

Historic Design Guidelines

DRAFT

November 2020



Acknowledgments

Dublin City Council

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Nichole M. Martin, AICP, Planner II
Mike Kettler, Planning Technician
Julia Brooks, Planning Assistant
Kenneth Ganter, Planning Assistant
Richard Hansen, Planning Assistant
Jimmy Hoppel, Planning Assistant

Landplan Studios

Daniel Phillabaum, AICP, RLA, Principal

McBride Dale Clarion

Greg Dale, FAICP, Principal

Preservation Designs

Christine Trebellas, AICP, LEED Green Associate,
Principal

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Chapter 1

Introduction



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.

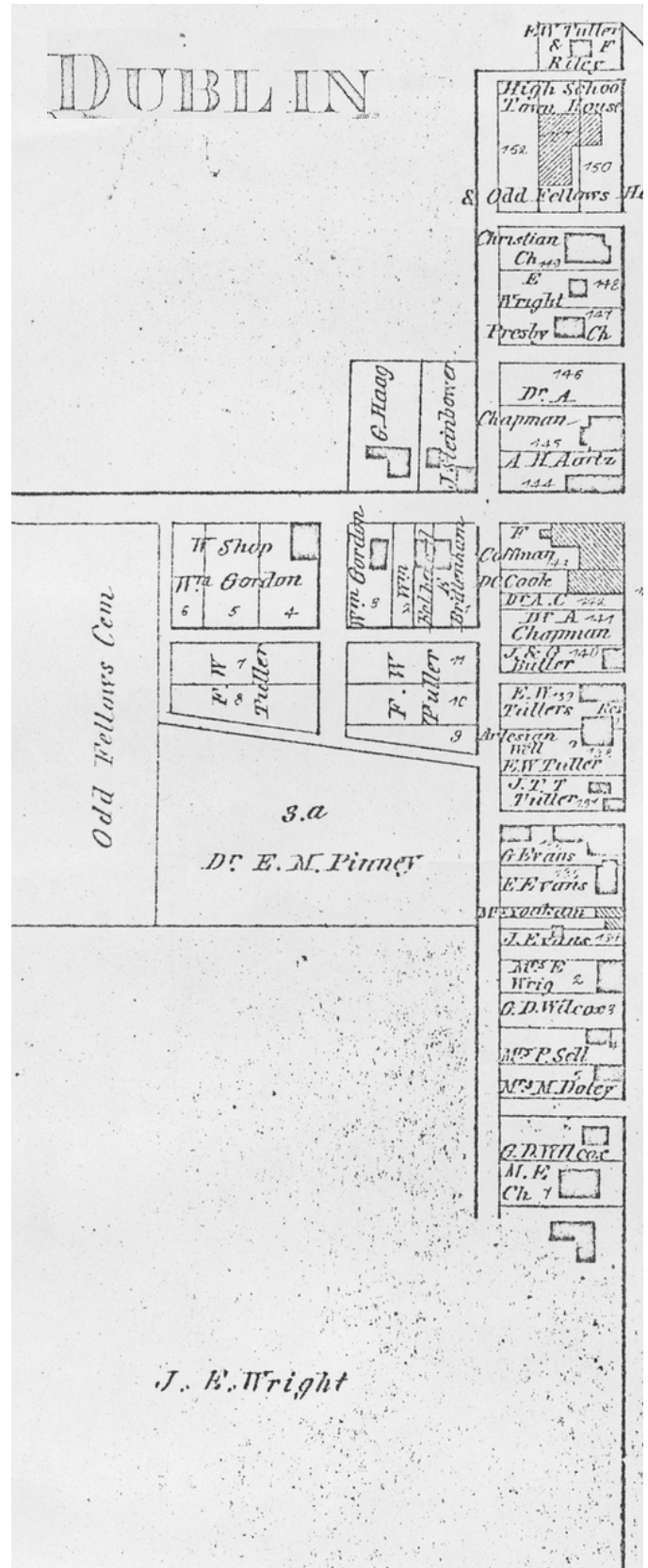
1.1 Overview

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.

As the community and the township grew, better transportation became a necessity. Lacking a railroad,



Historic Map of Dublin, 1872

INTRODUCTION Overview

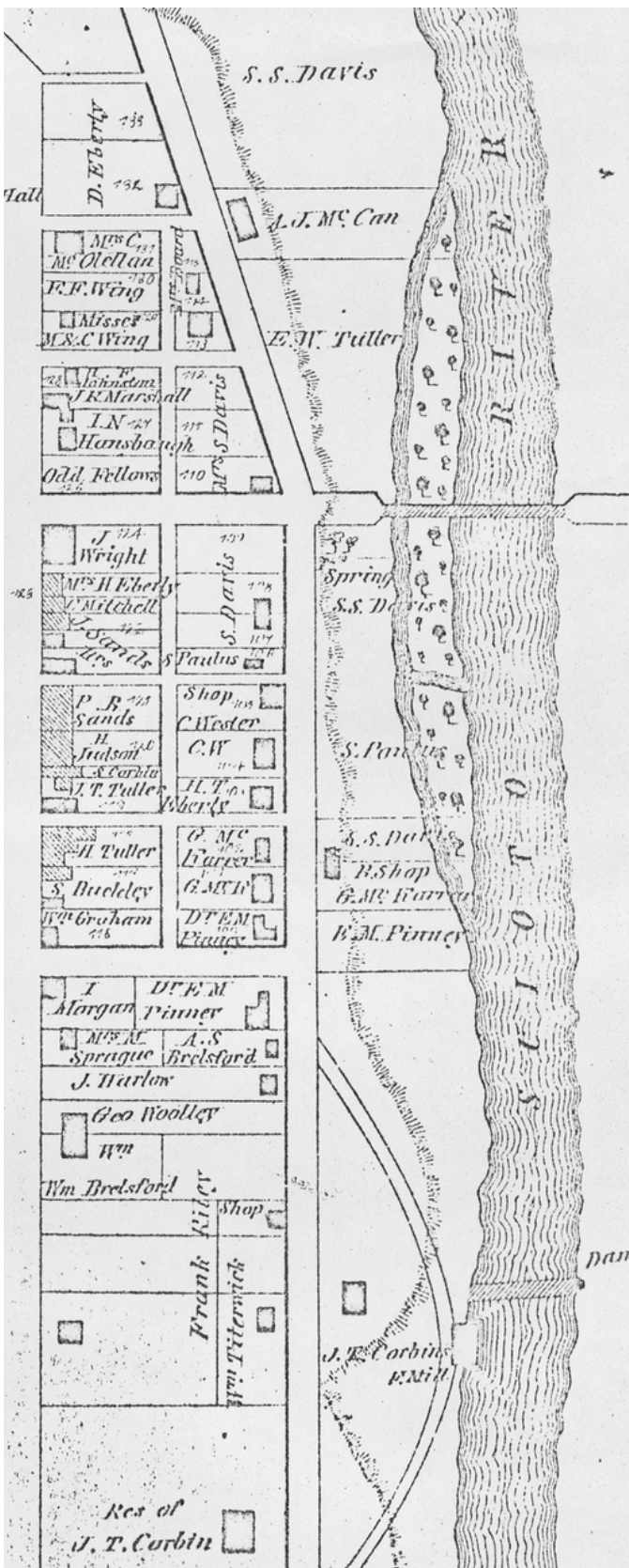
which spurred development in many Ohio communities in the 19th century, Dublin was dependent on its system of roads. The need for a bridge to span the Scioto River became critical for Dublin so that it could be physically connected to Worthington and Columbus to the east. The first bridge in 1840 was 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 historic significance. The City of Dublin took further steps to protect and preserve the historic core of the community



INTRODUCTION

Background

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.

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 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 contributing and non-contributing status, strategies and recommendations to encourage and fund historic preservation efforts.

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.



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



Dublin Firehouse, 37 West Bridge Street, 1945



Home of Isaac Walter, 37 South Riverview Street, 1842

INTRODUCTION Background



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



NE Corner - Bridge Street at High Street, 1880s



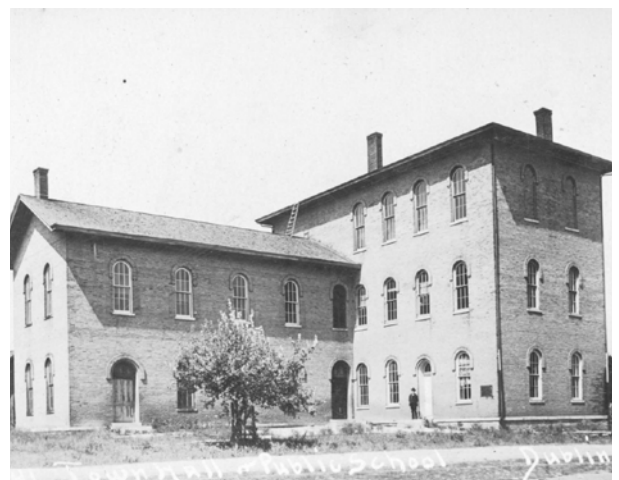
Christie Methodist Church, South High Street, 1870s (Built in 1838 and Destroyed by Tornado in 1912)



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



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

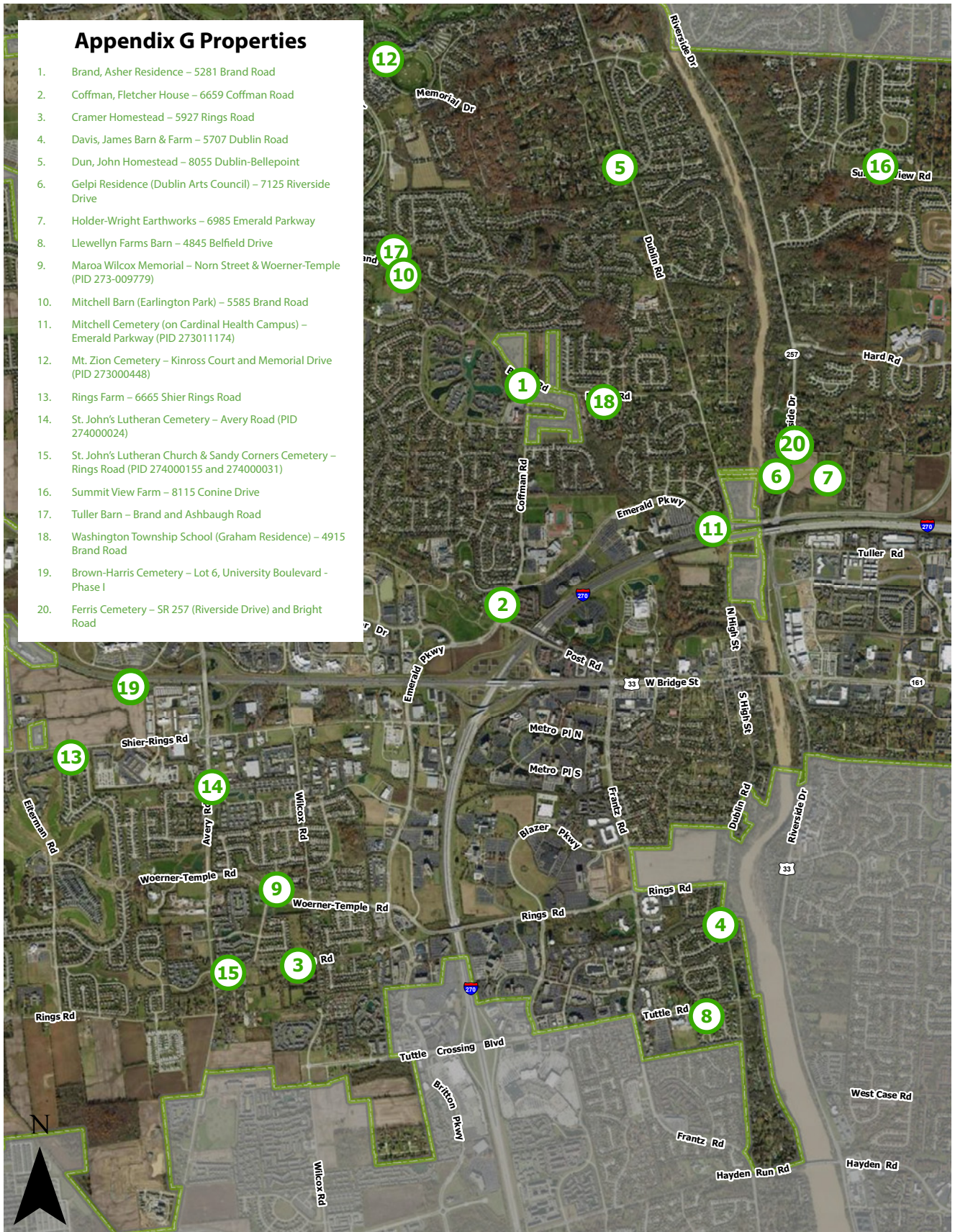


Washington Local School, 75 North High Street, 1871

Historic District Map



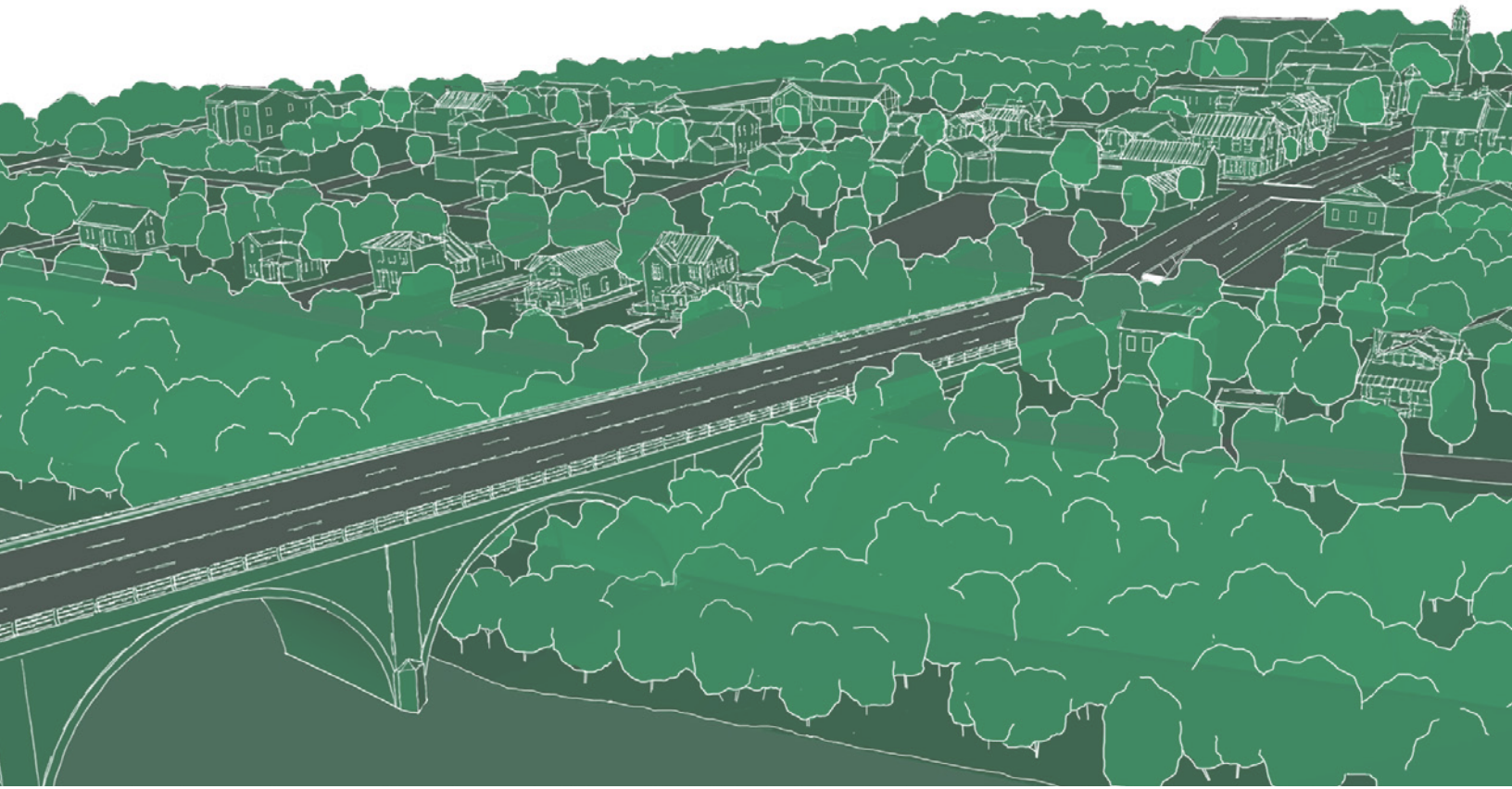
Outlying Historic Properties (Appendix G) Map





Chapter 2

Context & Character



CONTEXT & CHARACTER

Natural Features

2.1 Background

Historic Dublin possesses a strong sense of place. The combination of its largely vernacular architecture; intimate village scale with minimal space between the buildings; the pedestrian scale of streets, alleys, and sidewalks; the use of authentic paving materials and stone walls; mature street trees; variations in topography; and the defining boundaries of the Scioto River and ravines create a visually authentic environment worth preserving, protecting, and celebrating.

Historic Dublin has a unique character. Perhaps because the community experienced such gradual growth until the late 20th century, much of what was built in the 19th century still defines the physical environment today. Other important factors, however, contribute to the physical character of the area.

2.2 Natural Features

Topography

The most dramatic feature is the topography of the area. John Sells picked a prime site 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 Riverview Street and High Street is considerable, with a further dramatic drop to the river itself. This change of elevation leads to steep, sloping yards behind the buildings on the east side of High Street, and a varied topography providing vistas of the river and its valley.

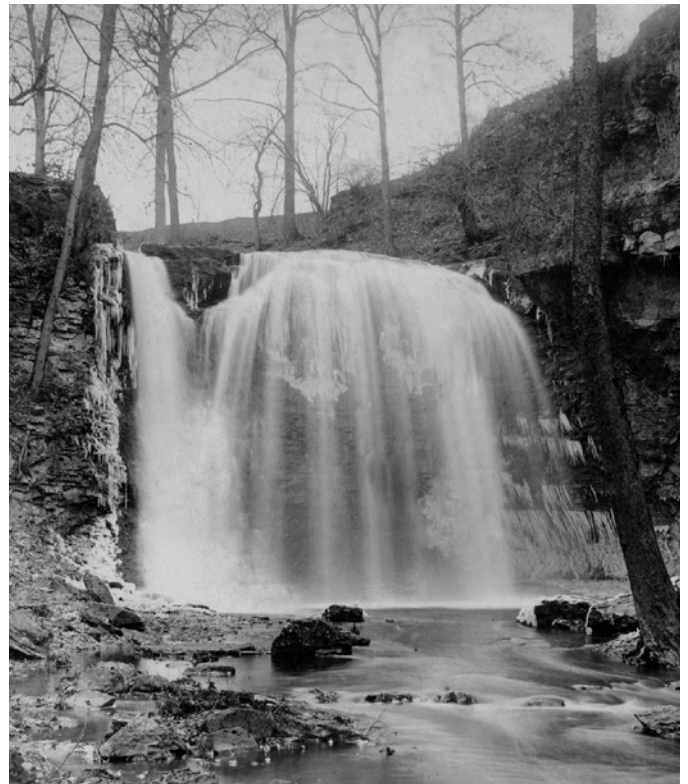
Natural Resources

Another factor which shaped the character of Historic Dublin was the availability of desirable building materials - dense woods, clay and limestone. 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. Much of the stone construction dates from the early 19th century and has survived intact, a testament to the stone's permanence as a construction material.

Brick walls and wood siding also appear extensively throughout Historic Dublin buildings; brick is used as a paving material as well. Wood siding appears in a number of forms, including various kinds of horizontal, vertical, and shaped shingle siding. Wood is also used for fencing, porches, and decorative ornamentation on buildings.



Scioto River Stone Bridge, 1935



Indian Run Falls, 1899

CONTEXT & CHARACTER

Natural Features

Scioto River

Both natural and built environmental features play a prominent role in defining the character of Historic Dublin. The most significant natural feature is the Scioto River and its well-defined valley, which forms the eastern boundary of the district; creates a “greenway” corridor linking the areas north and south of the S.R. 161 bridge; and provides a strong physical and visual connection to the community’s early history.

The Scioto River corridor has several distinct features. It has a shallow river bed with a wide floodway. In many locations the edge of the floodplain is defined by small limestone outcroppings. Weeps from underground springs leak water through the stone and create beautiful ice patterns in the winter. The wide floodway has an extensive native deciduous tree canopy, with ongoing efforts by the City to clear invasive understory shrubs and create naturalized paths by which to enjoy the river’s edge.

Seasonal flooding of the river often makes areas of the floodway inaccessible. Due to its shallow depth, the river water is typically a muddy brown. Several streams feed the Scioto River as it flows through Dublin. Typically, these streams are narrow slivers carving ravines down to the river. Spring is a good season to see the high stream flows and the interesting contrast as the clear turbulent water of the stream mixes with the river.

The wooded ravines (Indian Run on the north and Cosgray Ditch on the south) form natural boundaries for Historic Dublin. These ravines also reinforce the importance of the physical connection of Historic Dublin to the Scioto River.

Stone Walls

At the southern end of Historic Dublin located 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.

Similar to other historic 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 physical environment.



Scioto River, 2015



1900s Historic Stone Wall, 2000

CONTEXT & CHARACTER

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.

Cultural Landscape & Resources

Cultural landscapes are historically significant places where culture has impressed on the physical environment. Cultural landscapes include elements such as buildings, layout/circulation, land use, topography, natural features, vegetation, historic elements, and cultural traditions. Historic Dublin's cultural landscape is comprised of historic structures, urban layout, a grid street network, a mix of land uses, steep slopes and vistas, mature trees, stone walls, and community gathering spaces. Cultural resources include archaeological and architectural resources.

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 streetscape character and street design are another integral element of preserving 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, connecting the commercial and the residential uses and providing inviting environment for residents and visitors.



South High Street, Historic South Neighborhood, 2010



South Riverview Street, Historic Residential Neighborhood, 2019

CONTEXT & CHARACTER

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 contributing structures to maintain the historic fabric of Historic Dublin.
- ▶ Allowing sensitive redevelopment **consistent with surrounding character.**
- ▶ Providing opportunities ~~for targeted commercial infill~~ to enhance the street edge and **reinforce the building envelope.**
- ▶ Requiring architectural design and 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.



CONTEXT & CHARACTER

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 **on three sides 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 close 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 contributing 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.



CONTEXT & CHARACTER

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 traditional residential character of Historic Dublin.

General design principles for the Historic Residential neighborhood include:

- ▶ Preserving and rehabilitating contributing 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.



CONTEXT & CHARACTER

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.

Indian Run Falls, Indian Run Cemetery, and Dublin Veterans Park



CONTEXT & CHARACTER
Neighborhood Character

2.8 Outlying Properties and Historic Farmstead

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.

Examples

- ▶ 225 S. High St.
- ▶ 4845 Belfield Dr.
- ▶ 5600 Bristol Pkwy.
- ▶ 5623 Dublinshire Dr.
- ▶ 8115 Conine Dr.



225 South High Street, Karrer Family Barn



5600 Bristol Parkway



5623 Dublinshire Drive

CONTEXT & CHARACTER

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. 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). The buildings in Historic Dublin can be categorized by their predominate architectural style and **building** type. Architectural style is based on design details and ornamentation. Building type is based on form, function, floor plan, configuration (shape), and stories (height). **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** possess characteristics of various architectural styles. Buildings within the District demonstrate the original owner’s personal tastes, availability and affordability of materials, and design influences at the time of construction. Although many of the same **architectural styles and building types** 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.

Using the information gathered as part of the *Historic and Cultural Resources Assessment*, each building within Historic Dublin and designated outlying historic properties (Appendix G) have been categorized by **predominate** architectural style. The classification is based on the design details, building form, time of construction and materials using 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.) A number of contemporary buildings are not classified, as they are considered too contemporary by the Assessment.

Each architectural style has a unique set of characteristics that distinguish it from the other styles, and within each style there are a series of subtypes. Only the styles and subtypes representative of styles found within Historic Dublin and on the designated outlying properties (Appendix G) are included.



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, 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.

CONTEXT & CHARACTER

Architectural Styles



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



167 South High Street, built 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.

The architectural styles are arranged chronologically and highlight the styles represented on the subsequent pages. Each style page includes a general description, design characteristics, a graphic of the general building form, a list of properties identified as the particular style, and photo examples.

The following is a list of architectural styles and subtypes of the main style. Not all subtypes are found in Dublin. Only the subtypes found in Dublin are included. Additional detail is provided on subsequent pages.

Colonial Styles, 1600-1820 (locally up to 1840)

- ▶ Federal (Adams or Regency)

Romantic Styles, 1820-1885

- ▶ Greek Revival
- ▶ Gothic Revival
- ▶ Romanesque Revival
- ▶ Italianate

Victorian Styles, 1855-1910

- ▶ Queen Anne
- ▶ Folk Victorian

Eclectic Styles, 1880-1940

- ▶ Colonial Revival (including Dutch Colonial Revival and French Colonial Revival)
- ▶ Craftsman/Bungalow
- ▶ Modernistic (including Art Deco)

Modern Styles, 1945-1975

- ▶ Minimal Traditional (including Cape Cod)
- ▶ Ranch/Split Level
- ▶ Contemporary (including Mid-Century Modern)
- ▶ Post Modern (1970-Present)

CONTEXT & CHARACTER

Architectural Styles

2.10 Federal (1790-1840)

Federal, a subtype of Colonial style, is commonly a simple box, characterized by its two-story height, typically a side-gabled or hipped roofline, and with symmetrical window and door arrangement. These buildings are typically three to five bays wide and constructed in stone, brick, and frame. Variety among these buildings exists primarily in the treatment of entrances. Some have simple entrances with paneled wooden doors, while others have more elaborate treatments. Over time, these buildings sometimes acquired one and two-story additions, usually of wood frame construction.

Characteristics

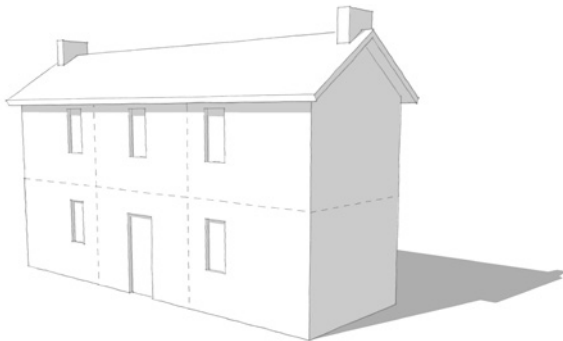
- ▶ 2-story height, some examples 1 or 1-1/2 story height
- ▶ One to two rooms deep
- ▶ Side-gabled and hipped roof
- ▶ Three to five bays wide
- ▶ Symmetrical window and door arrangement
- ▶ Chimneys at both gable ends
- ▶ Cornice with decorative moldings

Examples

- ▶ 6-12 S. High St. (1832)
- ▶ 14-18 S. High St. (1840)
- ▶ 76-78 S. High St. (1830)
- ▶ 83 S. High St. (1830)
- ▶ 83 S. Riverview St. (1824)
- ▶ 109 S. High St. (1842)
- ▶ 109 S. Riverview St. (1827)
- ▶ 5927 Rings Rd. (1855)
- ▶ 8055 Dublin Rd. (1855)

Examples with Federal elements

- ▶ 16 N. High St. (1843)
- ▶ 30 S. High St. (1840)
- ▶ 37 N. Riverview St. (1850)
- ▶ 38 S. High St. (1850)
- ▶ 48-52 S. High St. (1850)
- ▶ 54 S. High St. (1850)
- ▶ 63 S. Riverview St. (1820)



Federal Architectural Style



76-78 South High Street



83 South Riverview Street



109 South Riverview Street

CONTEXT & CHARACTER
Architectural Styles

2.11 Greek Revival (1835-1860)

Greek Revival, a subtype of Romantic style, was popular in the early 19th century. Greek temples provided inspiration for the style, specifically a front gable with Greek columns. In Dublin, Greek Revival homes are generally three bays wide with a front gable roof, cornice returns, and a detailed front door with a transom and sidelights.

Characteristics

- ▶ Front gabled or hipped roof (temple form)
- ▶ Symmetry, usually a 3 or 5 bay-wide façade
- ▶ Front porches, supported by columns, (partial height, full height, partial width, full width, recessed or semi-recessed)
- ▶ Emphasized cornice with returns and wide trim band beneath
- ▶ Front door surrounded by narrow sidelights and transom lights above

Examples

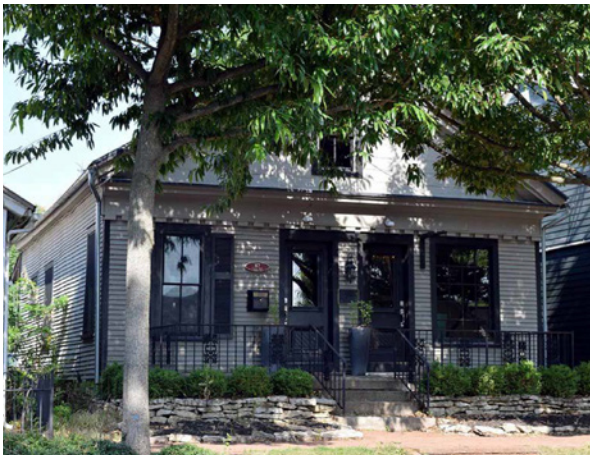
- ▶ 63 S. High St. (1840)
- ▶ 87 S. High St. (1840)
- ▶ 91 S. High St. (1840)
- ▶ 5707 Dublin Road (1840) with later Italianate elements

Examples with Greek Revival elements

- ▶ 32 S. High St. (1840)
- ▶ 53 N. High St. (1845)
- ▶ 82 S. High St.(1850)
- ▶ 126 S. High Street (1849)
- ▶ 129 S. Riverview St (1850)



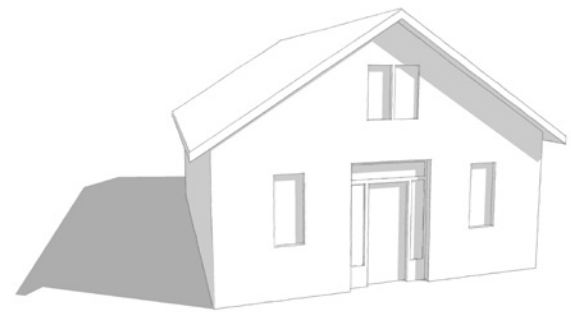
63 South High Street



87 South High Street



53 North High Street



Greek Revival Architectural Style

CONTEXT & CHARACTER

Architectural Styles

2.12 Gothic Revival (1840-1880)

Gothic Revival, a subtype of Romantic style, was popular in the mid-19th century. The advent of wood framing led to the accessibility of the style. In Dublin, the style can be seen in steeply pitched gable roof and pointed arch window openings. 75 S. High Street (1830) has a centered gable roof, arching windows, and one-story porch details.

Characteristics

- ▶ Steeply pitched roof, normally side gabled
- ▶ Prominent central cross gable
- ▶ Decorative ornamentation and barge-board under gables
- ▶ Wall extends into gable without a break
- ▶ Windows extend into gable, frequently with pointed arches
- ▶ One-story porch, entry or full width, usually supported by columns

Examples

- ▶ 75 S. High St. (1830)
- ▶ 80 W. Bridge St. (1845)



75 South High Street

2.13 Romanesque Revival (1850-1880)

Romanesque Revival, a subtype of Romantic style, began to appear in Ohio around 1850 and were typically churches, public buildings, select industrial buildings, and almost never residential 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 towers with brick corbeling (Gordon, 81).

Characteristics

- ▶ Masonry construction with brick corbeling
- ▶ Round arches, carved archivolt
- ▶ Square, polygonal, or round towers
- ▶ Walls divided by belt courses

Example

- ▶ St. John Lutheran Church, 6115/6135 Rings Rd. (1860-1900)

Example with Romanesque Revival elements

- ▶ 32 W. Bridge St. (1877)



St. John Lutheran Church, 6115/6135 Rings Road

CONTEXT & CHARACTER
Architectural Styles

2.14 Italianate (1850-1885)

Italianate, a subtype of Romantic style, is typically a two- or three-story, rectangular box-shaped structure with a low-pitch roof. The style gained popularity during a period of population growth in Ohio leading to the prevalence of the design particularly in agricultural areas like Dublin (Gordon, 85).

Characteristics

- ▶ 2- and 3-story height
- ▶ Square or rectangular box-shaped form
- ▶ 3-5 bays in width, usually symmetrical
- ▶ Tall, narrow windows with arches or crown detailing
- ▶ Simple hipped, front gable, or asymmetrical roof
- ▶ Low-pitch roof with overhanging eaves and decorative brackets
- ▶ Small entry porch or a full-width porch, supported by square posts with beveled edges

Examples

- ▶ 27-29 S. High St. (1880)
- ▶ 37 S. Riverview St. (1855)
- ▶ 182 S. High St. (1850)
- ▶ 4915 Brand Rd. (1879)
- ▶ 5281 Brand Rd. (1870)
- ▶ 6659 Coffman Rd. (1862)
- ▶ 6665 Shier Rings Rd. (1860)



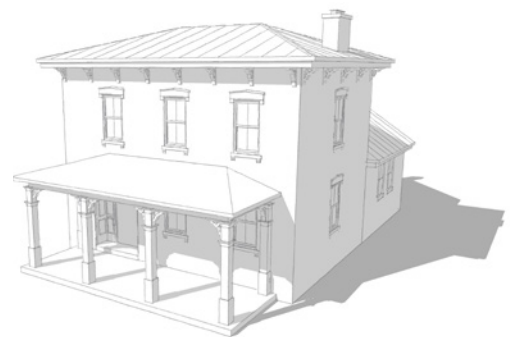
37 South Riverview Street



5281 Brand Road



6659 Coffman Road



Italianate Architectural Style

CONTEXT & CHARACTER

Architectural Styles

2.15 Folk Victorian (1870-1910)

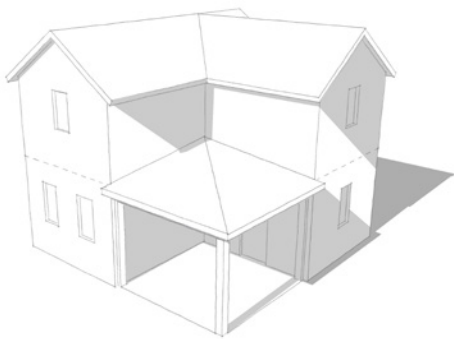
Folk Victorian, a subtype of Victorian style, grew out of a national, folk style architecture. While other styles of this period may be considered high-style, Folk Victorian homes were a vernacular response to these popular, formal styles. They usually appeared in five different forms: gable-front, gable-front and wing, side-gable one-story, side-gable two-story (the I-house variant) and pyramidal. Gable-front and wing houses are L-shaped in plan with a gable-front wing intersecting the main, side-gable mass of the house (McAlester, 88-90). Many of the Folk Victorian examples in Dublin have the gable-front and wing form with a front porch.

Characteristics

- ▶ 1-, 2-, and 2-1/2 stories in height
- ▶ Front-gable and side-gable forms are usually three to five bays wide
- ▶ Partial or full-length front porches with spindle work detailing or flat, jig-saw cut trim
- ▶ Symmetrical windows and doors usually relatively simple

Examples

- | | |
|------------------------------|-------------------------------|
| ▶ 19 S. Riverview St. (1880) | ▶ 55 S. Riverview St. (1900) |
| ▶ 27 N. Riverview St. (1880) | ▶ 86 S. High St. (1880) |
| ▶ 35 S. High St. (1880) | ▶ 113 S. High St. (1870) |
| ▶ 41 S Bridge St. (1890) | ▶ 119 S. High St. (1890) |
| ▶ 45 N. High St. (1875) | ▶ 137 S. Riverview St. (1890) |
| ▶ 45 N. Riverview St. (1900) | ▶ 138 S. High St. (1870) |



Folk Victorian Architectural Style



35 South High Street



55 South Riverview



119 South High Street

CONTEXT & CHARACTER
Architectural Styles

2.16 Queen Anne (1880-1910)

Queen Anne, a subtype of Victorian style, appeared around the same time as Folk Victorian homes and many Folk Victorian houses contained Queen Anne details. The advent of new construction methods allowed for complex roof forms, highly decorative details, and varied façade materials and colors.

Characteristics

- ▶ Asymmetrical massing and irregular floor plans—including the gable front and wing building type
- ▶ Steeply pitched roof of irregular shape with tall brick chimneys
- ▶ Variety of exterior finishes, including patterned shingles, cutaway bay windows, and half-timbering to avoid smooth walled appearance
- ▶ Asymmetrical façade with partial or full-width porches including turned posts and spindle work
- ▶ Bay and oriel windows, overhangs, and roof gable details
- ▶ Round, square, or polygonal towers with turrets

Examples

- ▶ 22 N. High St. (1900)
- ▶ 56-58 N. High St. (1890)
- ▶ 167 S. High St. (1897)



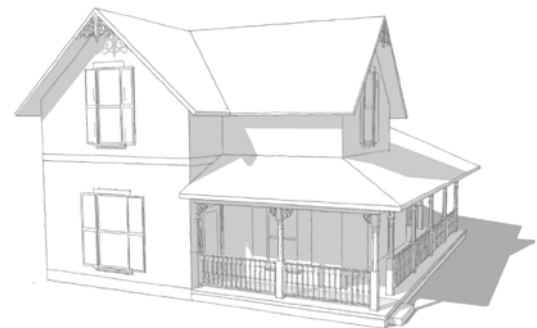
22 North High Street



56-58 North High Street



167 South High Street



Queen Anne Architectural Style

CONTEXT & CHARACTER

Architectural Styles

2.17 Colonial Revival (1880-1955)

The Colonial Revival style covers a wide timespan and includes a variety of building forms and architectural details that make up the style. The movement is rooted in a reverence for the past. By the mid-twentieth century the style is simplified to allude to colonial architecture rather than replicate it. The structures present within Dublin are representative of this wide range of stylistic differences including traditional Colonial Revival to Dutch Colonial Revival and even French Colonial/Norman Revival architecture.

Characteristics

- ▶ Rectilinear form with 1-, 2-, and 2-1/2 stories in height
- ▶ Side gable or hipped roofs with dormers. Dutch Colonial Revival examples may have gambrel roofs
- ▶ Symmetrical façade with centered front door
- ▶ Pedimented door, windows, or dormers
- ▶ Brick or wood construction. French Colonial Revival examples may be masonry or half-timbered exteriors

Examples

- ▶ 24 N. High St. (1962) – Commercial Colonial
- ▶ 26-28 N. High St. (1960) – Commercial Colonial
- ▶ 37 W. Bridge St. (1944)
- ▶ 114 S. High St. (1948)
- ▶ 155 S. High St. (1926) – Dutch Colonial Revival
- ▶ 7125 Riverside Dr. (1941) – French Colonial/Norman Revival



24 North High Street



114 South High Street



Colonial Revival Architectural Style



7125 Riverside Drive

CONTEXT & CHARACTER
Architectural Styles

2.18 Craftsman/Bungalow (1900-1940)

The Bungalow and Craftsman style gained popularity during the early years of the 20th century and was influenced by the ideals of simplicity and natural materials.

Characteristics

- ▶ 1-2 stories in height
- ▶ Gabled or hipped rooflines
- ▶ Dominant full or partial front porches, usually formed by the steep pitch of the main roof supported by tapered piers
- ▶ Prominent gable or shed-roof dormers
- ▶ Multi-pane windows
- ▶ Wide overhanging eaves, frequently with exposed rafters or braces

Examples

- ▶ 17 N. Riverview St. (1927)
- ▶ 25 S. Riverview St. (1900)
- ▶ 53 N. Riverview St. (1920)
- ▶ 123 S. High St. (1900)
- ▶ 224 S. High St. (1932)



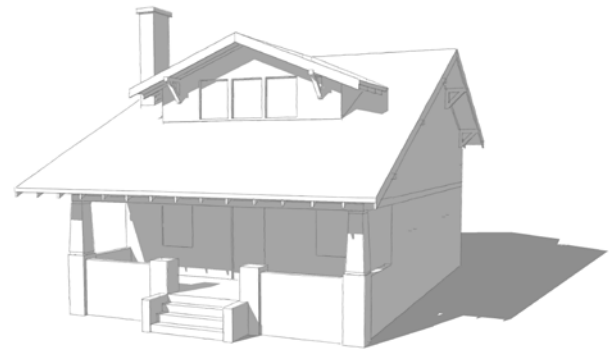
17 North Riverview Street



25 South Riverview Street



224 South High Street



Craftsman Architectural Style

CONTEXT & CHARACTER

Architectural Styles

2.19 Minimal Traditional (1925-1950)

Minimal Traditional, a subtype of Modern style, which includes Cape Cods, was most popular post-World War II. Advancements in building materials and methods contributed to the accessibility and popularity of the style. Suburban areas, like Dublin, begin to see the prevalence of the style by the mid-twentieth century.

Characteristics

- ▶ 1-story to 1-1/2 stories in height
- ▶ Symmetrical floor plan, 3-5 bays wide
- ▶ Side gable roof, may include front facing gable-ell
- ▶ Center entry door, possibly with transoms, sidelight, or a pediment
- ▶ May incorporate dormers and large chimney
- ▶ Clad in brick, wood, stone or a combination of these materials

Examples

- ▶ 56 Franklin St. (1952) – Cape Cod
- ▶ 75 Franklin St. (1948)
- ▶ 84 S. Riverview St. (1953) – Cape Cod
- ▶ 94 Franklin St. (1950)
- ▶ 143 S. Riverview St. (1949)



Minimal Traditional Architectural Style



75 Franklin Street



94 Franklin Street



143 South Riverview Street

CONTEXT & CHARACTER
Architectural Styles

2.20 Ranch/Split Level (1940-1950)

Ranch/Split Level, a subtype of Modern style, became widely popular post-World War II era. The style embraced the increased dependence on the automobile and became synonymous with an exodus to the suburbs. Ranch houses in Dublin are interspersed among historic buildings along Riverview and High Streets and, in particular, are clustered on Franklin Street. Because of the topography in Historic Dublin, some Ranch houses have lower levels with rear walk-outs accessing rear patios. Ranch homes, especially along Franklin Street, have greater setbacks from the street than is typical in the rest of Historic Dublin.

Characteristics

- ▶ 1-story in height, low horizontal profile
- ▶ Shallow pitched gable or hipped roof with eave overhangs
- ▶ Asymmetrical floor plan with attached garage or carport
- ▶ Minimal front porches in favor of large picture window
- ▶ Clad in brick, wood, stone and stucco or a combination of these materials

Examples

- | | |
|-----------------------------------|--|
| ▶ 42 Franklin St. (1953) | ▶ 105 Franklin St. (1953) |
| ▶ 60 Franklin St. (1957) | ▶ 123 Franklin St. (1940) |
| ▶ 80 Franklin St. (1960) | ▶ 126 Franklin St. (1949) |
| ▶ 86 Franklin St. (1961) | ▶ 170 S. Riverview St. (1911/1955) |
| ▶ 100 Franklin St. (1962) | ▶ 180 S. Riverview St. (1957) |
| ▶ 110-112 S. Riverview St. (1966) | ▶ 6199 Dublin Rd. (1949) – Split Level |



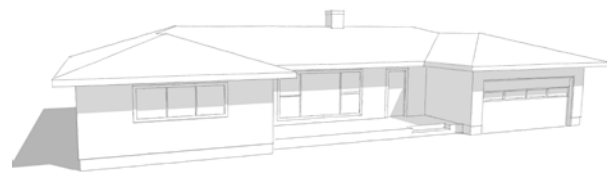
80 Franklin Street



105 Franklin Street



170 South Riverview Street



Ranch Architectural Style

CONTEXT & CHARACTER

Architectural Styles

2.21 Contemporary (1950-1970)

Contemporary, a subtype of Modern style, which includes Mid-Century Modern, was most popular in the mid- to late twentieth century. Mid-Century Modern buildings resemble International style architecture in their flat roofs and no decorative detailing. However, they lack the stark white surfaces in favor of a combination of brick, wood, and stone finishes, and stress landscape integration with the building. A variant of the style had a gable roof as opposed to a flat roof and was influenced by the Craftsman and Prairie styles. The style was also applied to commercial and institutional buildings of the period.

Characteristics

- ▶ 1- to 1-1/2 stories in height
- ▶ Flat or low-gable roofs with overhanging eaves
- ▶ Asymmetrical floor plan and massing
- ▶ Recessed entry with architectural details including masonry accent walls and slender columns
- ▶ Residential garages and carports
- ▶ Integration with nature—window walls or additional access points

Examples

- ▶ 38 W. Bridge St. (1965) – Civic
- ▶ 40 N. High St. (1956) - Commercial
- ▶ 80 W. Bridge St. (1960) – Educational



38 West Bridge Street



40 North High Street



80 West Bridge Street

CONTEXT & CHARACTER
Architectural Styles

2.22 Other Buildings (Various Styles)

Some unique, but not wide spread, architectural styles exist in Historic Dublin including Modernistic (1920 - 1940), Post Modern (1970 - Present), and Domestic (1970 - 1985).

Examples

- ▶ 84 N. High St. (1919 – Post Modern additions)
- ▶ 150 W. Bridge St. (1930/1980 – Modernistic – Art Deco)
- ▶ 181 S. High St. (1967 – Domestic – Two Story)



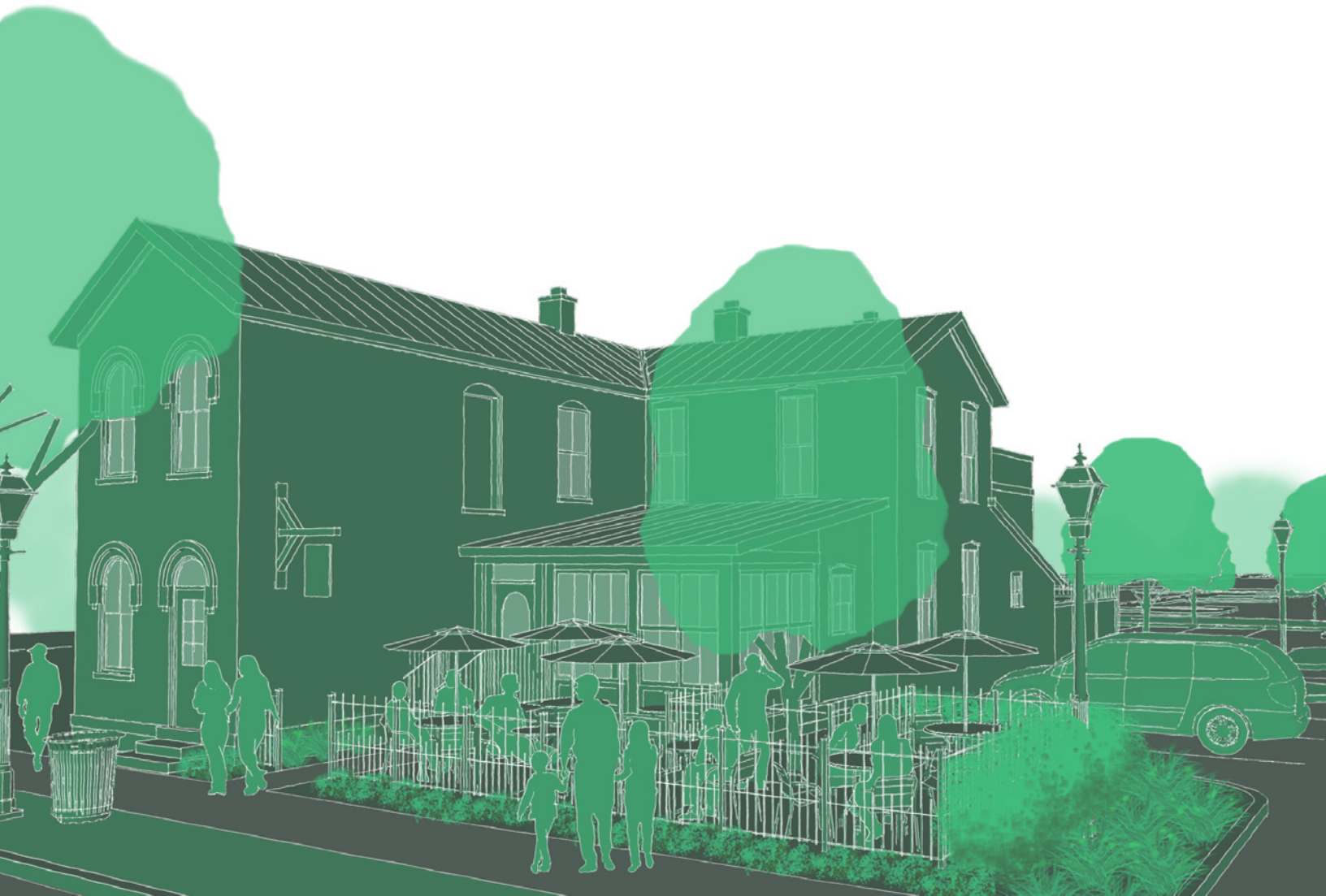
84 North High Street



150 West Bridge Street

Chapter 3 Users Guide

GUIDELINES



GUIDELINES

Users Guide

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 contributing 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 Contributing vs. Non-Contributing Buildings

Buildings within the City have been classified as either "contributing" or "noncontributing" to the historic character of the district in the *Historic and Cultural Resources Assessment (2017)*. This distinction is pertinent for the following reasons:

- ▶ The emphasis for contributing 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 contributing buildings is the highest policy objective of these Guidelines.



GUIDELINES

Users Guide



- ▶ Contributing buildings and cultural resources within the Historic 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 contributing for a variety of reasons including National Register eligibility, period of significance, and sufficient integrity.
- ▶ Noncontributing 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 noncontributing 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

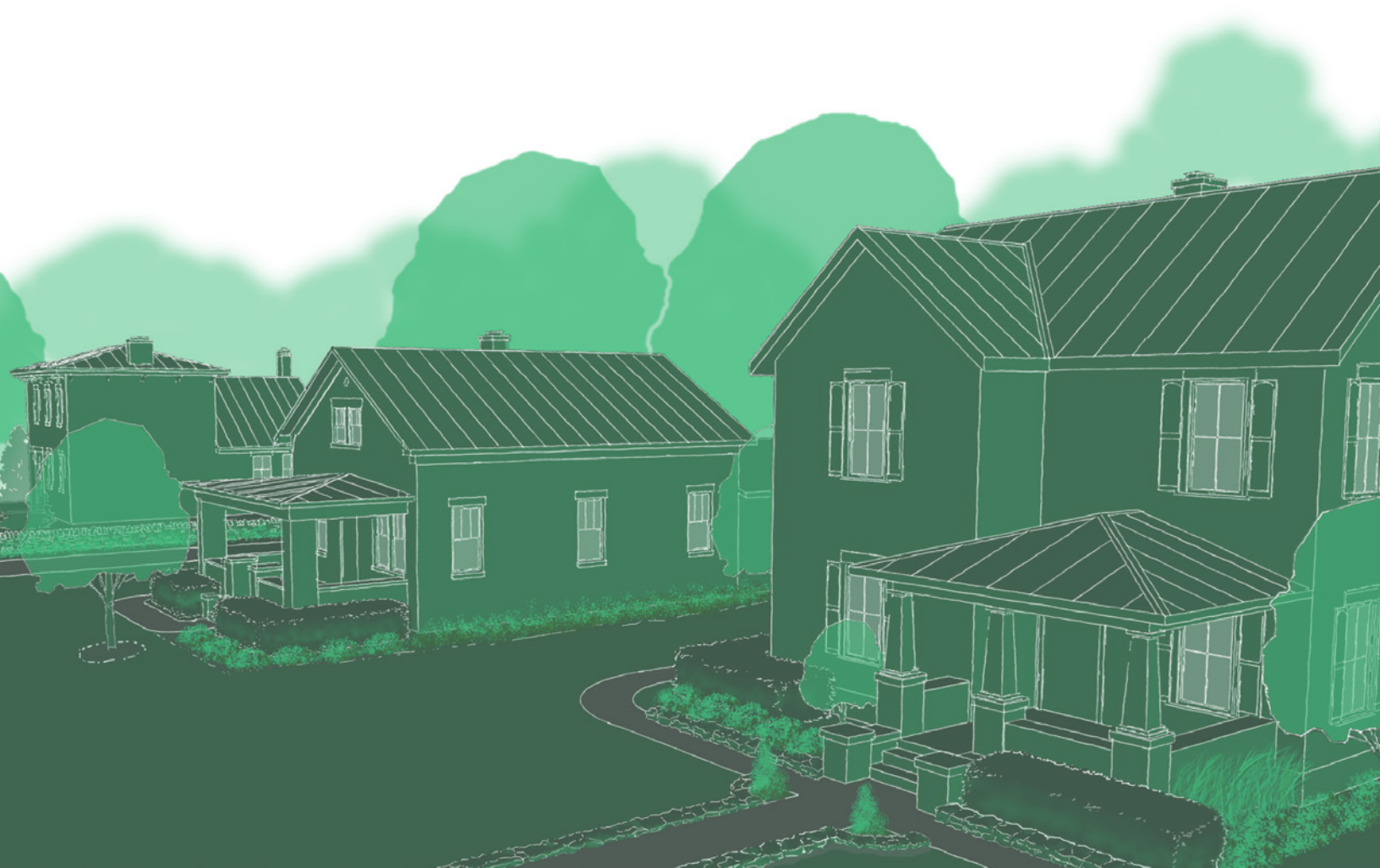
The Design Guidelines supplement the regulations contained in the Dublin Zoning Code. In the event of a conflict between these Guidelines and zoning regulations, the zoning regulations will apply unless specifically modified through approval by the ARB as authorized by the Zoning Code.

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

Chapter 4

Rehabilitation

GUIDELINES



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. **Property owners should refer to the Secretary of the Interiors Standards with regard to appropriate maintenance and construction standards.**

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

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- 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

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- 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 “crossback” 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.



Real 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.



Original 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

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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.

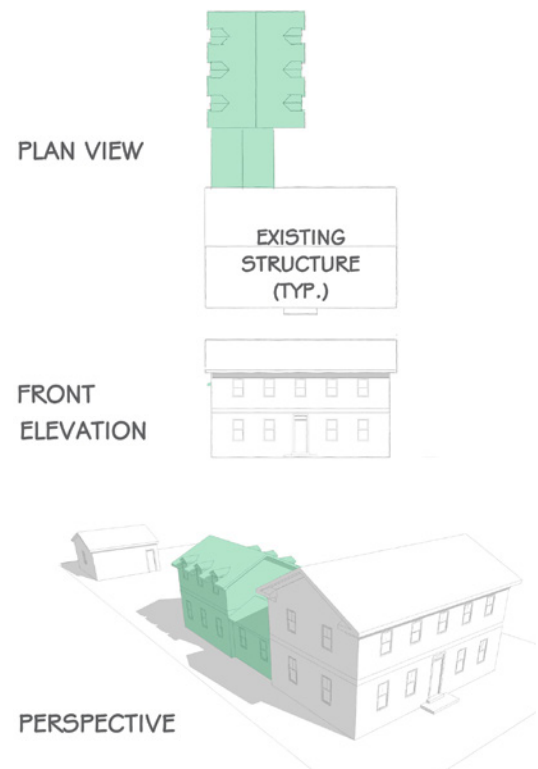


Figure 4.1: Appropriate Additions.

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 historical, 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,

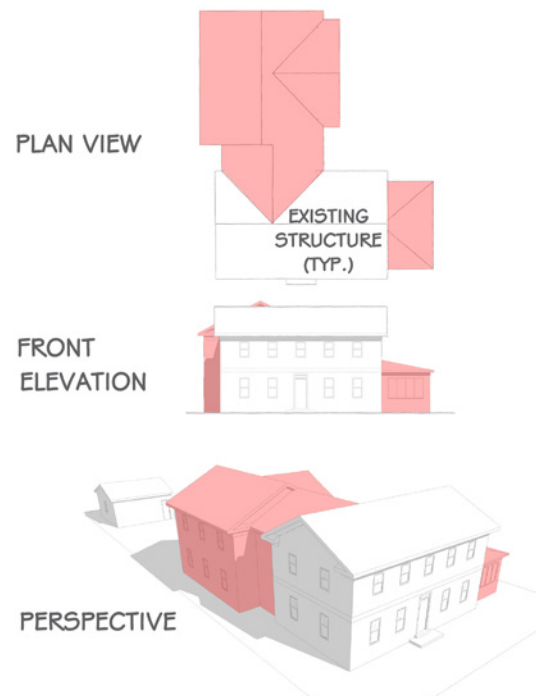


Figure 4.2: Inappropriate Additions.

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.

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window proportions and spacing, door types, and level 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.

4.14 Retrofitted Access for People with Disabilities (ADA)



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

- 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 existing 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.

4.15 Energy Efficiency and Sustainability

- A. The visual impacts of equipment as seen from the street



Rear ADA ramp with masonry wall, 129 South High 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 functional with the least visibility from the street.
- D. Equipment should be installed in a manner that is reversible and does not permanently alter or damage original building materials.

GUIDELINES Rehabilitation

4.16 Commercial Storefront Design

- A. Avoid removing, downsizing, or expanding storefront windows and features.
- B. Avoid applying trim or ornamentation that a commercial storefront would not have originally had.
- C. Avoid “theme” restorations (e.g. Colonial, Bavarian, Art Deco, Post Modern, etc.).
- D. Avoid the addition of materials that are inappropriate, such as diagonal wood siding, all-brick storefronts, vinyl or aluminum siding, mansards, and fixed metal canopies.

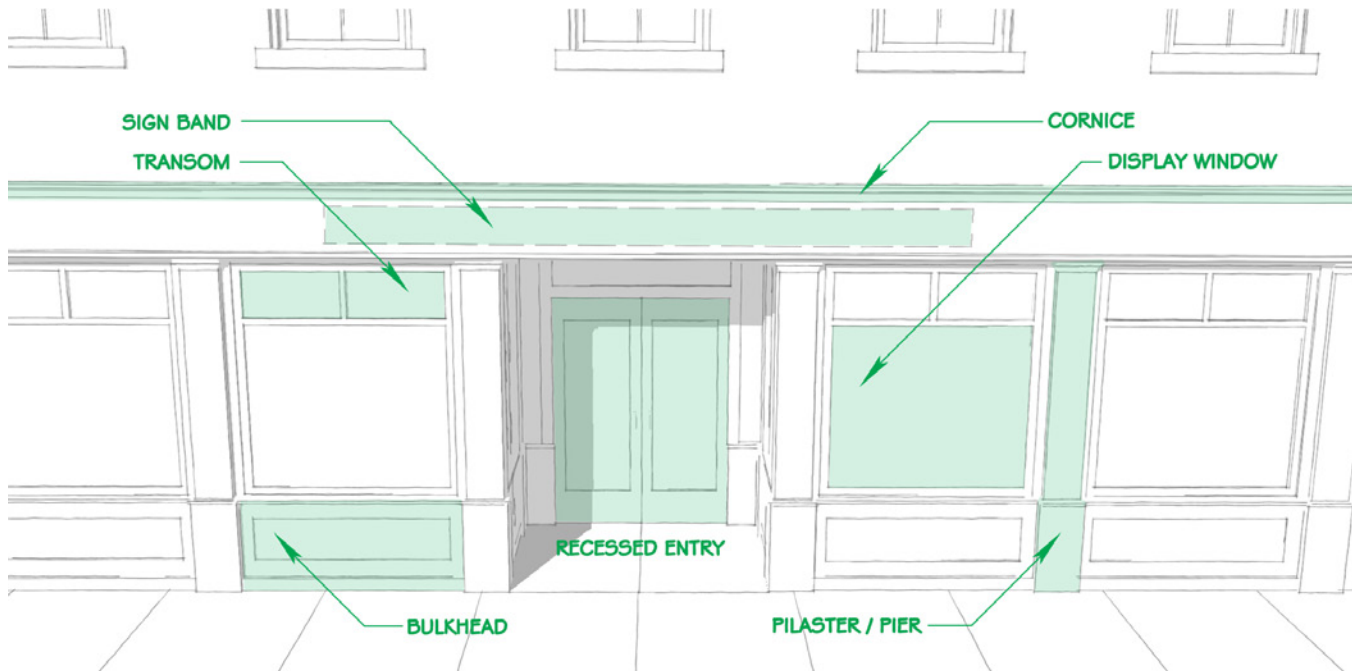


Figure 4.3: Commercial Storefront Design Elements.

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



GUIDELINES

New Construction

5.0 Applicability

The following Guidelines are applicable to both residential and commercial properties, except where otherwise noted, as well as to properties located in Historic Dublin and outlying historic properties. New construction differs from the construction of new additions to historic structures.

5.1 General

- A. New construction should be differentiated from existing historic buildings, but should be compatible with the established character of the district.
- B. 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 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.

- C. The operative principle for these Guidelines is that new construction should be similar to existing contributing buildings in the district in which it is located. New buildings should be obviously new to the observer, but there should be continuity and compatibility. They should share underlying principles of design, form, mass, height, scale and lot coverage as prevails on adjacent lots.

5.2 Building Placement

- A. The building site should be designed to be consistent with the original block, street, and site patterns of the district in which the building is located.
- B. The placement of the building should be similar to the placement, orientation, and setbacks of surrounding structures. The placement should reinforce the street wall.
- C. The building should be sited similar to the development pattern of surrounding properties. Lot coverage should be similar to surrounding properties.

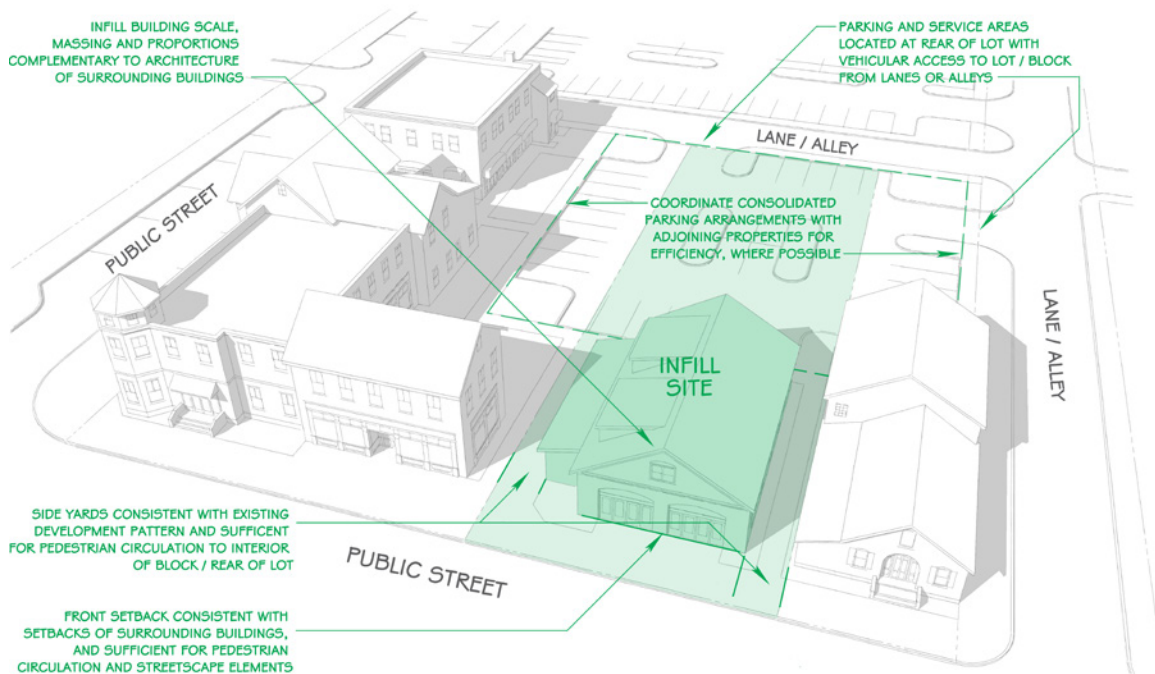


Figure 5.1: Commercial Infill Development Pattern.

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.

GUIDELINES
New Construction

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.



Figure 5.2: Building Height Scale and Proportion.

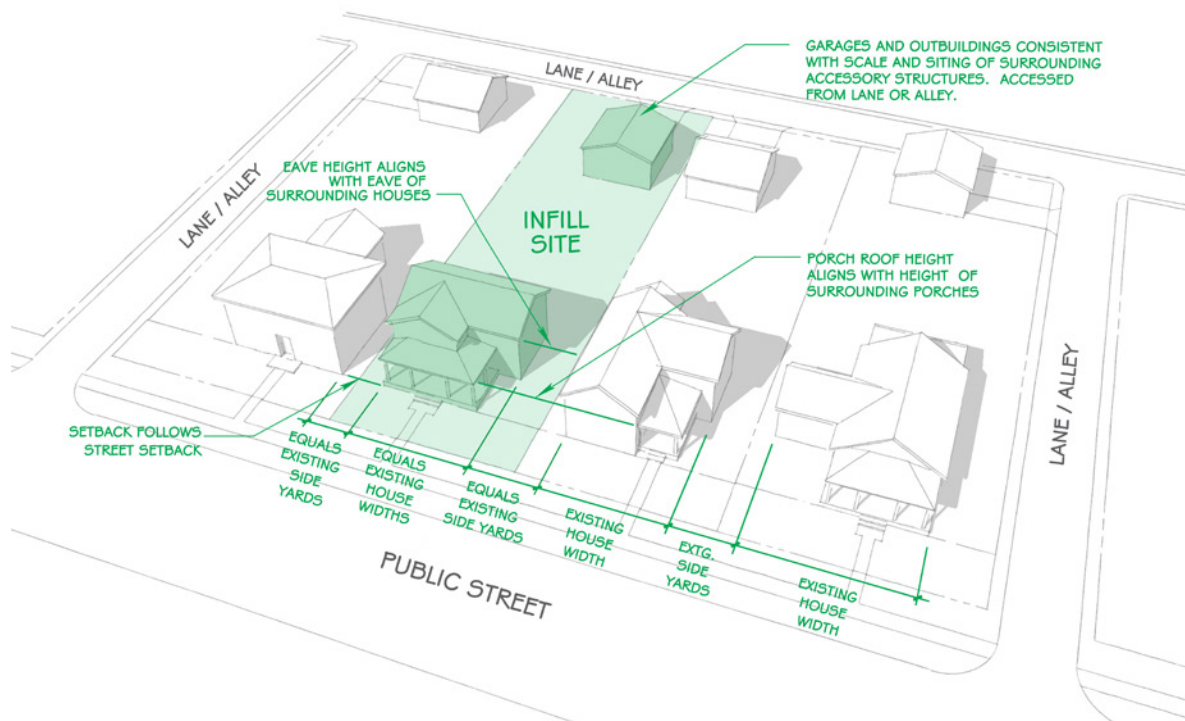


Figure 5.3: Residential Infill Development Pattern.

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.

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.
- 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.

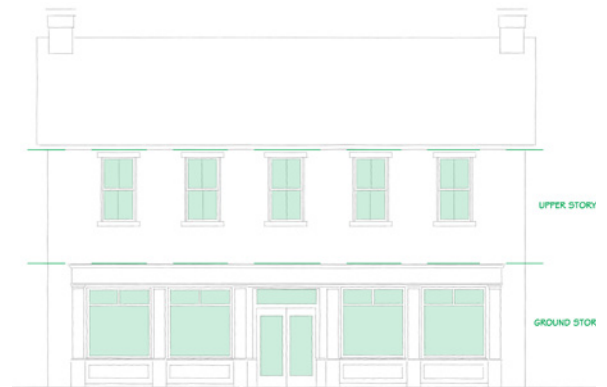


Figure 5.4: Pattern and Proportions of Window/Door Openings.

5.7 Architectural Details

- A. Architectural elements such as eaves, window design and moldings, door surrounds, porches, 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

New Construction

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. **Contemporary materials, visually similar to wood, stone, and brick, may be used as an alternative, if selected from a pre-approved list of alternative materials, as approved by the Board.**
- C. Materials that have a proven durability for the Central Ohio climate should be used.
- D. 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 contributing outbuildings and nearby structures, but 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

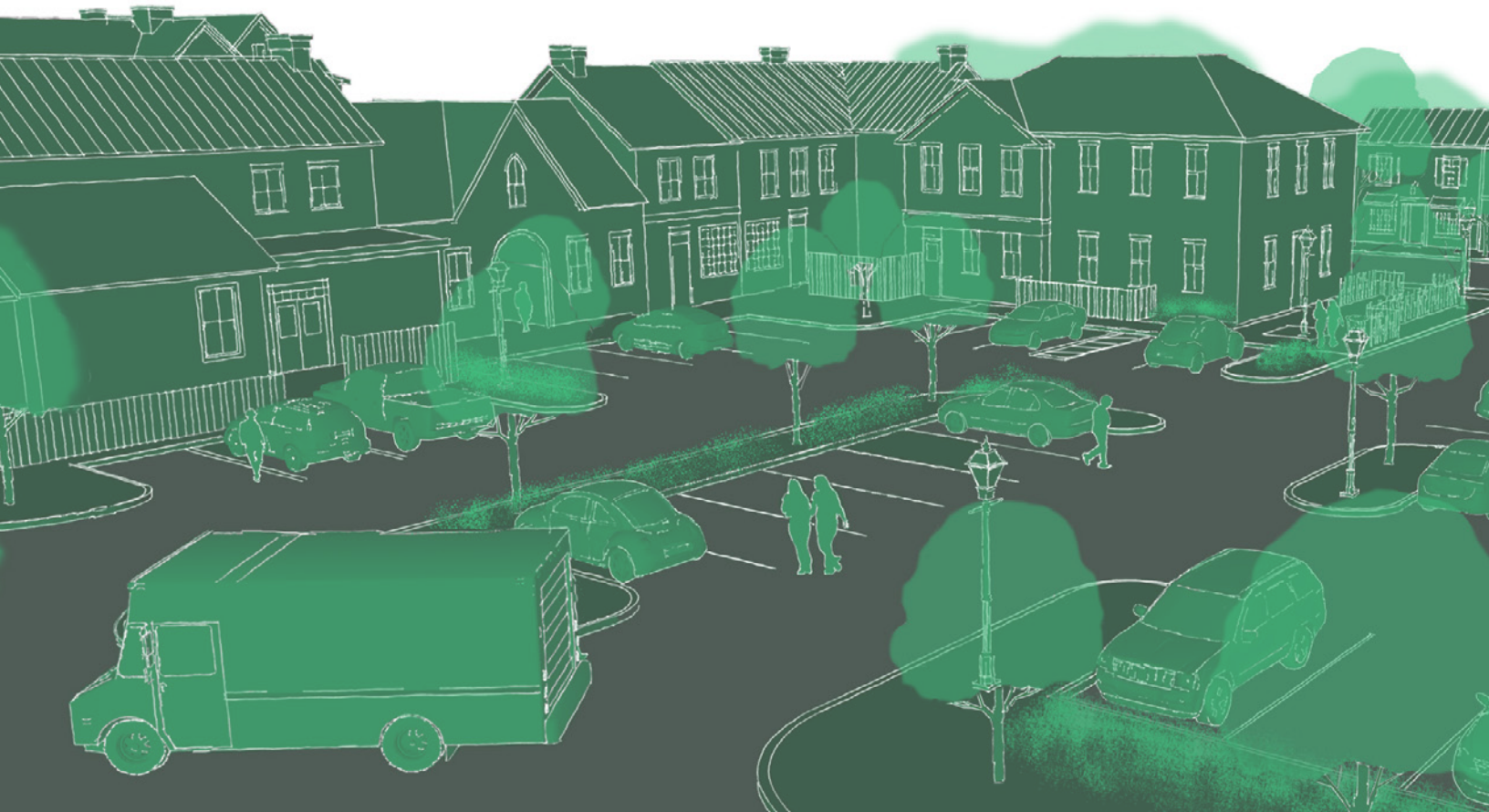
5.11 Energy Efficiency and Sustainability

- A. Buildings should maximize window design to provide daylight into interior spaces.
- B. Energy generating devices, such as solar collectors should remain visually subordinate to the character of the building, and should not be located along the primary street frontage.
- C. Buildings should incorporate elements such as operable windows for natural ventilation and light.
- D. **Energy-generating devices, such as solar collectors should remain visually subordinate to the character of the building, and should not be located along the primary street frontage.**

Chapter 6

Site Design

GUIDELINES



GUIDELINES

Site Design

6.0 Applicability

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

6.1 General

- A. Site design should be sensitive to the surrounding context.
- B. Sites should be designed to preserve elements that contribute to the historic character.

6.2 Access and Parking

- A. Vehicular access should be visually complementary to the site and building design; it should be secondary to the visual 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.
- 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.



Commercial landscaping, 35-39 South High Street

6.3 Landscaping

- A. The design of landscaping, including walls and fences should address the public rights-of-way in a similar manner as other properties in the district.
- B. Plant materials should be traditional species native to Central Ohio.
- C. Trees should be preserved, whenever practicable.
- D. Buildings, accessory structures, and patios should be sited outside of the critical root zone of mature trees.
- E. Landmark trees (over 24 caliper inches) on commercial and residential properties should be maintained in good health and preserved from harm.

6.4 Decks and Patio

- A. Decks and patios on residential properties should be limited to the rear or side of principal buildings.
- B. Decks should be kept low to the ground and treated with paint or an opaque stain to match the color of the building or its trim.

6.5 Fences and Walls

- A. Original fences or stone walls should be retained.
- 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. 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.
- G. For fences, paint or an opaque stain should be applied to wood fencing, rather than leaving it natural.

GUIDELINES
Site Design



Hairpin wrought iron fence, 91 South High Street



Eberly Hill Lane and South Riverview Street stone wall



Wood fence, 35-39 South High Street

6.6 Lighting

- A. Lighting should enhance the site and building design in a way that reflects the character of the district, while minimizing negative light impacts on the historic character of surrounding properties.
- B. Lighting devices should be simple in design. Avoid large ornate and detailed light fixtures.
- C. Lighting should be sensitive to surrounding properties. Light fixtures should be scaled appropriately based on the use and character of surrounding properties.

6.7 Mechanical Equipment and Waste Screening

- A. Mechanical equipment, utility equipment, and waste facilities should be screened from view of any public right-of-way, and located to the rear of the building. Such equipment should be screened from view with landscaping or screen walls from rights-of-way and adjacent properties.
- B. For structures with rooftop equipment or ventilation, the equipment should be centrally located and fully screened from view using a primary building material.

Chapter 7

Signs

GUIDELINES



GUIDELINES

Signs

7.1 General

- A. Signs should have a minimal visual impact on the site and the 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 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. Avoid 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 district.



7.6 Quality and Character

- A. Signs should contribute to the character of the 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

- Wall signs in pedestrian environments should be interesting to look at, adding vibrancy to the streetscape.
- Wall signs should be three dimensional, with routed letters.
- Letters should be individually pin-mounted or incorporated into a sign panel. Internally illuminated channel letters should be avoided.
- 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

- Permanent window signs should ensure visibility through the window into the tenant space beyond.
- Doors and windows should not be obscured by signs.
- Minimal colors and simple graphics are recommended.



Window sign, 48 South High Street

7.10 Projecting Signs

- Three-dimensional elements are strongly encouraged, along with the creative use of textures and shadows to give the sign dimensionality and interest.
- The bracket or attachment device should be architecturally appropriate to the building design. Only use traditional brackets with traditional architecture.

7.11 Awning Signs

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



Projecting and awning sign, 55 West Bridge Street

7.12 Sandwich Board Signs

- 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.
- Signs should have a clean, simple frame without a handle or additional ornamentation.
- Signs should incorporate whimsical artistic designs that cater to pedestrians.
- Sandwich Board signs should be maintained in good, working condition.
- Signs should be brought inside at night and during inclement weather.



Council Adopted ORD. XX-XX
Month, Day, Year