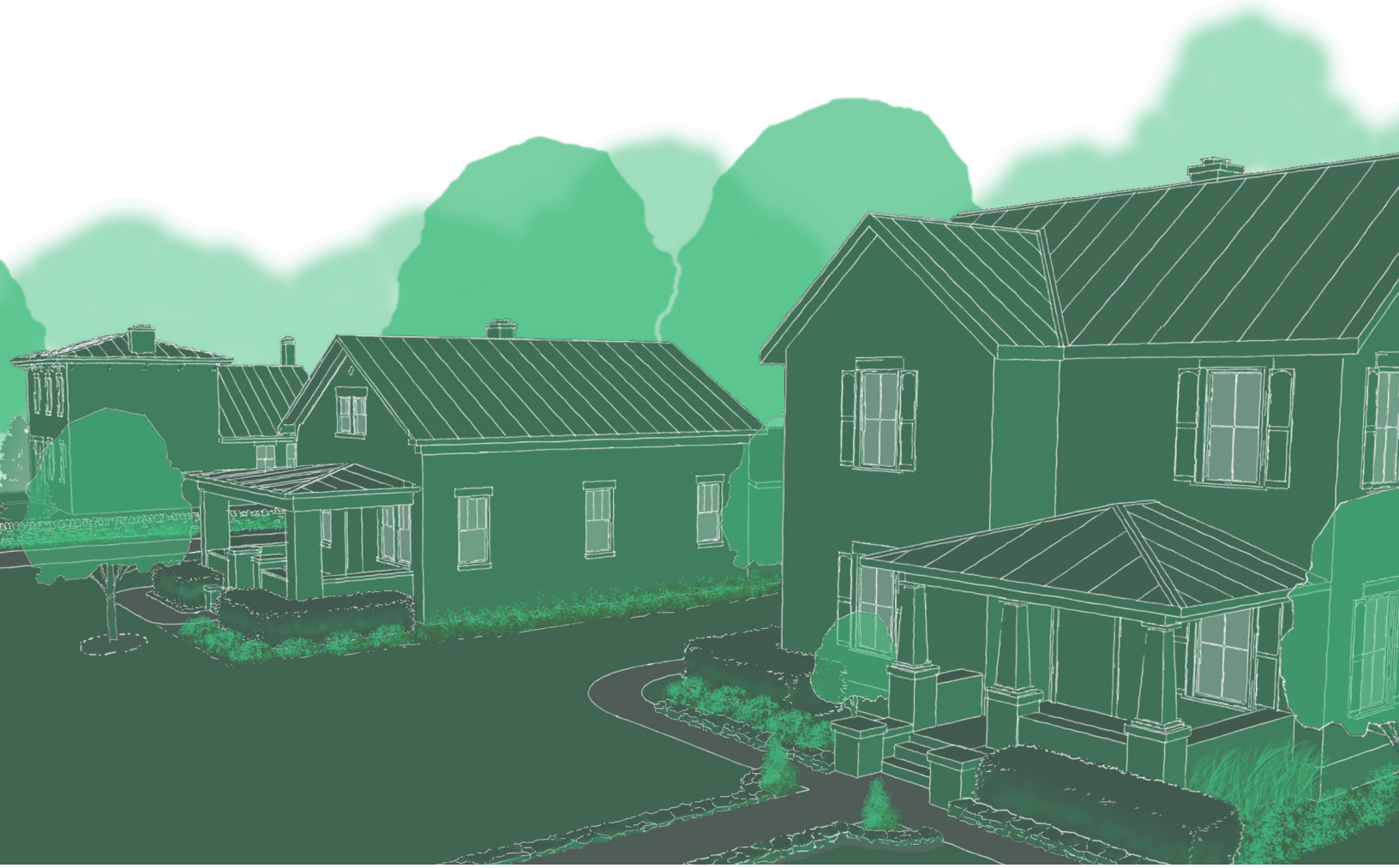
The terms "should", "should not", and "avoid" used in the Guidelines signify a desired or undesired outcome or preference. For the purpose of applying these Guidelines by the Board, the terms "should", "should not", and "avoid" will include consideration by the Board of feasibility and practicality, guided by consideration of factors such as the context of the proposed improvements, availability of materials, site conditions, building conditions, and other applicable City policies and plans. In exercising discretion in applying the Guidelines, the Board will consider and weigh these and other factors as circumstances require. Each project is reviewed on an individual, case-by-case basis, and there are times when more flexibility or creative solutions are needed in applying the Guidelines. When those situations occur, the Board will be clear in stating the reasons for its decision.

Zoning Regulations

The Design Guidelines supplement the regulations contained in the Dublin Zoning Code. In the event of a conflict between these Guidelines and zoning regulations, the zoning regulations will apply unless specifically modified through approval by the ARB as authorized by the Zoning Code.

The Guidelines illustrate how the Zoning Code may be successfully applied to existing historic structures and new infill development.

Chapter 4
Rehabilitation
GUIDELINES



Rehabilitation

4.0 Applicability

The following Guidelines are applicable to both residential and commercial properties, except where otherwise noted, as well as are applicable to properties located in Historic Dublin and outlying historic properties.

4.1 General

A. Preservation of original architectural features and materials are the first preference in rehabilitation. Such features and materials should be retained in place and/or repaired.

B. Repair of existing features (or replacement when supported by the Board) should be based on an accurate replication of the materials or features, and where possible substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

C. If it is not practical to retain the original materials or features due to the condition, unavailability, safety, or energy efficiency of original materials, then quality, contemporary, substitute materials, when approved by the Board, should replicate the material being replaced in composition, design, color, texture, and other visual qualities. Contemporary materials may be used if it is demonstrated that they have the same quality and character as historic materials.

4.2 Maintenance and Construction

Following are common considerations regarding property maintenance and construction. The recommendations are not comprehensive in nature.

A. Brick and stone masonry should be tuckpointed every 20 to 30 years, or when holes, gaps, or cracks form in the mortar. Tuckpointing of masonry should be done in a way that duplicates the color, texture, and joint tooling of the building's historic tuckpointing.

B. Foundations should be kept free of moisture-retaining materials such as excess mulch, firewood, and overgrown plantings to ensure longevity.

C. Avoid abrasive cleaning of historic masonry and siding, specifically power washing, sandblasting, and harsh detergents.

D. Flashing, gutters, and downspouts should be in good repair. Aging roofs should be replaced if there are significant bulges, dips, or gaps.

4.3 Exterior Materials

A. Original wood siding should not be covered over.

B. Wood siding should be used in one of the traditional forms as found on the building (e.g. shingle, board-and-batten, shiplap, or beveled siding).

C. Masonry walls that have not previously been painted should remain unpainted. Masonry which has been painted in the past should remain painted.

D. Tuckpointing of masonry should match the color, texture, joint tooling, and physical composition of the building's historic pointing.

E. Historically stuccoed surfaces should remain stuccoed. Stucco should not be applied to a wall which has not been previously stuccoed.

4.4 Architectural Details

A. Significant architectural elements that have deteriorated should be repaired rather than replaced.

B. Avoid adding cornice or frieze elements as extra ornamentation on a building if not originally present on the building.

C. Original architectural elements should not be covered, especially when located on a front elevation.



Original architectural details, 138 South High Street

4.5 Foundations

A. Avoid cutting openings in foundation walls to create basement windows or doors on elevations visible from a street.

B. Avoid painting or stuccoing the exterior of a foundation.

C. Previously-painted or stuccoed foundations should be kept that way, as long as they do not show evidence of moisture retention.

D. If original basement windows are to be covered, avoid filling them permanently.



Original stone foundation, 167 South High Street

4.6 Building Colors

A. Colors should be selected based on documented research of a building's original paint colors.

B. If original colors cannot be identified or are unacceptable to the applicant, alternate colors should be selected according to the time-period of building construction.

C. Late 19th century buildings should have a maximum of three different colors (the body color and one trim and one accent color); those from earlier and later periods should have no more than two, unless historic precedent suggests otherwise.

D. The Architectural Review Board may delegate approval of colors to staff based upon a color palette approved by the Board.



Historic building color, 113 South High Street



Historic building color, 76-78 South High Street

4.7 Doors and Entrances

A. The functional, proportional, and decorative features of a primary entrance should be preserved.

B. If interior alterations make an existing entrance redundant, the door and entrance should be left intact on the exterior.

C. Color should be compatible with historically appropriate colors already on the building.

D. Avoid treatments that attempt to "dress up" a door or entrance or give it a character that was never original.

E. Surviving original storm doors should be retained.



Original storm door, 63 South High Street

F. New storm doors should be of simple design. The design should be a full-height glass section that permits viewing the main door.

G. Avoid storm doors with decorative features such as scalloped window edges, strap hinges, or "crossbuck" designs.

4.8 Windows

A. The position, number, and arrangement of original windows in a building should be preserved.

B. If original windows are extensively deteriorated, only the deteriorated windows should be replaced. Avoid removing any that are still repairable.

C. Avoid enlarging or downsizing window openings to accommodate stock replacement window sizes.

D. Replacement windows should match the appearance of the historic originals in number of panes, dimensions of sash members, and profile of sash members and muntins. Windows should simulate the operating characteristics of the originals. The same material as the original windows, usually wood, should be used.

E. Real through-the-glass exterior and interior muntins with spacer bar (simulated divided lite) should be used. Windows should not use sandwiched, applied, or snap-in artificial muntins.

F. Interior or exterior storm windows may be used to increase energy efficiency of existing windows. These should be either a single pane or, if they have an upper and a lower pane, the division between the two should be at the meeting rails of the original exterior windows. Storm windows should match the color of the existing window trim.



True divided lite window, 31-33 South High Street

G. Windows that have an original storm sash should be repaired and retained.

4.9 Porches

A. Wrought or cast-iron supports should not be used to replace original porch columns unless such iron elements were part of the original design; the same is true for wrought iron railings.

B. Avoid enclosing porches to create permanent interior space, particularly on front elevations.

C. If a porch is proposed to replace an original, missing porch, the characteristics of original porches on similar buildings, such as height, materials, roof slope, and width of original porches, are preferred.

D. If a porch is to be added where a porch never existed, a simple design should be used.

E. Avoid ornamentation such as spindles and scrollwork unless they were traditionally used on the porches of similar buildings.



Porch, 83 South High Street

4.10 Roof, Gutter, and Downspout

A. Re-roofing a building that currently has asphalt shingles should be simple in design.

B. Avoid staggered-butt or other shingle patterns that try to create an older look.

C. If a building does not have gutters and downspouts and is to have them installed, design and color should be compatible with the design and color of the building.

D. On existing structures, avoid roofline additions such as dormers, skylights, or penthouses. However, these features may be appropriate on a new addition. If such elements are proposed, they should be placed toward

the rear or along a rear slope where visibility is minimal. Skylights should be flat and low in profile.

4.11 Canopy and Awning

A. Fabric awnings should have a matte rather than a glossy surface.

B. Avoid fixed, permanent canopies unless it can be documented through research that a building had one in the past and that the canopy design is compatible with the original character of the building and the district.

C. Each window or door should have its own awning, rather than a single full-width awning covering an entire façade.

D. A traditional flat, sloped awning design should be used. Selection of open-end versus closed-end awnings should be historically based.

E. Awning color(s) should complement the building and be compatible with historically appropriate colors used on the building, but avoid overly ornate patterns and too many colors. A simple pattern using no more than two colors is preferred.

4.12 Building Additions

A. Additions should be clearly distinguishable from the original structure by designing additions to be subordinate and secondary to the primary structure. If the additions or alterations were removed, the essential form and integrity of the original structure should be unimpaired.

B. Additions should be located to the rear of the original building so that the most significant and visible faces (e.g. front elevations) of historic properties are given priority. If space needs or lot conditions require that the addition be placed farther forward, the façade of the addition should be set back from the original façade.

C. A break or reveal should be provided between the original building and the addition, so it is apparent that they are two separate structures.

D. The design for additions to existing properties should not destroy significant historic, architectural, or cultural materials. The design should be compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.

E. Avoid duplicating the original building's architecture and design in the addition. The addition should take its major design cues such as form, massing, roof shape,

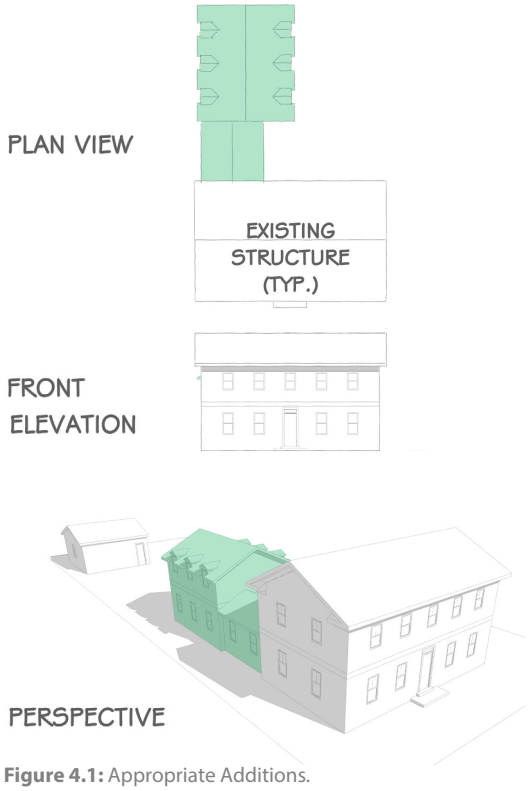


Figure 4.1: Appropriate Additions.

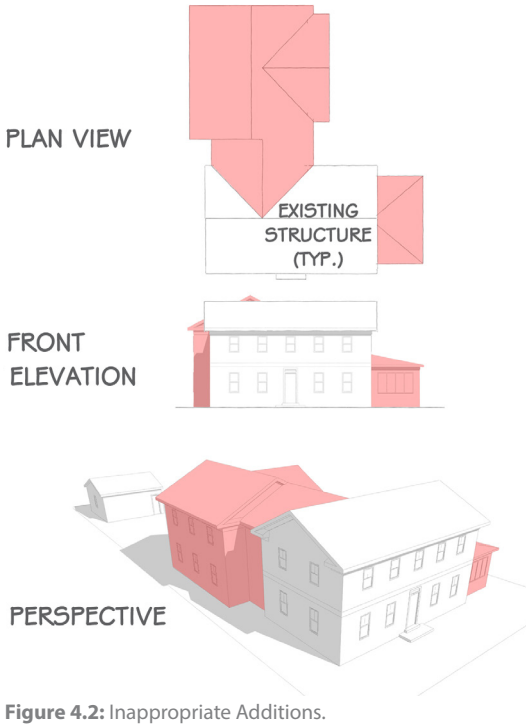


Figure 4.2: Inappropriate Additions.

Note: Graphic figures are intended to illustrate one or more of the recommendations identified in the Guidelines and do not represent the only or preferred solution to meet the Guidelines.

window proportions and spacing, door types, and kind of ornamentation from the original building, but it should be a simplified structure.

F. Materials for additions should be consistent with those identified in 4.1.C and complementary to the district, but need not match those of the original structure to which the addition is attached. Avoid materials that are not typically from the mid-19th to the early 20th century (e.g. concrete block, rough-sawn siding, or logs). Brick, stucco, and beveled siding or board-and-batten all may be appropriate, depending upon the materials in the original building.

G. Roofline additions should be placed and designed to have the least amount of visual impact. Refer to 4.9.D

H. The height and roofline of the addition should be below those of the original building.

4.13 Outbuildings

A. Original outbuildings such as garages, sheds, outhouses, and barns should be repaired and retained.

B. When outbuildings need repair or replacement of deteriorated elements, new materials should match the old.



Outbuilding repurposed for commercial use, 109 South High Street (Rear)

4.14 Retrofitted Access for People with Disabilities (ADA)

A. Designs should be kept simple and unobtrusive within the requirements of compliance with ADA standards.

B. Ramps or lifts should be located at side or rear entrances to minimize impact on the main façade.

C. The design of ramps and handrails should be simple and contemporary and should not try to mimic historic handrails.

D. Materials should be the same as, or similar to, those used in the building. Avoid exposed treated wood that is unpainted.

E. If providing access to a building's front entrance is only a matter of overcoming a few inches difference between sidewalk and entrance, a portion of the sidewalk should be designed so that it is sloped upward to overcome the height difference to avoid a handrail. If the building entrance or sidewalk is located within the right-of-way, Engineering approval may be required.



Rear ADA ramp with masonry wall, 129 South High Street

4.15 Energy Efficiency and Sustainability

A. The visual impacts of equipment as seen from the street should be minimized.

B. The smallest and least obtrusive equipment necessary and available should be used.

C. The equipment should be located in an area where it is not visible along any street frontage.

D. Equipment should be installed in a manner that is reversible and does not permanently alter or damage original building materials

4.16 Commercial Storefront Design

A. Designs should be consistent with the historic storefront character, including window sizes and architectural features.

B. Storefronts should retain ornamentation and trim consistent with the historic architectural style of the building.

C. Avoid "theme" restorations (e.g. Colonial, Bavarian, Art Deco, Post Modern, etc.) unless historically true to the building.

D. Materials should be consistent with the historic architectural style of the building. Inappropriate designs and materials should be avoided such as diagonal wood siding, vinyl or aluminum siding, mansard roofs, and fixed metal canopies.

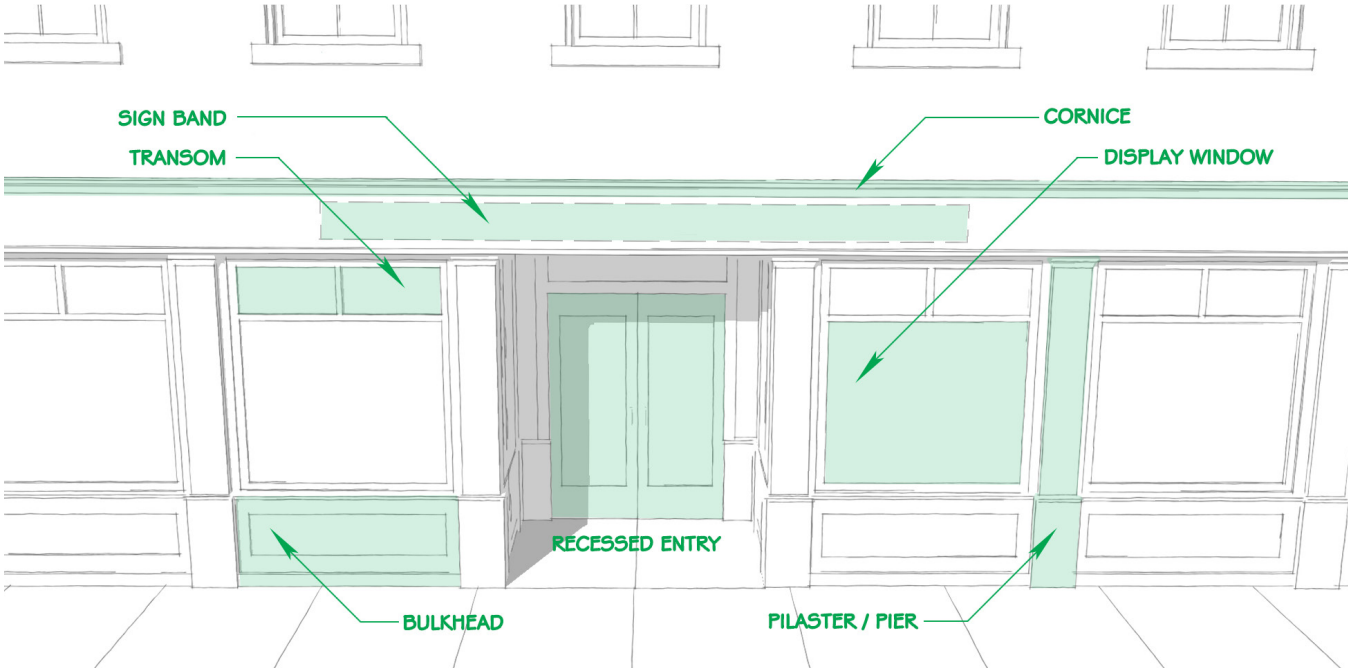


Figure 4.3: *Commercial Storefront Design Elements.*

Note: Graphic figures are intended to illustrate one or more of the recommendations identified in the Guidelines and do not represent the only or preferred solution to meet the Guidelines.



Commercial storefront, 14 South High Street



Recessed entry and bulkheads, 52 South High Street

Chapter 5
New Construction
GUIDELINES



New Construction

5.0 Applicability

The following Guidelines are applicable to residential and commercial properties as well as to outlying historic properties. New construction differs from the construction of new additions to historic structures. New construction includes primary and accessory structures like houses, commercial buildings, garages, sheds, and other similar structures.

5.1 General

A. New construction should not be a replica of historic buildings, but also should not be taken to the extreme of modern architecture. There are places in the City of Dublin where modern architecture is appropriate and desired, but within the Historic Districts it is important to provide a sense of continuity and compatibility so that both a sense of historic place and historic time is respected. Continuity and compatibility are more valued than making a bold design statement.

B. New construction should be similar to existing landmark buildings in the District. New buildings should be obviously new to the observer, but there should be continuity and compatibility with surrounding historic structures. They should share underlying principles of design, form, mass, height, scale, and lot coverage as prevails on adjacent lots.

5.2 Building Placement

A. Buildings should be sited sensitively to the varying topography of the District and established grade of the site.

B. The site should be designed to be consistent with the original block, street, and site patterns of the District in which the building is located.

C. The placement of the building should be similarly to the placement, orientation, and setbacks of surrounding structures. The placement should reinforce the street wall.

D. The building should be sited similarly to the development pattern of surrounding properties. Lot coverage should be similar to surrounding properties.

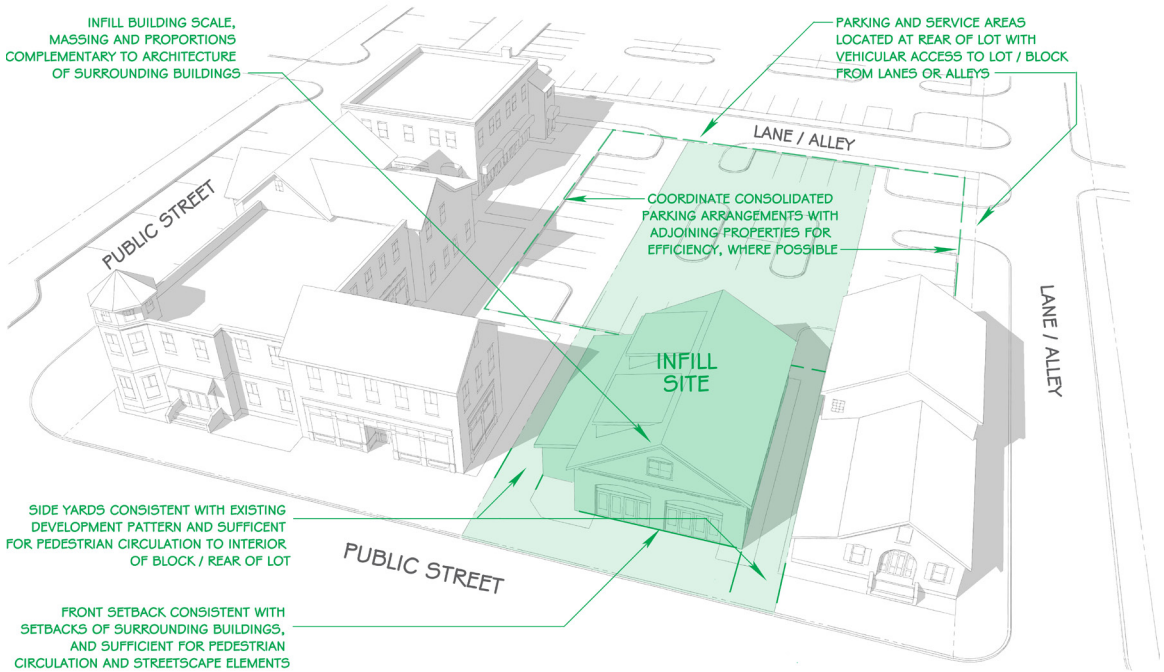


Figure 5.1: *Commercial Infill Development Pattern.*

Note: Graphic figures are intended to illustrate one or more of the recommendations identified in the Guidelines and do not represent the only or preferred solution to meet the Guidelines.

5.3 Form and Mass

A. The building should be similar in form, mass, and lot coverage, and in proportion and scale to other surrounding buildings.

B. Roof pitch and form should be similar to surrounding buildings.

C. The building should reinforce a sense of human scale through the design of pedestrian entrances, porches, door and window openings, and façades.

D. The form and mass of the building should be responsive to the site topography and similar in overall height to surrounding buildings. Buildings should step-down following the topography of the site.

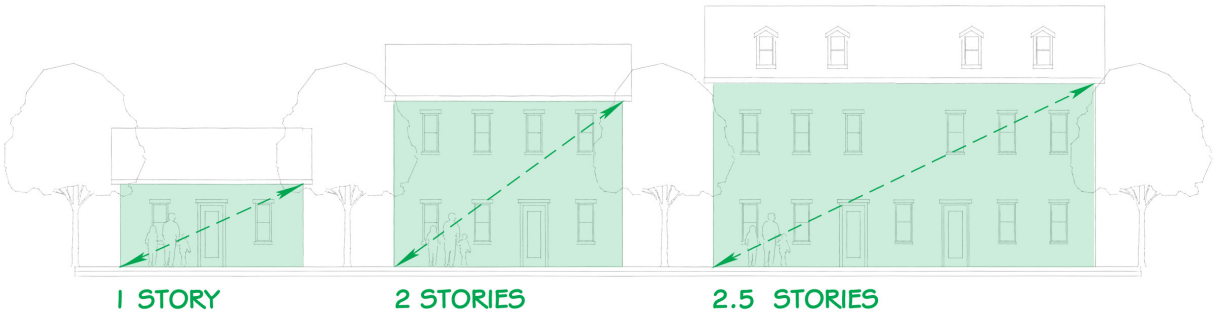


Figure 5.2: *Building Height Scale and Proportion.*

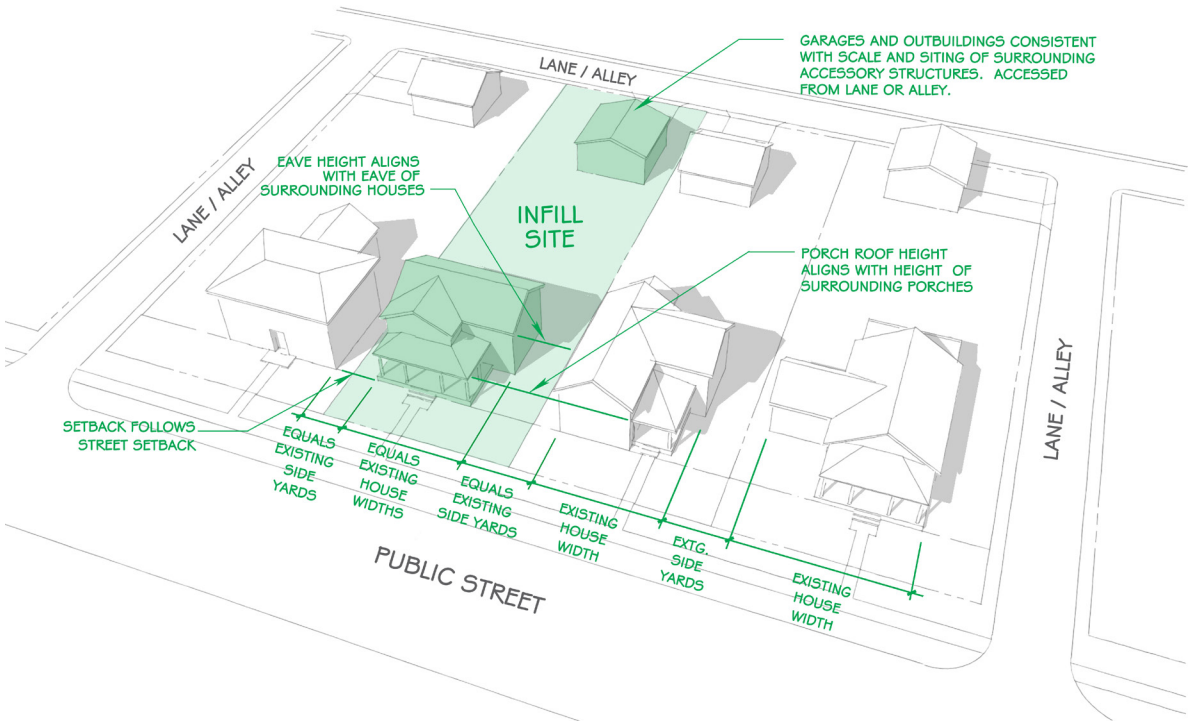


Figure 5.3: *Residential Infill Development Pattern.*

Note: Graphic figures are intended to illustrate one or more of the recommendations identified in the Guidelines and do not represent the only or preferred solution to meet the Guidelines.

New Construction

5.4 Building Width

A. The building width should be similar to other buildings in the District.

B. If a building is wider than other structures in the District, the façade should be divided into subordinate sizes that are similar to the width of other structures in the District. Sections of the wall should be stepped to further reinforce the visual impression of widths similar to other structures in the District.

5.5 Façade

A. Façade proportions, including width to height ratio, should be similar to other buildings in the district.

B. The primary entrance to the building should front the street.

C. Avoid blank façades and monotony of materials. Avoid large surfaces of glass.

D. Avoid concrete block foundations or exposed poured concrete. Foundations should be clad with brick or stone.

E. Where multi-story buildings are permitted, the façade should incorporate a three-part composition including a base, a middle, and a top.



Finished foundation, 73 South Riverview Street

Note: Graphic figures are intended to illustrate one or more of the recommendations identified in the Guidelines and do not represent the only or preferred solution to meet the Guidelines.

5.6 Doors and Windows

A. The pattern and proportions of window and door openings should be proportional to the building façade and reflect the pattern of other buildings in the District.

B. The window-to-wall ratios should be similar to other buildings in the district.

C. Windows and doors should be framed in materials that are similar in scale and character with other buildings in the district.



Figure 5.4: *Pattern and Proportions of Window/Door Openings.*

5.7 Architectural Details

A. Architectural elements such as eaves, window design and moldings, door surrounds, porches, and soffits, should be modern interpretations of historic details, not replications of historic styles.

B. Skylights should be flat and low in profile and placed toward the rear where visibility is minimal.



Modern interpretation of historic details, not replication of historic styles/details, 113 South High Street

5.8 Materials and Color

A. The building should use materials traditional to historic Dublin: wood, brick, and stone; although may use contemporary materials with characteristics similar to historic materials, as approved by the ARB.

B. Materials that have a proven durability for the Central Ohio climate should be used.

C. Colors should be similar to other buildings in the district.



Materials and color traditional to the District, 31-33 South High Street

5.9 Canopy and Awning

A. Fabric awnings should have a matte rather than a glossy surface.

B. Each window or door should have its own awning, rather than a single full-width awning covering an entire façade.

C. A traditional flat, sloped awning design should be used.

D. Awning color(s) should complement the building and be compatible with historically appropriate colors used on the building but avoid overly ornate patterns and too many colors. A simple pattern using no more than two colors is preferred.

5.10 Outbuildings

A. Detached garages are encouraged and should be located to the rear and side of the primary structure.

B. Newly-constructed outbuildings should be compatible and subordinate in scale to the main building, using design cues from landmark outbuildings and nearby structures, and especially the principal building on the site.

C. Forms, massing, roof shape, roof pitch and height, materials, window and door types, and detailing similar to those found on nearby historic or traditional outbuildings should be used.



Historic outbuilding, 83 South Riverview Street

5.11 Energy Efficiency and Sustainability

A. Energy-generating devices, such as solar collectors, should remain visually subordinate to the character of the building, and should not be visible along any street frontage.

B. Buildings should incorporate elements such as operable windows for natural ventilation and light.

Chapter 6
Site Design
GUIDELINES



6.0 Applicability

The following Guidelines are applicable to residential and commercial properties as well as to outlying historic properties.

6.1 General

A. Site design should be sensitive to the surrounding context, particularly to natural features and cultural resources.

B. Sites should be designed to preserve elements that contribute to the historic character of the site and District.

6.2 Natural Features

A. Site topography should be preserved. Buildings should be sited in a manner that is respective to the existing topography. Regrading of sites should be limited.

B. Landmark trees (over 24 caliper inches) on commercial and residential properties should be maintained in good health and preserved from harm. All trees should be preserved, whenever practicable.

C. Buildings, accessory structures, and patios should be sited outside of the critical root zone of mature trees.

6.3 Landscaping

A. Open green space, including landscape areas, should be preserved free of buildings, accessory structures, and patios.

B. Landscape designs should provide year round interest. Plant materials should be species native to Central Ohio.



Commercial landscaping, 35-39 South High Street

C. Foundation plantings should be provided to soften the appearance of buildings along the street.

6.4 Walls and Fences

A. Original stone walls and fences should be maintained, retained, and not be modified in any way.

B. Historic stone walls should be preserved on private property and City owned property.

C. Where possible, degraded stone walls should be rehabilitated without compromising the integrity and character.

D. Replacement of historic stone walls with new stone walls is discouraged.

E. If replacement is necessary due to the condition, or a new fence is proposed, traditional fence and wall types are preferred. These should include low stone walls in the traditional and distinctive Dublin design, low picket fences, iron fences or, in backyard areas, board fences with straight or "dog-eared" top edges, or rows of trees and shrubs.

F. The design of landscaping, including walls and fences, should address the public rights-of-way in a similar manner to surrounding properties in the district.

G. Non-traditional materials such as concrete or "cyclone" fencing and composite wood fencing, and non-traditional wood fencing designs like basket-weave, shadow-box, or stockade fences are not appropriate.

H. For fences, paint or an opaque stain should be applied to wood fencing, rather than leaving it natural.

6.5 Access and Parking

A. Vehicular access should be visually complementary to the site and building design; it should be secondary to the appearance of the building and not dominating its design.

B. Pedestrian and bicycle access and storage should be incorporated into the site design.

C. Parking should be accessed from a side street or an alley rather than from the main street. Parking lots or curb cuts in front of a building at the sidewalk should be avoided.



Hairpin wrought iron fence, 91 South High Street



Eberly Hill Lane and South Riverview Street stone wall



Wood fence, 35-39 South High Street

D. The visual impacts of service and loading areas should be minimized. They should be located to the rear of the building and screened from public rights-of-way consistent with code screening requirements.

6.6 Decks and Patios

A. Decks and patios should be located to the rear or side of the building.

B. Decks should be architecturally integrated and treated with paint or an opaque stain to match the color of the building or its trim.

C. Railings should be traditional in character, constructed of wood, metal, or other similar material. Vinyl, PVC, and polyurethane should not be used as a deck or railing material.

6.7 Lighting

A. Lighting should enhance the site and the building's design in a manner that is sensitive to surrounding properties. Light fixtures should be scaled appropriately based on the use and character of surrounding properties.

B. Light fixtures should be simple in design. Subdued, soft, warm lighting should be used. Avoid large, ornate light fixtures.

6.8 Mechanical Equipment and Waste Screening

A. Mechanical equipment, utility equipment, and waste facilities should be screened from view of any public right-of-way or adjacent property and located to the rear of the building. Such equipment should be screened from view with landscaping or screen walls.

B. For buildings with rooftop equipment or ventilation, the equipment should be centrally located and fully screened from view using a primary building material. Roof penetrations should be painted to match the roof.

Chapter 7
Signs
GUIDELINES



Signs

7.1 General

A. Signs should have a minimal visual impact on the site, and the sub-district in which the building is located.

B. Signs should be subordinate and complementary to the building.

C. Graphics and messages should be simple.

D. New signs should be pedestrian in scale (see the Zoning Code). Signs should relate more to the sidewalk than to the street and should be intended for viewing by people who are walking rather than driving.

7.2 Color and Relief

A. The color scheme should be simple and unobtrusive. Accent colors or corporate identity colors or logos should be used with restraint, and such colors should not dominate a sign.

B. Letter sizes and styles should be easily readable. One letter size and one type style is preferred.

C. Signs should be dimensionally routed.

7.3 Materials and Lighting

A. Signs should be constructed of durable natural materials, consistent with material used for other signs in the sub-district in which the building is located.

B. Signs should be externally illuminated in a way that is subordinate to the design of the building.

7.4 Avoid

A. Many bright colors, intended to draw attention rather than add visual interest to the tenant space.

B. Thin, flat signs that appear flimsy and temporary.

C. Clunky "off the shelf" sign cabinets with no architectural character.

D. Homemade signs and designs without professional guidance.

E. Using a sign contractor that is not registered with the City of Dublin.

Note: Sign images are intended to illustrate one or more of the recommendations identified in the Guidelines and do not represent the only or preferred solution to meet the Guidelines.

7.5 Context Sensitive

A. Signs should coordinate with the architectural character of the building and of the sub-district.



7.6 Quality and Character

A. Signs should contribute to the character of the sub-district by providing interest to the pedestrian realm.

B. Signs should be constructed of high-quality materials and finished with attention to design details.



7.7 Ground Signs

A. Ground signs should be compact and highly coordinated with their surroundings in terms of materials, architectural character, color, and details.

B. Signs should have three-dimensional elements. Flat designs are discouraged.

C. Sign bases should be structurally integrated and coordinate with the overall design of the sign.

7.8 Wall Signs

A. Wall signs in pedestrian environments should be interesting to look at, adding vibrancy to the streetscape.

B. Wall signs should be three dimensional, with routed letters.

C. Letters should be individually pin-mounted or incorporated into a sign panel. Internally illuminated channel letters should be avoided.

D. Signs should be illuminated in a way that is subordinate to the design of the building. External illumination is preferred.



Dimensionally routed wall sign, 39 West Bridge Street

7.9 Window Signs

A. Permanent window signs should ensure visibility through the window into the tenant space beyond.

B. Doors and windows should not be obscured by signs.

C. Minimal colors and simple graphics are recommended.



Window sign, 48 South High Street

7.10 Projecting Signs

A. Three-dimensional elements are strongly encouraged, along with the creative use of textures and shadows to give the sign dimensionality and interest.

B. The bracket or attachment device should be architecturally appropriate to the building design. Only use traditional brackets with traditional architecture.

7.11 Awning Signs

A. Awning sign designs should be coordinated with the architectural character of the storefront. The use of stripes and scalloped edges should be minimized unless there is substantial evidence that the detail is historically appropriate.

B. Awning signs should include simple text and logos on subdued backgrounds.



Projecting and awning sign, 55 West Bridge Street

7.12 Sandwich Board Signs

A. Sandwich Board signs should be constructed of a high-quality wood frame with chalkboard and white-board elements. The frame should not be constructed of plastic.

B. Signs should have a clean, simple frame without a handle or additional ornamentation.

C. Signs should incorporate whimsical, one-of-a-kind, artistic designs that cater to pedestrians. Graphics should be simple, bold, and symbolic.

D. Sandwich Board signs should be maintained in good, working condition. Signs should be brought inside at night and during inclement weather.



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May 24, 2021