

Article I. United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Ohio Historical Center and Ohio VillageOther names/site number: Ohio History CenterName of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. LocationStreet & number: 800 E. 17th AvenueCity or town: Columbus State: OH County: FranklinNot For Publication: Vicinity: **3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.In my opinion, the property X meets does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:

 national X statewide local

Applicable National Register Criteria:

 A B X C D

<u>Barbara Lower</u> DSHPO/Dept. Head for Inventory & Registration March 20, 2023	
Signature of certifying official/Title:	Date
<u>State Historic Preservation Office, Ohio History Connection</u>	
State or Federal agency/bureau or Tribal Government	
In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	
State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☐
Public – Local ☐
Public – State ☒
Public – Federal ☐

Category of Property

(Check only **one** box.)

- Building(s) ☐
District ☒
Site ☐
Structure ☐
Object ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>15</u>	<u>4</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>15</u>	<u>5</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/Museum

EDUCATION/Library

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/Museum

EDUCATION/Library

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Neo-Expressionism, Brutalism

Materials: (enter categories from instructions.)

Principal exterior materials of the property: concrete, clay tile, glass, wood

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Ohio Historical Center and Ohio Village are located in Columbus, Ohio, in Franklin County, approximately three miles north of downtown and near the Ohio State University. The Ohio Historical Center houses a museum, library, and state archives, as well as office spaces for Ohio Historical Center operations and the State Historic Preservation Office. It is located roughly in the center of the approximately fifty-five acre site adjacent to the Ohio State Fairgrounds with its main elevation facing Interstate-71. Construction began in 1966 and was completed in 1970. The building can be identified by three main sections: the delta shaped first floor, the second floor plaza, and the third through fifth floor cantilevered block. The five story late modern building's first (ground) level consists of a delta shaped foundation with the building's upper levels (3-5) being of symmetrical square design. These upper floors appear to float above the second floor plaza level, cantilevering outward on all four sides to create a large block shape. Designed by W. Byron Ireland & Associates, the building features 283,609-gross square feet of interior space within five floors. With a cast-in-place concrete structure, the building contains post-tension concrete beams, cantilevered upper floors, and brown Ohio clay tile facing on the upper floors. The design of the building connects to the surrounding designed landscape with sweeping curves built into the earth. Interior finishes include dark oak woodwork, coffered concrete ceilings, skylights, and board formed concrete. Within the district and part of the initial plan for the site is the Ohio Village, located north of the Ohio Historical Center. It is a collection of replicated mid-1800s buildings modeled after a typical Ohio town's buildings of the associated time period, designed to create a setting for historic interpretation. Its architecture includes interpretations of Greek Revival, Italianate, Gothic Revival, and other vernacular Ohio examples, along with other building types such as a salt box, I-House, and Upright and Wing. The location, design, setting,

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materials, workmanship, feeling and association of Ohio Historical Center and Ohio Village remains similar to the time of their construction and maintain historic integrity.

Narrative Description

Setting

Located at 800 East 17th Avenue in Columbus, Ohio, the Ohio Historical Center and Ohio Village sit on a site of approximately fifty-five acres. Adjacent to the northeast of the Ohio State Fairgrounds, the district is roughly bounded by Interstate-71 to the east, curving to the north of the site where it meets Hiawatha Park Drive, 17th Avenue to the South, and Velma Avenue to the west. The Ohio Village is north of the Center and a large oval asphalt parking lot is present between the Center and I-71 (Photo 1 and 2). This parking lot is separated to the north and south by a large oval mound which leads to the original entrance of the center. A concrete sidewalk runs along the outside of this mound, connecting to the north and south parking lot and to the original main entrance via a twin stair encircling the mound on its west end. A statue of a World War I soldier, *Victorious Soldier*, Bruce W. Saville sculptor, 1924¹ and a large flagpole with the United States flag on it is located in front of these steps. A drive, History Street, connects the entrance from 17th Avenue to the parking lots, and leads to Hiawatha Park Drive at the North end of the site (Photo 3). The landscape consists of a series of trees and grass lots that provide a buffer between the site and more importantly, I-71. A series of concrete and gravel sidewalks connect the Center with the parking lot, the Ohio Village, and other Ohio related museum collection pieces located on the grounds.

Ohio Historical Center

Completed in 1970, the five story, late modern building sits on a concave delta shaped foundation with the building's top levels being of symmetrical square design and the bottom level following the delta shape. The building was designed by W. Byron Ireland & Associates and features stylistic elements from the late modern Neo-Expressionist and Brutalist movements. The building is divided into three sections or levels. The first level consists of the first floor, housing the museum & offices. The second level contains the second floor plaza. The third level contains the "floating" block which houses floors three through five, containing the library and archives (Photo 4). Originally the building's main entrance was accessed through the second floor plaza, reached from the north and south parking lots on the east side of the building by ascending either one of a pair of symmetrical concrete staircases that follow the curve of the oval mound and have deep, shallow steps.

The building is largely comprised of an all cast-in-place concrete structural frame. The larger first level (first floor) is supported by a field of concrete cruciform columns. The first floor is constructed of cast-in-place concrete in a delta shape with concave side walls providing the base for the plaza and top block. Narrow rough-sawn boards were used to create a woodgrain texture for the concrete walls and columns. The curvature of the delta design compliments the curve of I-71 and surrounding landscape (Photo 5). A series of large, single-lite windows span the elevations of the delta-shaped first floor, intermittently separated by rectangular concrete

¹ The sculpture received conservation work in 2021 by the firm McKay Lodge Conservators, Oberlin, Ohio.

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columns (Photo 6). The roof of the first floor is the plaza deck, a mix of concrete paving and vegetated (turf-grass) roofing (Photo 7 and 8). The roof slopes to grade at the north and south ends of the first floor. Visible on the west side of this vegetated roofing is the top of the vaulted roof of the auditorium. It is a pyramidal standing-seam metal roof topped by a smaller, matching pyramidal section (Photo 9). The exterior entrance to the auditorium area is located at the lower level of the west elevation of the building, facing Velma Avenue (Photo 10). It is symmetrical in design with a central entrance consisting of six single, metal doors flanked on either side by two single-lite storefront windows – a narrow and a wide one. Flanking the entrance are sets of large, concrete stairs that ascend to the plaza level turf. These sets of stairs are narrow, board formed cast-in-place concrete, which curve to appeal to the other sweeping, curved features of the building. A concrete sidewalk forms a circle around a grassy area, leading up to this entrance. It was originally intended to provide access to school buses dropping off children to the Ohio Historical Center for field trips. The current main entrance is located on the south end of the east elevation off of the south parking lot, where a concrete ramp descends to a set of double aluminum storefront glass doors into a glass-enclosed vestibule with sliding glass doors entering the Welcome Lobby.

The second level contains the second floor plaza. It is square in shape and recessed under the upper cantilevered levels (Photo 11). The north, south, and west walls of the plaza are made up of 12 glass panels with access to the inside through double aluminum storefront doors on either end. The east elevation of this level contains the original entrance to the building, featuring two sets of glazed aluminum storefront doors flanked by revolving glass doors, with four square fixed windows above; this configuration dates to the late 1980s when all the plaza level windows and doors were replaced (Photo 12). Originally recessed on the east and west, these glass curtain walls have been moved out to become flush with the concrete corners, expanding the indoor space on the plaza level. Four glass panels are located on either end of this entrance. Concrete cores (which contain fire stairs, elevators, and other services) are located at each corner of this level. They tie into large concrete wall-beams containing the 193 miles of quarter-inch wire that supports the cantilevered top block, which extends 40 feet out over the plaza level. The bottom of the cantilevered top block (the floor of the library and reading room) features a concrete waffle-slab ceiling over the plaza. (Photo 13).

The upper level (floors three through five) are cavity wall construction clad in clay tiles (Photo 14). The four cast-in-place concrete cores continue through the roof supporting post-tensioned concrete beams that form the double-cantilevered upper archives-library volume. This level is shaped to appear as a block floating above the ground floor of the building. The cast-in-place concrete structure extends beyond the building façade at the third floor, creating a concrete gutter that runs the length of the perimeter of the building on all four sides. It is square in shape and each exterior elevation is faced with brown clay tiles. Originally, the cantilevered block was faced with Ohio-made salt-glazed silo tiles. During the summer of 2000 and completed before the spring of 2001, the original salt-glazed silo tiles were replaced with the Ohio-made clay tiles. The new facing material is not salt-glazed, for due to the dangerous chemical process involved in salt-glazing, it is no longer manufactured. The new clay tile was made by the Belden Brick Company in Canton, Ohio. The color of the glazing was carefully considered and several samples were produced before an adequate product was found to match the color, texture, size,

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and finish of the original salt-glazed tiles. The third floor north, south, and east walls have a number of small square and rectangular windows set into the lower portion of the block. The flat roof of the cantilevered block contains four centrally located skylights (over the library reading room). While these remain in their original place and configuration, the glazing of the four skylights on the roof of the building were replaced with modern double-glazed thermally-broken units in 2008. The four concrete cores penetrate through the roof.

Interior

The interior of the Ohio Historical Center is divided into different components which can be identified by the three main levels of the building: the delta shaped first floor (level 1), the second floor plaza (level 2), and the third-through-fifth-floor cantilevered block (level 3). Level 1 houses the main museum area, along with the auditorium and office and service spaces on the perimeter. The structural system is a diagrid beam system, which slopes down from the high point relatively centered on the museum floor. The first floor exhibit areas feature concrete, terrazzo, carpet, and stone tile flooring. The walls are predominantly board-formed concrete with areas of drywall, which are used to separate exhibits and break up the large open spaces. The structure of the building can be seen on this floor through the exposed concrete piers, cruciform columns, and beams. Dark oak features are present throughout including doors, handrails, and benches. A metal framing system containing black square ceiling tiles and mounted lighting fixtures is present throughout the museum exhibit areas.

Located at the northeast and southeast corners of the first floor are large areas that contain mechanical equipment for the building. The delta, or triangular shape of the first floor's main entrance is accessed on the southeast corner of the east elevation. The entrance replaced the original east plaza-level entrance to comply with Americans with Disabilities Act requirements, with the current "Welcome Lobby" configuration and finishes completed in 2010-2011 (Photo 15). From this access point is the entrance to the museum area. The museum exhibits are arranged around a central core – the raised red carpet stage area. This area is U-shaped and can be accessed on all sides via a series of five steps, the last one being the actual stage level. Benches are on the east side on each step for auditorium seating oriented to the east wall (Photo 16). This raised stage area has always been intended to be a meeting space. The circulation space between the raised red carpet area and the exhibit galleries originally featured skylights that protruded on the plaza level roof of the museum level providing natural light to this center circulation area of the museum floor. Due to water leakage the skylights have been removed. From this central core, the museum exhibits branch out to the three corners of the delta shape. They are separated by the concrete cruciforms and a series of drywall walls which separate the exhibits. An original significant feature of this museum design was an open plan and the use of pits and platforms, designed to allow visitors to see exhibits without the need for glass to separate museum materials from the public. In 2006, to accommodate traveling exhibits, the museum floor was reconfigured to have enclosed gallery space as opposed to the original open plan. As a result of this change most of the original exhibit features have been replaced, however some of the exhibit pits and platforms remain in the history mall exhibit space (Photo 17-20).

Along the outer edges of the delta-shaped first floor are office spaces for Ohio History Connection operations and the State Historic Preservation Office. Much like the museum exhibit

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areas, the office spaces feature a variation of concrete and carpet flooring, concrete board form walls and drywall, and metal framing with acoustic tiles, with some of the spaces containing drop ceilings (Photo 21). The diagrid structural system can be seen through the exposed concrete beams, cruciform columns, and piers. The outer core spaces are separated by a series of cubicles, offices, meeting/conference rooms, and restrooms. A series of dark oak doors are featured throughout. In addition, the east side of the first floor level also includes a loading dock, maintenance, and exhibit design work spaces.

Additionally, the first floor of the Center contains the auditorium a two-story open space, located at the west apex of the delta shape. From the earlier mentioned Velma Avenue (west) entrance, a vestibule leads into a small oak-paneled lobby with restrooms on either side. Entrance to the auditorium can be accessed through six oak doors, three on each side of the small lobby on the west side of the auditorium - flanking the sound and projection booth of the auditorium. Through these doors is a red, carpeted ramp that descends the length of the auditorium on either side of the seating. Seven oak doors are located on each side, separated by rectangular, board-formed concrete piers forming pleated side walls (Photo 22). Above the interior of each of these doors are spherical exit signs and slim rectangular oak panels. The wood stage of the auditorium is located on the east side of the room, fronting 280 seats (Photo 23). Red carpet is present throughout, including on the stairs leading up to the stage. As in much of the building, the walls consist of board-formed concrete panels; however, a drywall strip runs the length of the auditorium until it meets the pleated doors (Photo 24). This is located between the ceiling and concrete walls. A vaulted ceiling reaches up to the roof of the first floor, with the tip visible on the turf west of the plaza. Centrally located on the vaulted ceiling, is a 4x4 concrete waffle design with light fixtures in each of the sixteen squares. Extending from the sides of this center feature are concrete beams and triangular shaped waffle-slab ceiling sections that slope to meet the walls of the auditorium. (Photo 25).

Accessed from the central red carpet area on the first floor is the main set of stairs – a double staircase constructed from board-formed concrete and featuring oak handrails. These are accessed on the north and south portions of the red carpet area and consist of two sets of crossover stairs. The east set leads from the first floor to a landing between the first floor and plaza. The west set descends from the plaza level, leading to the same landing. These form the shape of an X and create a significant feature of the center (Photo 26-29). Below the stairs is the “U” of the stage area. The red carpet area is open above to the plaza level adding volume to the space.

Level 2 contains the second floor plaza and is square in plan, with the four concrete cores at each exterior corner, connected by glass panels. Located on this level are restrooms and elevators in the core corners. The Plaza Café enclosed space is located on the north side of the space. Concrete floors, walls, and ceiling are present on this level. The signature board-formed concrete walls and waffle-slab ceiling are located here, below the block (floors 3-5) (Photo 30 and 31). Visible on this level on the west wall beam are two of the hydraulic jacks that were used to secure the 193 miles of quarter-inch wire suspended in the concrete wall-beams that support the cantilevered top block (Photo 32). Concrete panels cover the hydraulic jacks on the north, south, and east walls. Four light fixtures on the plaza have cube-shaped globes over the bulbs,

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mimicking the box shape of the center. The ones located on the plaza level are floor lamps that extend and include anywhere between two to four of these lights.

Level 3 contains floors three through five. The third floor of the Ohio Historical Center is the first level of the cantilevered block portion of the building. It contains the library, meeting/conference rooms, offices, bathrooms, library and archival work spaces, and stacks. The meeting rooms, offices, and stacks are located around the outer core with the three-story library reading room in the center of this floor. The meeting rooms are simple in design with carpet flooring, board-formed concrete walls, and drop ceilings. Featured in these rooms are the small geometric single-pane windows that are inset into the outside concrete walls of the building (Photo 33). From the interior, the windows are small in design, rectangular or square, and chamfered. Centrally located in the upper block portion is the library or reading room (Photo 34 and 35). It is square in design spanning the entire 3-story vertical height of the block (levels 3-5) and reflects much of the design features present in other portions of the building. Carpet floors, concrete board-formed walls (differing from other areas in the building through the use of large sheets of plywood to create the texture), and waffle-slab ceilings are present here. Library bookshelves line the walls of this room with thin, rectangular oak panels running along the top of the shelves adding additional visual detail to the space and concealing openings for ventilation. At the center of the room is the circulation desk, surrounded by a series of oak study tables designed for the space (Photo 36). Other oak features include the bookshelves, railings, chairs, and doors. Like the other floors, many of the doors on this level are made of dark oak. Additionally, out of structural necessity for the building, floors three through five have concrete rounded square doorways and concrete chamfered doorways designed to alleviate deflection and cracking of the concrete walls embedded with the post-tensioning cabling. The library reading room light fixtures match the style of those on the plaza level, here suspended from the ceiling and featuring four cubed light globes. Additionally, four skylights are present in this room, located on the ceiling of the reading room that spans to the top of the cantilevered block. The fourth and fifth floors surround the library/reading room. They both contain the archival stacks. These floors contain concrete floors, board formed concrete walls, suspended ceilings, and fluorescent lights. The stacks themselves are a series of rows of metal shelving units and compact rolling shelving which hold the library collection and state archives (Photos 37 and 38, Figure 10).

Ohio Village

The Ohio Village is located north of the Ohio Historical Center (Photo 39, Figure 21). It is a collection of replicated mid-1800s, pre-Civil War buildings modeled after typical Ohio buildings and architectural styles during the associated time period. More specifically, the intention of this design was to create a living history museum setting representing a typical nineteenth century Ohio county seat. While it was always a part of the new center plans, it did not officially open until 1974. Designed by Robert C. Gaede of the Cleveland architectural firm of Visnapuu and Gaede, the village sits on approximately 10 acres of land with the main entrance located at the southeast corner of the Village off of the north parking lot. The collection of buildings contains 14 contributing resources and 4 non-contributing resources, mostly surrounding the village green. Additionally, a series of ancillary resources such as small sheds and a park are included in the village site. These additional resources are not within the nomination resource count as

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they are small in size and do not relate to the larger context and significance of the Ohio Village and Ohio Historical Center plan. The 14 contributing resources are based on building types and architectural styles that existed in Ohio.

The contributing resources associated with the Ohio Village include a collection of themed buildings and houses which are representations of Ohio functions and architecture during the selected mid-1800s time period. The names associated with each resource have changed over time, but generally reflect government buildings, offices, recreation, commerce, and houses. They were originally designed and built to create a setting reflecting a nineteenth century Ohio village including currently dirt roads, wooden plank walkways, and gathering areas. The village is loosely arranged in a rectangular shape, with many of the resources facing a center green space and with a few miscellaneous buildings located on the outskirts. All of the newer non-contributing resources are located outside of this central core concentration. With the exception of the 2017-2018 welcome center, 1980 schoolhouse, church, and one of the farm buildings, all of the resources are contributing and were associated with the early plans for the village (Photo 40).

Along with the associated time period functions represented in the variety of buildings, architectural styles that existed in Ohio between 1800 and 1860 are reflected in the design of the resources (Photo 41-45). These styles include Greek Revival, Italianate, Gothic Revival, and other vernacular Ohio examples. Greek Revival features such as fluted columns, Doric capitals, stone lintels and watertables, 9-over-9 windows, and triangular pediments can be seen in the village buildings reflecting this architectural style (Resources 3, 11, 13, 16). The Italianate architectural style is represented by resources 14 and 19 – exhibiting features such as round-arched windows and doorways with hoodmolds, wide cornice bands, scrolled brackets, and low hipped roofs with wide overhangs. Finally, Gothic Revival architectural styles are noted in the design of the village including features such as ornamental bargeboards, pointed arched doorways and windows, and patterned slate roofs (Resources 10 and 17). In 2019, the time period of the Village was “advanced” to 1890 by modifying some of the contributing buildings with late nineteenth century trends, materials, and advancements, including paint schemes, replacing wood shake roofs with faux-slate, and adding electric light fixtures along the walkways.

Additionally, various housing types can be identified within the village, including Saltbox (Resource 6), I-House (Resource 18), and Upright and Wing (Resource 3). These types were typical in Ohio during the early-to-mid nineteenth century. Additionally, the barn located in the village is recreated after the English Barn type, also common in Ohio during the selected time period (Resource 8). These building types are representative of the building patterns present in Ohio during the early to mid-nineteenth century, reflecting the building practices brought to Ohio by settlers from the east in areas such as New England, New York, Pennsylvania, Maryland, and Virginia.

The other resource within the district includes a relocated metal bowstring arch truss Bridge. Built originally in 1867 and designed by prominent bridge designer, Zenas King, this bridge was relocated to the Ohio Historical Center outside the period of significance and was not a part of

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the initial plan and design of the nominated district. As such, it has been deemed a non-contributing resource (Photo 46). Additionally, as of 2022, a new collections facility is being constructed on the northeast portion of the property.

Integrity Statement

The Ohio Historical Center and Ohio Village maintain historic integrity through the seven aspects of Integrity: Location, Design, Setting, Materials, Workmanship, Feeling, and Association. Both the Center and Village were designed to be at this location, visible from I-71 and located next to the state fairgrounds. The resources have not been moved and are still in the same location with the same setting from the opening of the center in 1970 and the Village in 1974. The feeling and association remain as a whole, representing both Ohio's history and a modern facility to hold the state archives and museum. The feeling and association of the Village as a setting serving as a backdrop for interpreting everyday history is maintained, with the initial plan representative of a nineteenth century Ohio county seat. Even with the addition of newer buildings and modifications, the original central core of the Village remains intact and the additional buildings and modifications to the existing buildings still reflect a historic time period and do not detract from the integrity of overall setting and replicated buildings associated with Ohio history and illustrate the evolution and expansion of the Village. The plan for the Ohio Village was made with the intent of continuing to construct buildings related to the theme of the village. Additionally, the Ohio Historical Center is still used as a museum, with the same museum floor layout although the original exhibit designs have been redesigned. Other changes within the museum have been relatively minimal, adjusted to keep up with ADA requirements, office area uses, and maintenance. The major of these being the relocation of the main entrance to the lower-level Welcome Lobby, the removal of plaza-level skylights, and the replacement of the original exterior salt glazed silo tile cladding on the archives-library block.

The design, materials, and workmanship are still evident in both the Center and the Village. While the Center's original Ohio-made exterior tile cladding has been replaced, they were replaced with another Ohio-made tile, with care to match them to the original tile color, size, and profile. Additionally, the Center maintains its original design and materials including board-formed concrete, dark oak woodwork finishes, waffle-slab ceilings, and original light fixtures designed for the building in the auditorium, plaza level, and library reading room. The workmanship of the concrete construction and post-tensioning structural systems and design of the delta-shaped first floor and the large floating block, cantilevered over the plaza level, maintains a high level of historic integrity conveying the architectural and engineering significance of the late modern Ohio Historical Center. Finally, the design, materials, and workmanship of the buildings in the Ohio Village maintain integrity through their various features that remain, reflecting architectural styles, materials, and building types common in Ohio in the early to mid-nineteenth century. Additionally, the relationship of the replicated buildings to one another and to the Village square and roadways to create a setting for historic interpretation reflect the feeling and association of the original plan and vision for the Ohio Village.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Engineering

Period of Significance

1966-1974

Significant Dates

1970, 1974

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

W. Byron Ireland and Associates

Korda, Peter, Korda and Miller

Robert W. Setterlin & Sons Co.

Gaede, Robert C., Visnapuu & Gaede

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Ohio Historical Center² and Ohio Village qualify for the National Register of Historic Places at the state level under Criterion C for significant architectural design, engineering, and method of construction. The monumental late modern Ohio History Center building features an innovative use of cast-in-place post-tension concrete construction and the daring cantilevered three-story concrete and tile-faced block that appears to float above the glass-walled plaza level creates an iconic visual image. It represents a major period of state-funded construction, especially focused on Ohio's historic sites, during the first administration of Governor James Rhodes in the 1960s-1970s.

When the Ohio Historical Center opened in 1970, it was hailed as a "bold, imaginative, almost startling structure" and "no doubt the most architecturally significant structure built in Ohio since the State Capitol."³ The building received awards for its construction. With construction still underway The Builders Exchange of Central Ohio recognized the contractor's crew for their skill and ingenuity in executing the concrete walls of what, at that time, was a novel structure. The American Institute of Architects (AIA) awarded the building a design prize in 1972 and in 1994 honored the building with an AIA 25 year award and, in a recent survey of AIA Columbus members, central Ohio architects voted the Ohio Historical Center as their most admired central Ohio building.

Additionally, the Ohio Historical Center site includes the Ohio Village. A living history site, originally planned to replicate a pre-Civil War Ohio village, it reflects the architectural model of creating accurately designed realistic settings to interpret history through the stories of everyday lives and experiences. Together the Ohio Historical Center and Ohio Village created a complex described as "one of the finest historical centers in the nation."⁴

The Period of Significance begins in 1966 with the groundbreaking and construction of the Ohio Historical Center and ends in 1974 with the opening of the Ohio Village.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Ohio Historical Society⁵ was founded as the Ohio State Archaeological and Historical Society in 1885, filing Articles of Incorporation with the State of Ohio on March 13 that same year. Six years later in 1891, the Society acquired its first site, Fort Ancient. Its second site,

² At the time of its construction the building was called the Ohio Historical Center. The current name of the building is the Ohio History Center.

³ "This Museum is Mainly for Kids," Architectural Record (July 1971): 81-90.

⁴ Edward P. Lawson, "Museum Architecture, The Ohio Historical Center," Museum News, January 1971, p. 13.

⁵ The Ohio Historical Society is the name of the organization during the period of significance covered in the nomination. The current name of the organization is the Ohio History Connection.

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Serpent Mound, was acquired on October 8, 1900. During the early twentieth century, the Society continued to expand its statewide presence with additional archaeological and historic sites, and to grow the responsibilities at the Columbus headquarters. In 1920, the Museum and Library became distinct entities within the Society and in 1927 the Ohio General Assembly authorized state agencies to transfer their old records to the Society.

The 1930s saw the site system increase in number of sites as well as number of buildings as New Deal programs resulted in the construction of many site improvements. Then called the Ohio Archaeological and Historical Society—the word ‘State’ was dropped from the name in 1931—the organization continued to add sites and buildings through the 1950s and 1960s, including natural history sites. By 1970, the Society operated fifty-eight sites in thirty-five counties. In 1954, the word ‘Archaeological’ was dropped from the Society’s name, and it officially became known as the Ohio Historical Society (known since 2014 as the Ohio History Connection).

The plan for the Ohio Historical Center began in 1963 as a reaction to the growing need of a building to house Ohio museum collections and governmental and historic archives. The first independent building for the Ohio Historical Society was not built until 1914 when the first state museum was constructed on the Ohio State University campus located at 15th and High Streets and designed by the university’s architect.⁶ The initial design for this building allowed for later additions as the collection grew, with a new wing added shortly after for exhibit and library space. However, this space would soon prove to be inadequate to hold all of the materials collected, including the addition of decommissioned state agency records beginning in the late 1920s.⁷ In 1957, the Ohio Historical Society became the official state archives, dedicating the former Governor’s residence (1234 E. Broad Street) to house them. By the 1960s, it became evident that a new building for the archives was needed with the influx in materials and combined with the desire for adequate education, museum, and office spaces. At this point, a warehouse was acquired to hold some of the excess materials and office spaces.

At this time, Ohio governor James A. Rhodes was in office, serving the state from 1963 to 1971 and again from 1975 to 1983.⁸ Due to Ohio’s increasing population, in 1963 Gov. Rhodes submitted “the largest proposed budget in the state’s history” to the general assembly.⁹ He had a plan and introduced his “Proposal for Ohio’s Future,” recommending a significant construction and improvement plan to be done within the near future.¹⁰ Within this plan, Rhodes had hopes that the funds would be used for public schools, higher education, and capital improvements. In May 1965, voters approved a \$290,000,000 bond.¹¹ Part of this plan designated to the Ohio Historical Society \$10 million for a new historical center to house a museum and archives along with an additional \$2 million for improvements to other historical sites. The state-funded capital improvement money was the largest amount of funding received by the Society to date and was

⁶ “We Haven’t Been Criticized for Being Unimaginative!” *Echoes*, August 2010, Vol. 49, No. 7.

⁷ *Ibid.*

⁸ “Gov. James Allen Rhodes,” *National Governors Association*, <https://www.nga.org/governor/james-allen-rhodes/>. Accessed Nov. 2, 2022.

⁹ “James A. Rhodes”, *Fundamental Documents of Ohio*. *Ohiohistory.org*. Accessed Nov. 2, 2022.

¹⁰ “A Future for the Past”, *Echoes Magazine*, Volume 4: Number 3, March 1965, Pg. 2.

¹¹ *Ibid.*

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planned to impact twenty-six major State historic sites in twenty-one counties through new construction or projects to properly restore and interpret many of the sites for the first time. The plan and funding placed “a new emphasis on the educational values of the memorials [historic sites] and museums administered by the Society...”¹² The Ohio Historical Center, the largest single project in the plan, was envisioned as the “crowning jewel of Ohio historical attractions.”¹³ By November of 1965, the search for a location and an architect to design the new center was underway.¹⁴

In 1966, a 55-acre site was selected for the new Ohio Historical Center, located off I-71 and 17th Avenue adjacent to the Ohio State Fairgrounds. From the beginning, the plan was to include a new museum, library, and archives, and a reconstructed nineteenth-century Ohio Village. This location was partially selected for the purpose of the view of the building from the newly constructed highway. Following the selection of the site, an Advisory Committee of fifteen members, formed by the Ohio Historical Society’s Board of Trustees with Donald E. Weaver as chair of the committee, served in the search for an architect to design the new Ohio Historical Center. One of the goals of this project was to achieve an architectural design that was “a modern inspiring piece of architecture” to focus pride on Ohio’s past.¹⁵

The Advisory Committee, with the assistance of then Ohio Historical Society Director Daniel R. Porter, unanimously selected Ireland and Associates out of a group of eight applicants. The architecture firm was headed by W. Byron Ireland with associates Richard W. Eschliman and George S. Bulford. Although this project would be the local firm’s largest undertaking, Ireland’s credentials were impressive, having graduated from Harvard Graduate School of Design and worked with famed Finnish-American architect Eero Saarinen, an architect known for his dramatically different and modern designs. Ireland’s vision in architecture was meant to counteract the growing popularity of building based on economics, stating that only “5 percent of man-made buildings today has been prepared by architects. Other forces are making the real environment...the trend is toward non-building, concrete with no covering, all forced by economics.”¹⁶ His architectural ideals created a design that pushed the boundaries of the current architectural trends, honing in on unique, modern designs. The firm of Ireland and Associates was selected with hopes that they would achieve a design meant to be a symbol of Ohio, going on to be noted as, “In concept, structurally, spatially and symbolically, it is an outstanding building.”¹⁷

W. Byron Ireland

William Byron Ireland was selected to design the new Ohio Historical Center. Considered at the time to be promising as “one of the nation’s foremost architects,” Ireland’s work followed innovative and modern architectural trends to push the envelope of architectural standards.¹⁸

¹² “A Future for the Past,” *Echoes*, Vol.4, No.3, March 1965, p.1.

¹³ “Your Historical Center,” *Echoes*, Vol.9, No.8, August 1970, p.2.

¹⁴ “We Haven’t Been Criticized for Being Unimaginative!”, Pg. 9.

¹⁵ Ibid.

¹⁶ The Lima News, November 17, 1971.

¹⁷ *American Institute of Architects Journal*, April 1972, Pg. 42.

¹⁸ “Prominent Architect to Address Monday Talks”, The Newark Advocate, November 24, 1966.

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Ireland was born in Detroit, Michigan, in 1930 and moved to Columbus, Ohio, as a child. Ireland graduated from Upper Arlington High School and proceeded to receive a Bachelor of Science degree in Business Administration in 1952 at the Ohio State University.¹⁹ Before pursuing architecture, Ireland served in the United States Air Force as Air Installations Officer for the United States Intelligence Agency during the Korean War.²⁰ He then studied at Harvard Graduate School of Design and received his Master in Architecture in 1958, and received the Alpha Rho Chi Medal. Ireland also won, via competition, the Rotch Traveling Scholarship for advanced architectural studies in Europe, attending the Advanced Structural Seminar at the University of Rome in 1959. After graduation, he gained experience through apprenticeships in the Columbus-based offices of Tibbals, Crumley, Musson, and Dan A. Carmichael as well as in the Brookline, Massachusetts, office of Salsberg & LeBlanc.²¹

Prior to starting his Columbus firm, Ireland served as senior project designer with Eero Saarinen (1910-1961), where he assisted with the design of the St. Louis Gateway Arch. Other projects Ireland worked on in the Saarinen office include the Trans World Airlines (TWA) terminal at John F. Kennedy Airport, and the CBS (Columbia Broadcasting System) Building in New York.

In 1962, Byron Ireland returned to Columbus, establishing his firm Ireland and Associates. His work designing the Ohio Historical Center is considered one of his greatest accomplishments. Additional projects include: the architect's personal residence, 4021 Fairfax Dr, Upper Arlington, 1962; Wyandotte Square Apartments, Columbus and Golden Bear Center, Upper Arlington, 1965, both recognized with Honor Awards by the Architects Society of Ohio; Lurie residence, 6060 Cranberry Court, Columbus, 1966; Kingsdale Professional Center (demolished), 1800 Zollinger Road, Upper Arlington, 1967; Wyandotte East Community, Columbus, 1969; Ohio Public Employees Retirement System, E. Town St, Columbus, 1969.²² While not of the same scale and prominence as the Ohio Historical Center project, these examples illustrate his understanding of the importance of quality design and attention to detail to achieve a good solution for all types of architectural projects from residential to commercial to public buildings. At the time of the selection of the firm to design the Ohio Historical Center, Ireland and Associates had completed public building and private residence design projects in multiple states including Ohio, Michigan, Maryland, and Minnesota.²³

Ireland was also an active leader within the architecture and arts community. He served as Treasurer (1965-1966), Secretary (1966-1967), Vice President (1967-68), and President (1968-1969) of the Columbus chapter of the American Institute of Architects. He was also a member of the Ohio Arts Council (1968-1973), and Lecturer & Critic at the Ohio State University from 1962 to 1969. He was involved with the group that helped save historic sites such as the Ohio Theatre on E. State Street from being razed. He became a Fellow of the AIA in 1972, at the age of 42, referenced as one of the youngest architects to receive this high professional distinction. These are only a few of the many achievements of Ireland during his career, along with receiving

¹⁹ American Architects Directory, 3rd ed. New York: R.R. Bowker, 1970, p. 438.

²⁰ "Who's Who in America", 1978-1979, 40th ed. Chicago: Marquis Who's Who, 1978.

²¹ Tschabold, Gerald, W. Byron Ireland, *The Archi Spring* 1969: p. 8-9. Magazine of Alpha Rho Chi.

²² The Knowlton School of Architecture: Digital Library; Ireland, William Byron.

²³ "Architects Selected". *Echoes - Intercom*, January, 1966.

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PLAN and National Homes for Better Living Awards.²⁴ In 1980, Ireland moved to California to pursue freelance work, but his health would fail him and two years later on December 24, 1982, he died of a heart attack in Palo Alto, California.²⁵

With Ireland and Associates selected, plans were underway for the new Ohio Historical Center building. On April 1, 1966, preliminary plans and elevations for the center were unveiled, featuring a modern design that, through the use of sweeping curves, concrete construction, Ohio-made silo tiles, and expansive cantilevers, created one of the most unique buildings in Ohio at its time of construction. The building was referred to as “technically two buildings in one” with a delta-shaped ground level and a 196-foot-square three-story block.²⁶ The “floating” three-story block would hold the library and archives and the delta-shaped ground floor would hold the museum – these sections connected by a glass-enclosed plaza space to serve as the main entrance.²⁷ Additional features would include a 300-seat auditorium, 60,000-square feet of storage facilities for collections, and offices, laboratories, and shops located around the exterior.²⁸ A budget was proposed for the project including “\$6,800,000 for construction and site development, \$981,688 for land, \$378,000 for fees and miscellaneous expenses, \$1,000,000 for exhibits, \$590,000 for equipment, and \$250,312 for contingencies.”²⁹ (Figure 1)

With the site, architect, and plan in place, ground was broken on August 22, 1966, for the new Ohio Historical Center. Participants in the ceremony included Governor Rhodes; Don Weaver, chairman of the Ohio Historical Society’s building advisory committee; Wayne Graf, Ohio Historical Society treasurer; Dr. Harold Grimm, Ohio Historical Society trustee; W. Byron Ireland, architect; State Senator Robert R. Shaw; and State Representatives Keith McNamara and Jerry O’Shaughnessy.³⁰ Governor Rhodes used a shovel on loan from the Union Fork and Hoe Company, a shovel that was of the type and age used by early Ohio settlers, to showcase Ohio’s past, a common theme for this project. (Figure 2)

Along with Ireland and Associates, the general contract for the project was awarded to Robert W. Setterlin & Sons Company of Columbus with a bid of \$4,395,000. Robert W. Setterlin, Sr. and Ralph Setterlin, Sr. founded the company in 1935 and it remains a fourth-generation family business in central Ohio. Along with their work on the Ohio Historical Center, the firm were general contractors for the Columbus Technical Institute (1967-1969), Franklin County Jail and Franklin County Hall of Justice (1972); Hospitality Motor Inn located at I-71 and S.R. 161 (Granville Rd.), Demolished; Upper Arlington High School (1956-1957), Demolished; and buildings on the Ohio State University campus in Columbus.³¹ Peter Korda (1931-2020) was the structural engineer for the Ohio Historical Center. Born in Budapest, Hungary, in 1931, Korda came to the United States during the Hungarian Revolution in 1956 and to Columbus in 1960.

²⁴ “Prominent Architect to Address Monday Talks”, *The Newark Advocate*, Nov. 24, 1966.

²⁵ “Ireland is dead in California,” *Columbus Dispatch*, December 1982.

²⁶ “Your Historical Center”, *Echoes Magazine*, Volume 9, Number 8, August 1970.

²⁷ Ibid.

²⁸ “Center Plans Unveiled”, *Echoes Magazine*, Volume 5, Number 5, May 1966.

²⁹ Ibid.

³⁰ Thompson, Howard. “Historical Center Work Is Under Way.” *Columbus Dispatch* 22 Aug. 1966

³¹ Lynn Malowney, “Ohio’s Monumental Historical Center,” *Ohio Contractor*, Vol. 8, No. 11, November 1969, p. 3.

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He taught at the Ohio State University and joined with Miller Engineering in 1964 to form Miller & Korda. Korda's first high-profile project was the Ohio Historical Center, followed by his first high-rise project with the Rhodes State Office Building in 1974. The firm, today known as Korda & Nemeth, were structural engineers for other notable central Ohio projects including the Columbus Convention Center (1977), Port Columbus Terminal and Tower (1979), Nationwide III Plaza/Atrium (1989), Franklin County Courts and Office Tower (1990), and the basket-shaped former Longaberger Headquarters (1997) in Newark, Ohio.³² Additionally, Los Angeles consultant Herbert Rosenthal was brought in to aid Ireland and Associates on the spaces for exhibits.³³

Ohio Historical Center: Significance of its Design and Construction -- Architectural Context, Influences, Comparisons

The Ohio Historical Center reflects the design principles associated with the late modernism defining much of American architecture during the post-World War II years of the 1950s through the 1970s. Promoted through the architecture and teaching of important European architects who immigrated to the United States beginning in the 1930s to escape political strife prior to World War II, their designs and teachings introduced a new, radical modern architecture emphasizing function, modern technology, engineering, and abstract design. Their modernist theories were further advanced through professional articles and publications, including the seminal *International Style* catalog and exhibit at the Museum of Modern Art in New York City that would later travel to regional museums including Cleveland, Cincinnati, and Toledo. While not one common style, nor a singular design approach, modernism reflected a range of design solutions for a new architecture to express life in the modern, machine-age twentieth century. A central theme was that twentieth century culture and technology had broken away from the past and architectural design must be free from the constraints of history, meaning mid-twentieth century modernist buildings were designed with no historic precedent through application of historical styles or applied ornamentation with historic references. Such breaking from the past did not necessarily let go of traditional approaches to design with the use of symmetry, balance, and hierarchy of spaces, but these concepts were presented in totally modern massing and plans with emphasis on structure, technology, abstraction, and functionality, through the honest conveyance of the building's function and program. The resulting architecture associated with these radical modern approaches to design ranged from the glass and steel curtain wall skyscrapers and stark white buildings appearing as abstract objects in the landscape of the International Style, to the later monumental buildings experimenting with construction techniques and structural form such as the Ohio Historical Center.

The Ohio Historical Center reflects Byron Ireland's educational training and prior work experience, placing his design for the building within the broad architectural context of postwar radical modernism.

³² <http://www.korda.com/our-history/>, [https://www.legacy.com/us/obituaries/dispatch/name/peter-korda-
obituary?id=1855987](https://www.legacy.com/us/obituaries/dispatch/name/peter-korda-obituary?id=1855987) accessed January 17, 2023.

³³ "Center Contracts Awarded", *Echoes-Intercom*, July, 1967.

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The Harvard Graduate School of Design in Cambridge, Massachusetts, was one of the major architecture schools shaping American modernism, through its departments of architecture, landscape architecture, and city planning. The shift to modernism in American architecture was directly related to the shift in educational training in most of the architecture schools from a classical Beaux Arts curriculum to a modern approach. This shift was brought about with the placement in teaching and leadership positions in architectural departments of European architects fleeing Europe for the United States during the 1930s and early 1940s. Walter Gropius was one of the first to bring his modern design philosophy from the Bauhaus – the leading modern architecture center in Germany, which was shut down by Hitler, who was opposed to modernism – to American architectural training when he was hired to head the Department of Architecture at Harvard in 1938. Additional European emigres teaching modernism at American schools included Marcel Breuer, also at Harvard; Mies van der Rohe at the Illinois Institute of Technology in Chicago; Alvar Aalto at the Massachusetts Institute of Technology in Boston; and Erich Mendelsohn at the University of California.³⁴

During Ireland's years at Harvard from 1954 through 1958, the school of architecture was clearly established as one of the major centers of radical modernism. Following Gropius's retirement in 1953, Spanish modernist Josep Lluís Sert took over as the head of the Department of Architecture and also served as the Dean of the Graduate School of Design.³⁵ Under Sert's direction, the school continued the modernist emphasis with courses including "Seminar on Structures," "Advanced Architectural Design," and "Seminar on the Human Scale."³⁶ The Human Scale seminar was described as having a "focus on proportion, axuality, symmetry, and sequence that reinforced the aspects of the design studio concerned with the monumental in architecture and with the urban ensemble."³⁷ Departing from the strict Bauhaus curriculum of Gropius, the teaching moved toward a more expressionist emphasis on monumental and urban architecture of which Ireland's Ohio Historical Center design clearly demonstrates.

While still a student, Ireland teamed with classmates John Andrews, Macy Debois, and William Morgan to enter the international design competition for the Toronto City Hall in 1958, winning second place with their entry.³⁸ Their entry suggests the oval mound and parking scheme seen in the site design for the Ohio Historical Center. Additionally, the entries submitted by I.M. Pei and the Perkins and Will firm illustrate versions of a "Base-Podium" design plan with similarities to the Ohio Historical Center's final design. (Figure 3) Interestingly, one of the jurors for the competition was architect Eero Saarinen, for whom Ireland worked as a project designer from 1959 to 1961.³⁹

³⁴ Richard Guy Wilson, *The AIA Gold Medal*, New York: McGraw-Hill Book Co., 1984, pp. 85-116.

³⁵ Jill Pearlman, *Inventing American Modernism, Joseph Hudnut, Walter Gropius, and the Bauhaus Legacy at Harvard*, Charlottesville, VA: University of Virginia Press, 2007, pp. 233-234.

³⁶ Paul Walker, "Reassessing John Andrews' Architecture: Harvard Connections" in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 30, Open*, edited by Alexandra Brown and Andrew Leach (Gold Coast, Qld: SAHANZ, 2013), vol. 2, p. 615.

³⁷ Ibid, p. 618.

³⁸ Walker, p.614.

³⁹ Ibid.

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During his time in the Saarinen office, Ireland's work included involvement in the final preparation for construction of the St. Louis Gateway Arch (completed 1965)⁴⁰ and the Trans World Airlines (TWA) terminal at John F. Kennedy International Airport (1956-1962) and the CBS (Columbia Broadcasting System) Building (1960-1965), both in New York. In design and appearance, these projects vary tremendously, from the structural and engineering achievement of the gateway arch to the sweeping, sculptural impact of the TWA terminal, to the high-rise glass curtain wall CBS headquarters in Manhattan. All show innovative, monumental solutions expressing the requirements of the client and the purpose (program and function) of the building or site. Saarinen's architecture shows a monumentality based in traditional approaches to design, with an emphasis on the functions of the building expressed through the design. The TWA Terminal and the Dulles International Airport in Chantilly, Virginia, outside of Washington, D.C. (1958-1962) both exhibit Saarinen's experimentation with concrete construction.

Aspects of Saarinen's use of concrete as well as the work of many other architects during this late modern period was heavily influenced by French architect Le Corbusier, whose later work demonstrated the use of board-formed concrete to create highly textured surfaces of exposed concrete, or *beton brut*, as it was called in France. Board formed concrete would be the construction material defining the appearance of the Ohio Historical Center.

Ireland's architectural training through his Harvard education and work experience with one of the masters of American modernism provided him with an understanding of complex buildings of monumental character and the importance of structural expression and functionalism as basic elements in design. The monumental form of the Ohio Historical Center, the architectural expression of its structure, and its placement on its site all are significant design features of the Ohio Historical Center, reflecting Ireland's modernist education and architectural influences.

Additional influences on the final design of the Ohio Historical Center came from visits by the architects to several recently completed museums. The team visited the Smithsonian Museum of History and Technology (1964), Washington, D.C.; Los Angeles County Art Museum (1965); Oakland Museum of the West (1961-1969) designed by Kevin Roche, who had worked in the Saarinen firm during the same time Ireland was there; and Museum of Anthropology and History (1964), Mexico City. Concrete construction, cantilevered entrance canopies, open courtyards, green roof landscaping, and overall base-podium design approaches were varying aspects of all these examples and helped to shape the final concept for the Ohio Historical Center. (Figure 4)

The Ohio Historical Center demonstrates its architectural and engineering significance through its monumental structural expression and its innovative construction technique, creating a unique and very singular building.

In planning the center, the Ohio Historical Society Board of Trustees and the Director, Daniel R. Porter wanted "a modern, inspiring piece of architecture"⁴¹ that would purposely contrast with its

⁴⁰ Saarinen won a design competition for the project in 1947 at the beginning of his independent career as an architect and the actual arch and site were completed after Saarinen's death. [Gateway Arch National Park \(U.S. National Park Service\) \(nps.gov\)](https://www.nps.gov/ga/arch.htm) (accessed 12/29/2022).

⁴¹ "Your Historical Center," *Echoes*, Vol. 9, No.8, August 1970, p.1.

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contents. Ireland designed a modern, monumental building that clearly and honestly conveyed its dual purpose as a museum and an archives/library. The final plans called for bringing the museum and archives/library together in “separate but connected” structures linked by a glass-walled plaza space.

The architect’s goal was “to bring alive” and dramatize Ohio’s historical heritage through the design of the building and site. The architectural program called for consolidating Ohio’s history museum, state archives, and the historical society’s library in a building that could accommodate large numbers of visitors and take advantage of the curve of the newly constructed interstate highway, a distinctive feature running along the front of the site.

Although Ireland did not label his design, the Ohio Historical Center has been described as an example of Brutalist architecture. Brutalism is a modern stylistic term describing mid-twentieth century buildings, primarily of concrete construction, conveying the nature of their construction through rough-finished surfaces and bold, geometric massing. The nature of the materials and the way the building is constructed are clearly articulated, in an artful way, through the textured board-formed concrete and the daring cantilevered block of the Archives-Library. However, Ireland’s overall design shows his broader approach to first and foremost create a modern building clearly expressing the purpose and functions of the building. The building’s daring structural technique, sweeping curves and concave surfaces, and overall sculptural effect fall more under the modern stylistic trend referred to as Neo-Expressionism, informing the visitor that it is a museum and library by the design and treatment of these distinctive spaces. (Figures 5, 6, Photos 23, 26, 36)

The significant cantilevered construction of the building is achieved through a combination of the forces of tension and compression working together through the concrete and cabling. All of the concrete used throughout the building was cast-in-place; 21,000 cubic yards of concrete was poured and formed on site as the building was being constructed. The concrete was board formed, meaning poured using wood plank forms; after the concrete set and the forms were removed, imprints of the wood grain, knot holes, and dimensions of the planks were embedded in the concrete, adding texture and scale to otherwise large expanses of concrete. (Figures 7-9, Photo 27)

The most daring feat of architecture is the three-story cantilevered block housing the archives-library that appears to float above the plaza. This is a massive block of concrete – 196 feet square – 3 stories cantilevered out on all four sides some 40 feet – one of the largest such spans achieved at the time, making the Ohio Historical Center one of the first buildings of its kind in the United States.⁴²

Walls extending up through the three stories of the archives-library block act as enormous beams as they work with the four massive square hollow concrete cores that rise from 70 feet below grade at bedrock, piercing the museum level, plaza, and archives-library block to emerge above the roof of the block. Together these wall-beams and corner core-posts hold up the archives-

⁴² Malowney, pp. 44-50.

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library space through carefully tested and designed post-tension cabling embedded in the wall-beams. Inside the concrete walls are 193 miles of cables that literally suspend the archives-library from four concrete service cores extending 70 feet down to bedrock. (Figures 11-13)

At a time when they were still novel for structural design, computers were used to define the precise locations where tension stresses would occur in the concrete. During construction, one-quarter inch steel cables were embedded in the concrete walls at those points, and after the concrete had cured, workmen installed hydraulic jacks to pull the cables, introducing compressive stresses that counteracted the tension, reinforcing the concrete. The technique allowed the designers to create an extremely strong structure while using less material. Additionally, the unique design of the building required the use of the post-tensioned steel cables instead of more conventional reinforcing steel rods to prevent deflection and cracking. When the temporary concrete supports were removed at the corners of the building, the deflection was only three-quarter of an inch, despite wide spread speculation that the building was going to collapse. (Figure 14)

Structural engineer Peter Korda explained in an *Ohio Contractor* article that since no other building could be used as an example to test the structural design, a plastic model of the center was built. The model was heated and cooled at a specific rate and how it responded aided in the information entered into the computer to calculate the amount of steel cabling needed and where the cable tendons should be placed.⁴³

Reflecting the Ohio Historical Society's three traditional emphases – Archaeology, History, and Natural History – the ground-floor museum level is triangular in plan with concave outer walls. The roughly 3-acre exhibit space, the largest open space in the building, is punctuated by massive cross-shaped concrete support columns. This diagrid of beams (diagonal grid) allows the roof to slope. The museum level roof is the grassy lawn surrounding the Plaza level. The ceiling beams tie into the massive cruciform-shaped columns that are the structural supports on the lower level. (Photo 17)

Through symmetry, balance, and the grand treatment of important spaces, the Ohio Historical Center achieves a modern expression of monumentality. Located at the west apex of the three-sided museum level is the two-story auditorium with its coffered concrete ceiling that projects above the west outdoor plaza level, where it is roofed in copper. The coffered and beamed auditorium ceiling appears to cantilever out from the walls, and the side walls feature naturally finished oak doors angled to provide a pleated appearance to the board-formed concrete walls. Such detailing here and throughout the building present a modernist approach to architectural detailing and ornamentation that is integral to the building's structure versus applied to achieve a specific effect. The most dramatic interior space is the third-floor Archives-Library reading room; a "baronial" space suspended over the second level plaza and grand staircase to the exhibits, it rises three stories through the center of the cantilevered block. The functionally efficient room features a coffered concrete ceiling. Four skylights provide abundant natural light

⁴³ Ibid, p. 45.

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to researchers seated at sturdy oak library tables designed and built to match the scale of the room when the building was constructed.

Symmetry is further exemplified by the exterior sweeping ramps flanking the oval shaped parking lot and the twin stairs embracing the oval mound at the building's east front, creating a dramatic approach to the original main entrance to the building at the plaza level. Although this is no longer the main entrance, these features remain and continue to add to the overall monumental impact of the building and its site. The second-level entry was purposely intended by Ireland "to envelop the visitor in the past by causing him to descend down into it [the lower museum level]."⁴⁴ The museum level, the delta-shaped floor plan, focused on the three major areas of the Society's study and collection – archaeology, history, and natural history. The original design of the museum exhibits was considered groundbreaking in that they incorporated a series of platforms and pits, allowing visitors to see the collection items uninhibited by the traditional glass cases and enclosures. Over time, all but the History Mall portion of the exhibits have been changed, with it having the only remaining examples of the original exhibit design system.

The Ohio Historical Center was the largest single project and standout visual icon of the capital improvements undertaken by the Ohio Historical Society through Governor Rhodes' "Proposal for Ohio's Future" funding during the 1960s. However, along with restoration and repair to specific properties at several of the historic sites, the organization funded several "mini Museums" at other Ohio Historical Society sites. Also featured in national architectural publications, these smaller site museums were award-winning, noteworthy examples of modern architecture that added to the modern museum facilities created throughout the state by the Ohio Historical Society. These museums include Fort Laurens in Tuscarawas County (1967-1972); Fort Hill in Highland County (1968); and Flint Ridge (1968, received 1970 honor award for architectural excellence by the Architects Society of Ohio) and Newark Earthworks (1971), both in Licking County. These facilities featured bold, modern designs with distinctive exhibit spaces that nonetheless harmonized with their sites' natural settings through use of simple and inexpensive materials of brick, concrete, and wood siding. The architect for all of these museums was E. A. Glendening and Associates of Cincinnati. While all were designed to serve as focal points and orientation centers for their specific Ohio Historical Society sites, they were all designed for prehistoric, American Indian cultural sites, with essentially the same program of requirements and budget. Despite these similarities, through the architect's skilled handling of form, materials, and sensitivity to setting, each museum is a striking individual expression rather than a duplicate or cookie-cutter building.⁴⁵ (Figures 16, 17)

A 1974 commentary by an Associated Press reporter appearing in Ohio newspapers lamented the quality of Ohio's state-funded architecture. The article highlighted the concerns expressed by the Ohio Arts Council calling for the state to design better quality buildings with the statement, "The State Government should be a leader in this area... It's one of the largest construction clients in

⁴⁴ Letter from Frank Elmer, AICP, AIA, Frank Elmer & Associates to Gary Ness, Director, Ohio Historical Society,

⁴⁵ "Sensitively Modest Museums Enrich Historic Sites," *Architectural Record*, June 1969, pp. 182-183.

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the country.”⁴⁶ The Arts Council went on to single out what they considered the exception to this situation and praised the Ohio Historical Society for their award-winning mini-museums in Highland County [Fort Hill] and Licking County [Newark Earthworks and Flint Ridge] and specifically called out the “most notable is the Ohio Historical Center ... a box floating on a pedestal,” winner of the 1972 AIA prize.”⁴⁷ The article quoted Ohio Historical Society Director Porter: “Our board of trustees seek the most imaginative architects in the state.” “We let them do their thing, provided the interior space is functional, versatile and economical.”⁴⁸ The Deputy Director for Public Works, Roland A. Nesslinger, provided only one comparison of equal architectural prominence – he cited the State Office Tower (Rhodes Tower), in downtown Columbus, completed in 1974, praising the architectural firms of Brubaker-Brandt of Columbus and Dalton-Dalton-Little-Newport of Cleveland for the irregular form of the building, which is not just a flat slab.⁴⁹ The 41-story building clad in red granite and glass commands a distinctive appearance on the Columbus skyline. The base has asymmetrical massing that acknowledges the scale of surrounding older buildings and its main shaft is a series of intersecting rectilinear planes suggestive of the variety of functions within the building, as it originally housed the Supreme Court of Ohio and various departments of state government. Clearly the Ohio Historical Center was recognized as an outstanding product of what had been a major expenditure of state funds for a wide range of public buildings and one of the successful examples of “not having lost interest in the aesthetic aspect.”⁵⁰ The enduring architecture of both of these buildings would be recognized by American Institute of Architects 25 year awards, the Ohio Historical Center in 1994 and the Rhodes Tower in 1999.

In November of 1968, Ohio voters once again approved a ballot proposal to continue the state’s massive highway and state building projects. Five million dollars of additional state funds were directed to the Ohio Historical Society as a result of this second bond issue. The Society created a new plan to continue the work underway from the first capital improvements funding as well as new initiatives.

The new initiative, highly promoted by Governor Rhodes, was the development of Ohio Historical Society topical museums to be located in various parts of the state. Each of these museums, considered unique in the Midwest, were to be located on or near the newly constructed interstate highways and were envisioned to serve as regional cultural centers. Proposed were a Historic American Indian Museum in northwest Ohio; an Ohio River Museum in southeast Ohio; a Zane Grey/National Road Museum in central Ohio; and a Ceramics Museum in northeast Ohio.⁵¹ Additionally, to recognize the significant role of Ohioans in the country’s space exploration and the landing on the moon, a combination of private funding and state funds resulted in construction of the Neil Armstrong Air and Space Museum, just off of I-75 in Wapakoneta, Armstrong’s home town. Designed by the architectural firm of Freytag and Freytag, of Sidney, Ohio, and opened in 1972, the museum also exhibits a combination of

⁴⁶ David Treadwell, “Ohio Perspective, Visual Pollution,” News Herald (Port Clinton), July 16, 1974.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ “A New Historical Plan,” *Echoes*, October 1968.

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Brutalism and Neo-Expressionism through its concrete construction and geometric, boxy shape dominated by a 56-foot wide dome atop the mostly below-grade museum, resembling the moon.⁵² (Figure 18)

A total of \$1.6 million of the additional state capital funding was allocated to the Ohio Historical Center project. With this additional funding, the original vision, to create the leading historical attraction in the state capitol and center of the state through the Ohio Historical Center complex, could be realized and completed with the construction of the Ohio Village.

Ohio Village

While the Ohio Village was always part of the plan that included the construction of the Ohio Historical Center, it was not completed until 1974, with its opening day on Saturday, July 27th during the Ohio State Fair. At the time of its opening, the Ohio Village consisted of fourteen “pre-Civil War” buildings that were constructed to reflect historic structures representing various early Ohio architectural styles. While the plan for the actual Ohio Historical Center came about in the 1960s, research had been done for nearly fifteen years for the implementation of a living history village to showcase the “industrial, social and political activities of the state in its early days of statehood.”⁵³ For this plan, the village was to be representative of a typical Ohio county seat between the years of 1800 and 1860. Construction of the village took about three years and cost \$1,050,000.⁵⁴ As part of the implementation of this plan, one of the major goals was to have a village that closely represented a historic time period, with attention to authenticity. Features such as dirt roads, wooden sidewalks, and kerosene lamps paired with the replicated reconstructed Federal, Greek Revival, and early-Victorian-style buildings all work to achieve this goal. The plan included a doctor’s office and residence, town hall, market house, a public square, and other 1800-1860 reproductions of workshops and buildings.⁵⁵ (Figure 19)

This interest in “bring[ing] the past to life” by relocating or constructing replicas of historic buildings into a coherent representation of a time period can be traced to Sweden in the late nineteenth century, with the founding of the “first outdoor living history museum” Skansen.⁵⁶ While Artur Hazelius, the founder of Skansen, wanted to share history with all the people of Sweden, his primary focus in the development of Skansen was to make the study and interpretation of history relevant and accessible to everyone, from all walks of life, essentially “democratiz[ing]” history.⁵⁷

This move toward studying the history and experiences of the wealthy alongside the working class is also evident in the development of Greenfield Village (NR 69000071) in Michigan by Henry Ford. Ford believed that mainstream history largely ignored farmers and inventors, and

⁵² Pease, Maria and Danielle Ross, *Ohio Historical Society Sites Survey Report*, June 2012; “Armstrong Museum Underway,” *Echoes*, December 1969.

⁵³ “Get away into Ohio’s Yesterday...Today!”, *Columbus Dispatch*, August 18, 1974.

⁵⁴ *Ibid.*

⁵⁵ “Village Plans in Progress”, *Echoes Magazine*, December 1970.

⁵⁶ Patricia Stallings. “Living History Museums.” *New Georgia Encyclopedia*, Aug. 28, 2019. Accessed Nov. 15, 2022

⁵⁷ “Outdoor Living History Museums”, *The Inclusive Historian’s Handbook*, June 11, 2019. Accessed Dec 1, 2022.

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wanted to showcase their contributions. However, in the case of Colonial Williamsburg (NR 66000925, NHL October 9, 1960) in Virginia, John D. Rockefeller endeavored to remind visitors of their colonial, patriotic beginnings.⁵⁸ Though both industrialists illustrated their inherent biases in the historical topics discussed- and avoided- at these historical areas, their success in drawing visitors was remarkable. Thus began the movement for providing a perpetual glimpse of a particular time period for the enjoyment and education of visitors. In fact, by the end of the twentieth century, living history museums- in all their forms- were considered to be “the chief way many Americans learn their history and chiefly what they envision when they think of history.”⁵⁹

The architectural design for Ohio Village reflects this architectural model for a living history village to create an experience “of the daily lives and experiences of citizens in every town and on every farm, which take on meaning only when presented in their original context.”⁶⁰

Preliminary plans for the Ohio Village were approved in 1970 by the Board of Trustees of the Ohio Historical Society. Robert C. Gaede of the Cleveland architectural firm of Visnapuu and Gaede was selected to design the village. Gaede was known for his architectural success and advocacy for historic preservation. Born in Cleveland Heights in 1920, Gaede studied at the University of Michigan before spending four years in the military during World War II. Following this, Gaede returned to Cleveland and began what would be a life of advocating for historic preservation and architecture. Gaede was a founder of the Cleveland Restoration Society, the Western Reserve Architectural Historians, and the Cleveland Foundation for Architecture. He served on the Cleveland Fine Arts Advisory Committee from 1961 to 1972 and on the Cleveland Landmarks Commission, which he chaired in 1973-1974. He chaired the national American Institute of Architects Committee on Historic Resources in 1963-1964. Additionally, he helped to establish the architectural program at Kent State University.⁶¹

With all of his accomplishments and preservation work in Ohio, Gaede was a natural fit to design the Ohio Village. Following his success in the design for the Ohio Village, Gaede also was responsible for the design plan for Century Village in Burton, Ohio, and the Roscoe Village in Coshocton, Ohio. While what eventually became Century Village in Burton originated from a concern for the preservation of artifacts and information, the Geauga County Historical Society discovered that simply housing documents and items from an earlier time would not provide as much benefit for future generations. Instead, the Society opened their first house museum in 1942, to show “the younger generation how pioneers lived.”⁶² The Century Village acquired its first relocated building in 1952, adding 14 more buildings moved to the site between 1950s and 1970s, and have continued to move additional buildings to the site during the 1980s-2013. In

⁵⁸ Ibid.

⁵⁹ John D. Krugler, “Behind the Public Presentations: Research and Scholarship at Living History Museums of Early America.” *The William and Mary Quarterly* 48, no. 3 (1991): 347–86. <https://doi.org/10.2307/2938141>. Accessed November 15, 2022

⁶⁰ “A New Historical Plan” *Echoes*, October 1968.

⁶¹ Steven Litt, “Remembering Robert Gaede”, *Cleveland.com*, April 18, 2008.

⁶² “Century Village Museum Enters Its 75th Year in 2017”. *Century Village Museum* <http://www.centuryvillagemuseum.org/history-hunting.html>. Accessed January 15, 2023

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contrast, Roscoe Village (NR# 73001403) was an example of a living history museum created via extensive restoration beginning in the 1960s, of an existing mid-nineteenth-century canal town in Coshocton County.⁶³ Both of these models provided an opportunity for visitors to experience the time period deemed most notable in the area's history. Ohio Village is distinctive within these examples in that it is entirely created by new construction replicating historic architecture in Ohio, rather than the restoration of existing buildings or relocating historic buildings into a single location. Additionally, it stands out as an example that was, from its inception, planned with the Ohio Historical Center building – combining different types of historical interpretations to provide a setting for visitors to both learn and experience Ohio's history. The Ohio Historical Center interpreting major historic events and important Ohioans through exhibits displaying artifacts and the researching of Ohio history through the Archives and Library. The Ohio Village creating a historically inspired backdrop for the interpretation and experience of everyday life in historic Ohio.

As a part of this plan, woven into the fifteen years of planning, the Ohio Village stands as an excellent example of historic interpretation. When Ohio Village opened, nearly twenty skilled craftsmen using methods from the early 1800s were brought in to create time period items ranging from household utensils to firearms - with many of them having studied at Colonial Williamsburg in Virginia and Sturbridge Village in Massachusetts.⁶⁴ Blacksmiths, shoemakers, tinsmiths, and more were brought in for authenticity, reflecting the attention to detail that this plan had. This interpretation model continued as the main focal point of the village through the early 2000s, but has since been replaced by other approaches to sharing history stories. Evidenced through their attention to details, the Ohio Historical Center and Ohio Village exemplify a large-scale plan to successfully showcase the state's history.

Impact

Often noted for its success in design for a state museum, the Ohio Historical Center inspired others of its kind, receiving many accolades – “Museum experts have called the center one of the six most outstanding new historical museum complexes on the continent.”⁶⁵ Because of the unique design for this public building, it was used as a model for others. At the time of its construction, the director of the Ohio Historical Society noted that his push for an innovative design was out of a reaction to “most states” using relatively “unimaginative” or rudimentary designs for public buildings.⁶⁶ With that being said, many states looked to the Ohio Historical Center for inspiration in their own public buildings and museums, following its success. Of these, Minnesota's State Historical Society Director, Robert Wheeler, visited the Ohio Historical Center. This was to examine some of the key features, take photographs, and bring back inspiration for their new state museum. Kentucky's attorney general reached out to inquire about information for use of public buildings in their state. Possibly most notable, Ireland and Associates was hired to assist in the design of a new state archives and history building in Charleston, West Virginia, following the success of the Ohio Historical Center (Figure 20).

⁶³ History of Roscoe Village. <https://roscoevillage.com/history/>. Accessed January 13, 2023.

⁶⁴ “Get away into Ohio's Yesterday...Today!”, *Columbus Dispatch*, August 18, 1974.

⁶⁵ News release, Ohio History Connection, Accessed Nov. 3, 2022.

⁶⁶ Porter, 50.

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Following an approval of \$9 million dollars by legislation in 1970, West Virginia Governor Arch Moore, Jr., began plans to build their own unique state museum and archive building.⁶⁷ With the recommendation of Dr. Robert M. Warner, secretary of the National Society of American Archives, who deemed the Ohio Historical Center as one of two “excellent architectural examples” of archives and history buildings, Moore Jr. decided to explore the idea of using the Center in Columbus as a model.⁶⁸ In 1973, Ireland and Associates was tasked to help design the building with approval of West Virginia architectural firm C. E. Silling Associates, whom they teamed with on the design of the new building.⁶⁹ Ireland and Associates assumed partial responsibility for design and schematics, brought on as a design consultant following the success with the Ohio Historical Center.⁷⁰ Similarities can certainly be seen in this design that reflect those of the Ohio Historical Center. The block-shaped building appears to “float,” comparing to the significant feature of the Ohio building. However, the West Virginia State Museum does not contain the large cantilevers as seen in the Ohio design. Instead, the two large square bays that flank the main entrance protrude slightly over the foundation. This excess space coupled with strategic lighting results in a floating effect – specifically at nighttime. Other similar features at West Virginia include dark oak woodwork, a glass enclosed plaza, and waffle-slab ceilings. Some of the interior features directly reflect those found in the Ohio Historical Center – such as the narrow oak panels found in the auditorium and the library (Photos 24 and 35). However, there are significant differences in the design of the West Virginia building, including limestone construction, cedar marble finishes, and extravagant chandeliers. This building’s interior provides more of a classic style versus the Ohio Historical Center’s modern features. While there are similarities that can be noted, there is little doubt that the Ohio Historical Center is one of a kind.

It is no surprise that many states looked to Ohio for inspiration in their own public buildings, considering the success and impact that the Ohio Historical Center had. The Ohio Historical Center’s architectural feats were lasting – resulting in multiple awards applauding the building’s innovation in design and construction – as mentioned previously. While directly evident in the documentation of other states whose representatives came to Columbus to see the Center, the Ohio Historical Center can be placed into a larger context of late modern architectural styles becoming popularized, even in public buildings. It was a trend that the Ohio Historical Center was in the forefront of, with many late modern public buildings and state museums following in the late 1970s and 1980s.

In addition to the architectural success of the Ohio Historical Center, this building had a significant impact on Ohio as a whole. The media coverage from the initial planning of the Center in 1966, all the way until the opening of the Ohio Village in 1974 was extensive. Ohioans were excited to follow the construction of the building and even more eager for the opening, with almost 25,000 visitors during the first month the Center was open to the public.⁷¹ The Ohio

⁶⁷ “Center Acclaimed”, *Echoes*, April, 1970.

⁶⁸ “The State Museum”, *Sunday Gazette-Mail*, August 12, 1973.

⁶⁹ John G. Morgan, “Making History come to Life”, *Sunday Gazette-Mail*, Charleston, W.V., July 19, 1976.

⁷⁰ September 23, 2022, Interview by SHPO Staff of Jerry Bird, former associate for Ireland and Associates, Ohio History Center.

⁷¹ “Center Exhibits Progress”, *Echoes*, November 1970.

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Historical Center's dedication ceremony was August 23 during the 1970 Ohio State Fair. (Figures 21, 22) Daniel R. Porter described the center as "The new Center complex has been planned by all concerned as the crowning jewel of Ohio historical attractions."⁷²

Conclusion

The visionary architectural and engineering contributions expressed by Ireland and Korda have been underappreciated and little recognized within Ohio architectural history. The dramatic cantilevered overhangs and monumental modern design of the Ohio Historical Center were widely recognized as an outstanding architectural achievement for the dynamic young architectural firm of Ireland & Associates, Korda, and the Setterlin contractors. The novel structural design features made it one of the first of its kind in the nation and notably the most outstanding public building in Ohio of its era, serving as a strong visual image of the Rhodes administration's major public-funded building campaign as well as the "crowning jewel" of the Ohio Historical Society's major capital improvements plan. The Ohio Historical Center and Ohio Village created architectural expressions -- one ultra-modern anticipating Ohio's future, one looking to Ohio's past, and both designed to achieve the Society's vision stated at the onset of this major era of construction and development:

The new historical facilities will be educational media for increased numbers of school classes. Tourism, one of Ohio's most important businesses, will be strengthened. Travelers will see and enjoy more of our past, as recreation and education are successfully combined within single areas.⁷³

⁷² "Your Historical Center", *Echoes*, Vol. 9, No. 8, August 1970. P.2.

⁷³ "A Future for the Past," *Echoes*, Vol. 4, No. 3, March 1965, p. 1

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Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository: Ohio History Connection

Historic Resources Survey Number (if assigned): FRA-10270-14

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10. Geographical Data

Acres of Property approximately 55 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 40.009460 | Longitude: -82.988599 |
| 2. Latitude: 40.009249 | Longitude: -82.984111 |
| 3. Latitude: 40.000899 | Longitude: -82.985363 |
| 4. Latitude: 40.001048 | Longitude: -82.989211 |

Verbal Boundary Description (Describe the boundaries of the property.)

Nominated property is a portion of Parcel 010-067015-00, as recorded by the Franklin County Auditor, State of Ohio. Nominated property is an approximately 55 acre portion of the total parcel of 319 acres. It is bounded by Hiawatha Park Drive to the north, Velma Avenue and an unnamed drive to the west, East 17th Avenue to the south, and the Interstate-71 right-of-way to the east. See Boundary Map. Auditor website accessed January 12, 2023.

Boundary Justification (Explain why the boundaries were selected.)

The boundary reflects the immediate surroundings and environment in which the Ohio Historical Center and Ohio Village were built and represents their historic location, setting, and associations. It excludes portions of the parcel which include the Ohio State Fairgrounds and State Highway Patrol Academy, which are not historically associated with the Ohio Historical Society/Ohio History Connection.

11. Form Prepared By

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The authors acknowledge the contributions of Fred Smith, Director, Facilities Management, Ohio History Connection, who has generously shared information and insight about the construction of the Ohio Historical Center and the architect W. Byron Ireland.

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Ohio Historical Center and Ohio Village

City or Vicinity: Columbus

County: Franklin

State: Ohio

Photographer: Carrie Simmons

Date Photographed: April 15 and 19, 2022

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 46. Exterior, main east façade, camera facing northwest.
- 2 of 46. Exterior, main east façade, camera facing southwest.
- 3 of 46. Exterior, main east façade upper stories, from the mound, camera facing west.
- 4 of 46. Exterior, north elevation, from Ohio Village, camera facing south.

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- 5 of 46. Exterior, southwest elevation, showing curved lower level, camera facing northwest.
- 6 of 46. Exterior, northwest elevation, showing curved lower level, camera facing northeast.
- 7 of 46. Exterior, north elevation upper stories, camera facing southwest.
- 8 of 46. Exterior, north elevation plaza level, showing cantilever, camera facing southwest.
- 9 of 46. Exterior, west elevation, showing auditorium roof, camera facing northeast.
- 10 of 46. Exterior, showing west stair and entrance, camera facing east.
- 11 of 46. Exterior, west elevation, showing cantilever, camera facing south.
- 12 of 46. Exterior, main east façade, upper level entrance, camera facing west.
- 13 of 46. Exterior, main east façade, camera facing northwest.
- 14 of 46. Exterior, south elevation upper stories, camera facing northwest.
- 15 of 46. Interior, "Welcome Lobby", camera facing southeast.
- 16 of 46. Interior, U-shaped area under main stairs, camera facing southeast.
- 17 of 46. Interior, concrete cruciform, camera facing south.
- 18 of 46. Interior, exhibit space, camera facing northeast.
- 19 of 46. Interior, exhibit space, camera facing northwest.
- 20 of 46. Interior, exhibit space ceiling detail, camera facing west.
- 21 of 46. Interior, office space, camera facing southwest.
- 22 of 46. Interior, auditorium doors, camera facing west.
- 23 of 46. Interior, auditorium stage, camera facing east.
- 24 of 46. Interior, auditorium space, camera facing northeast.
- 25 of 46. Interior, auditorium ceiling, camera facing east.
- 26 of 46. Interior, red carpet stage and main stairs, camera facing east.
- 27 of 46. Interior, close up of board-formed concrete, camera facing southeast.
- 28 of 46. Interior, edge of stairs and open area above red carpet stage, camera facing south.
- 29 of 46. Interior, main stair from plaza level, camera facing west.
- 30 of 46. Interior, plaza level, showing concrete core at corner, camera facing west.
- 31 of 46. Interior, plaza level, camera facing southwest.
- 32 of 46. Interior, plaza level, showing hydraulic jack, camera facing west.
- 33 of 46. Interior, third floor classroom, camera facing southwest.
- 34 of 46. Interior, third floor library reading room, camera facing northeast.
- 35 of 46. Interior, third floor library reading room, camera facing southwest.
- 36 of 46. Interior, third floor library reading room, camera facing north.
- 37 of 46. Interior, fourth floor stacks, camera facing south.
- 38 of 46. Interior, fifth floor stacks, camera facing east.
- 39 of 46. Ohio Village, overview, camera facing northwest.
- 40 of 46. Ohio Village, showing (non-contributing) resources 2 & 12 (contributing resources 14 & 19 in background to left), camera facing northwest.
- 41 of 46. Ohio Village, showing resources 3-5, & 9, camera facing northwest.
- 42 of 46. Ohio Village, showing resources 11, 13, & 14, camera facing southwest.
- 43 of 46. Ohio Village, showing resources 15, 16, 17 (NC), & 10, camera facing northwest.
- 44 of 46. Ohio Village, showing resources 19 & 18, camera facing northwest.
- 45 of 46. Ohio Village, showing resources 10, 7 (NC), 6, & 5, camera facing northeast.
- 46 of 46. Ohio Village, overview, camera facing northeast.

Ohio Historical Center and Ohio Village

Name of Property

Franklin, Ohio

County and State

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Continuation Sheet

Ohio Historical Center/Ohio Village

Name of Property

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Figure 1: Byron Ireland showing Governor James A. Rhodes model for the Ohio Historical Center, "A Dream Come True, New Historical Center Called Exciting," *Citizen Journal*, April 2, 1966.

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Section number Supplemental Materials



Figure 2: Ohio Historical Center Ground-breaking Ceremony, Left to right: Don E. Weaver, chairman, Ohio Historical Society's building advisory committee, Wayne J. Graf, Society treasurer, Dr. Harold J. Grimm, Society trustee, W. Byron Ireland, architect, Governor James A. Rhodes, State Senator Robert R. Shaw, State Representatives Keith McNamara and Jerry O'Shaughnessy. Ohio History Connection Archives

United States Department of the Interior
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Ohio Historical Center/Ohio Village

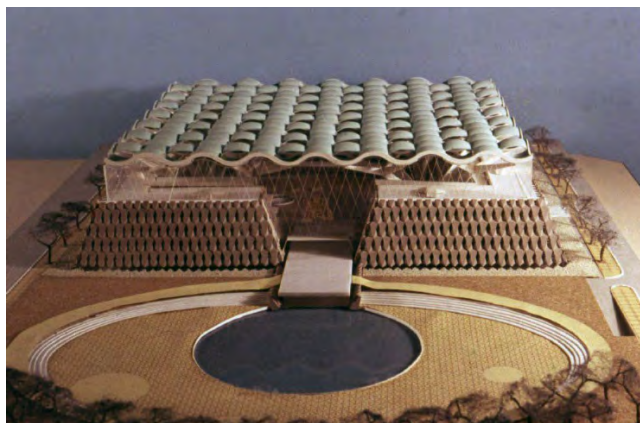
Name of Property

Franklin County, Ohio

County and State

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John Andrews, Macy Debois, and William Morgan, Byron Ireland entry for Toronto City Hall Competition



I M Pei entry for Toronto City Hall Competition



Perkins & Will entry for Toronto City Hall Competition

Figure 3: From: "The City Halls We Almost Had," article, 9/25/2015, images Toronto Reference Library, Courtesy of Fred Smith, Ohio History Connection

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Ohio Historical Center/Ohio Village

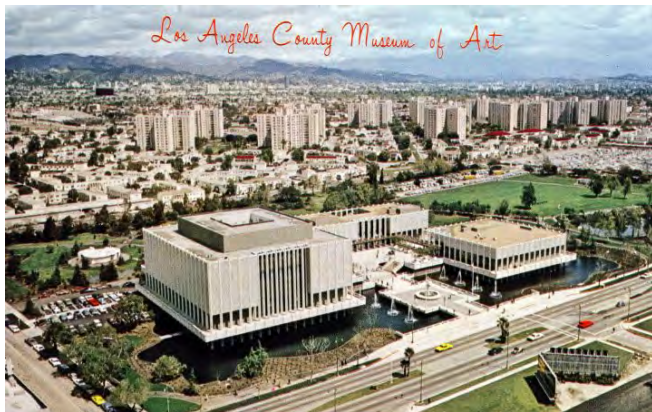
Name of Property

Franklin County, Ohio

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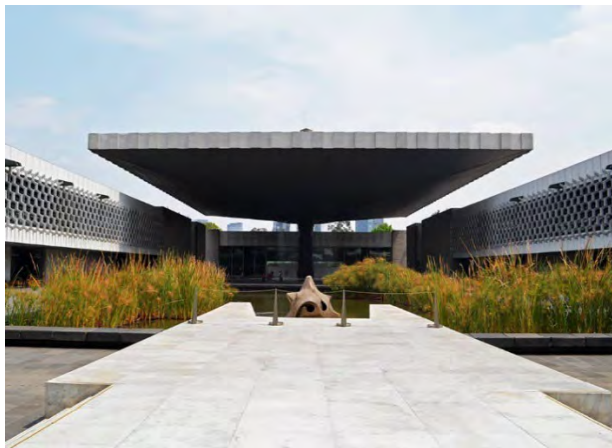
Los Angeles County Art Museum, Los Angeles, California

Source: Postcard view of LACMA in 1968, from L.A. Conservancy Archives



Smithsonian Museum of History & Technology, Washington, DC

Source: Boston Public Library, Postcard Collection



Museum of Anthropology and History, Mexico City, Mexico

<https://www.architravel.com/project/national-museum-of-anthropology/>, accessed 1/19/2023

Figure 4: Museums visited by Ireland and architectural team.

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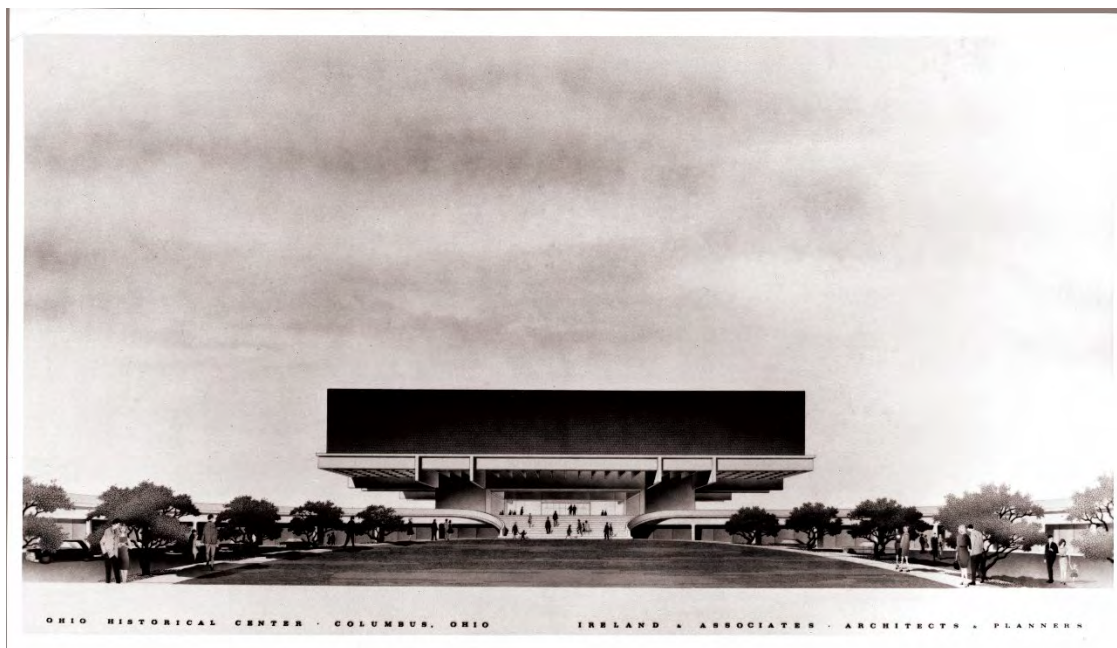


Figure 5: Ohio Historical Center, Ireland & Associates, Ohio History Connection Archives



Figure 6: Ohio Historical Center, Plaza, Ireland & Associates, Ohio History Connection Archives

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Figure 7: Ohio Historical Center, construction aerial, Ohio History Connection Archives

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Figure 8: Ohio Historical Center, construction photo dated 1969, Ohio History Connection Archives

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Name of Property

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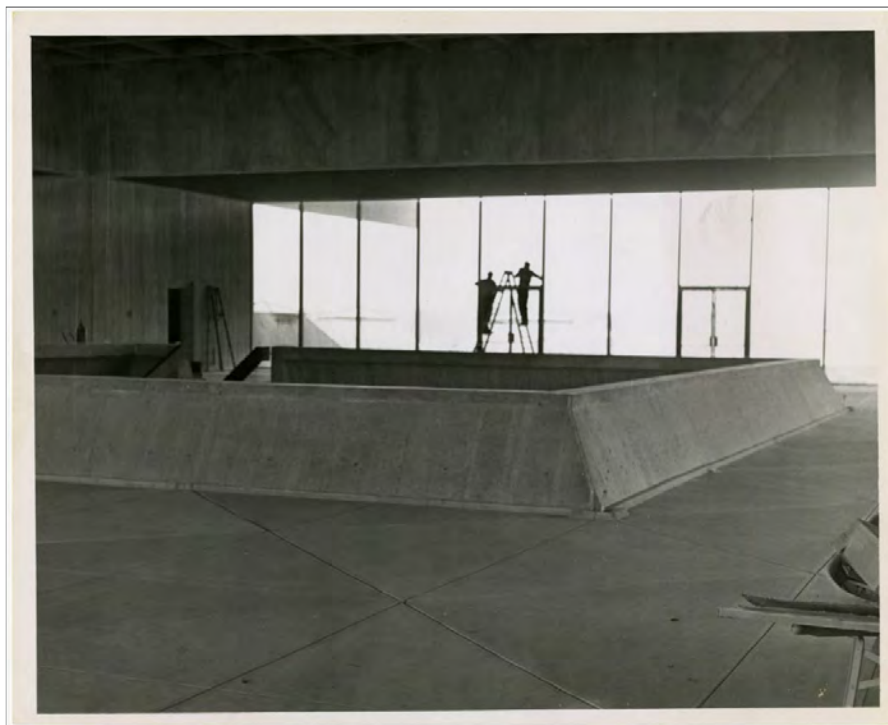


Figure 9: Ohio Historical Center, Plaza level construction, Ohio History Connection Archives



Figure 10: Ohio Historical Center, Archives-Library
Stacks, dated 1970, Ohio History Connection Archives

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Name of Property

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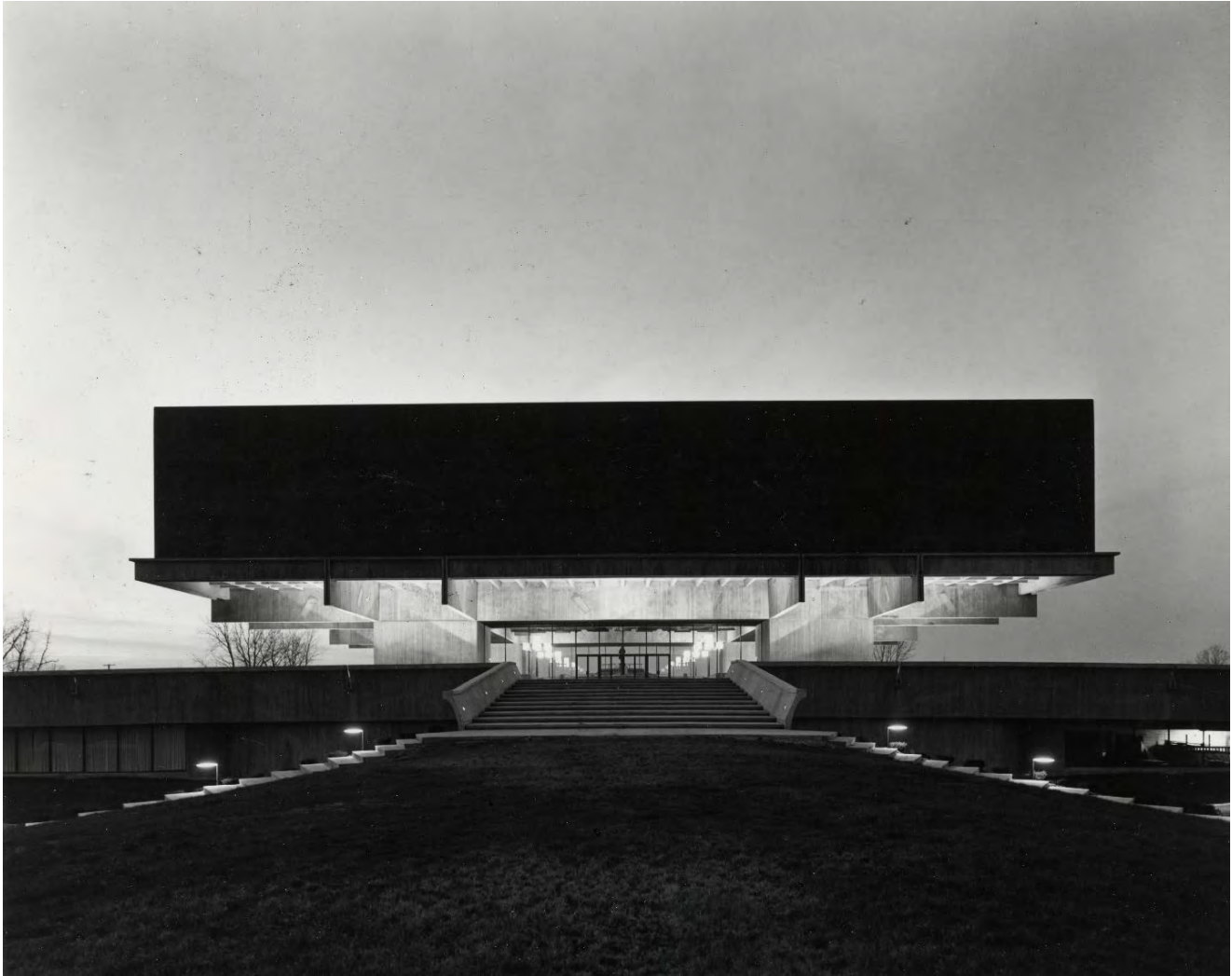


Figure 11: Ohio Historical Center, Ohio History Connection Archives

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Figure 12: Ohio Historical Center, Ohio History Connection Archives

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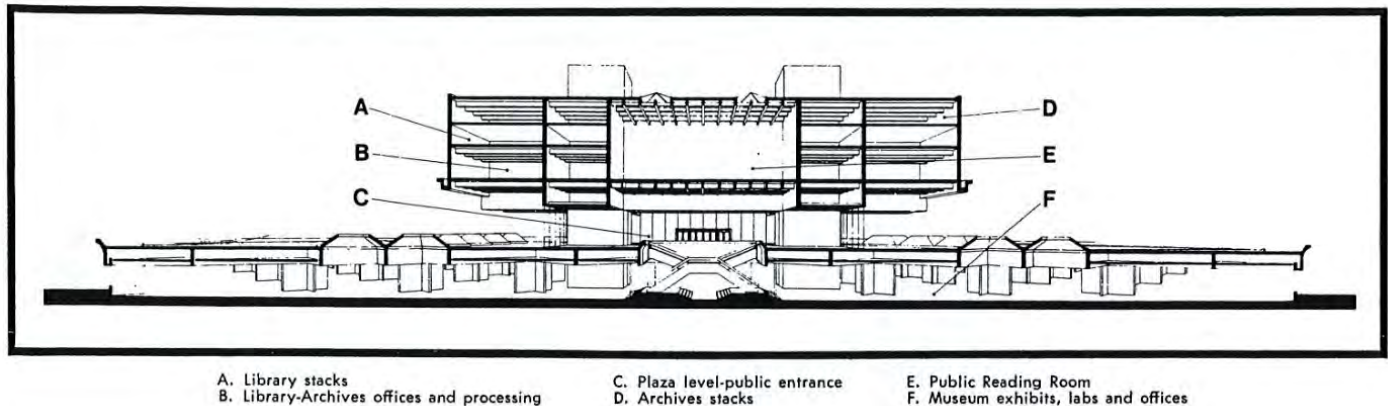


Figure 13: Ohio Historical Center, Cross Section, *Echoes*, August 1970

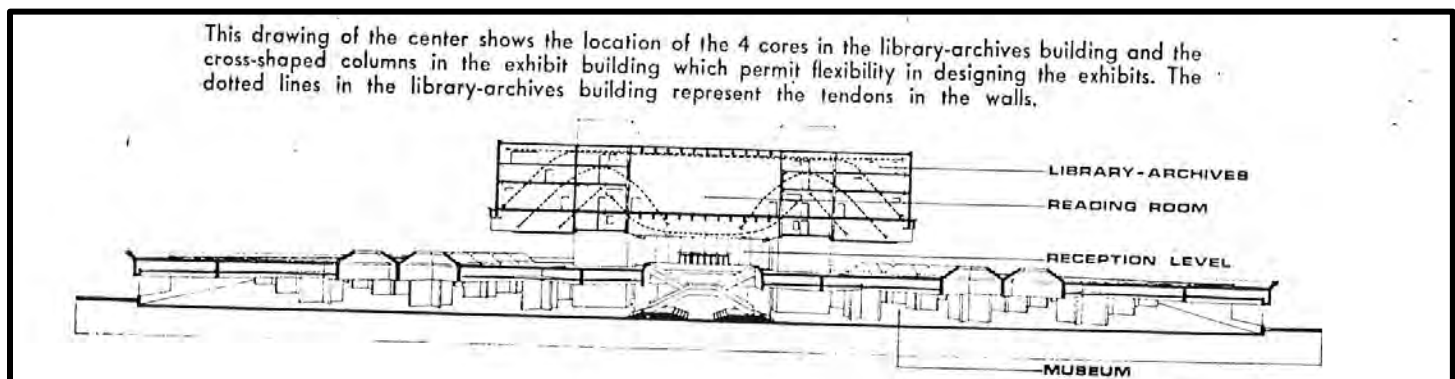


Figure 14: Ohio Historical Center, Cross Section showing post-tension cabling, *Ohio Contractor*, Vol. 8, No. 11, November 1969.

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Figure 15: Ohio Historical Center, Aerial photograph, Ohio History Connection Archives

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Figure 16: Ohio History Connection Site, Flint Ridge Mini Museum, OHI#LIC0141724

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Figure 17: Ohio History Connection Site, Fort Hill Museum, OHI#HIG0030717

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Figure 18: Ohio History Connection Site, Neil Armstrong Air and Space Museum; above: view looking southwest, below: site plan I-75 is east, OHI#AUG0171103

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Figure 19: Aerial view of Ohio Village, Ohio History Connection Archives

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Figure 20: West Virginia Cultural Center, Photo courtesy of the West Virginia Department of Arts, Culture, & History

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Figure 21: Ohio Historical Center, Dedication ceremony, August 23, 1970, Ohio History Connection Archives

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Ohio Historical Center/Ohio Village

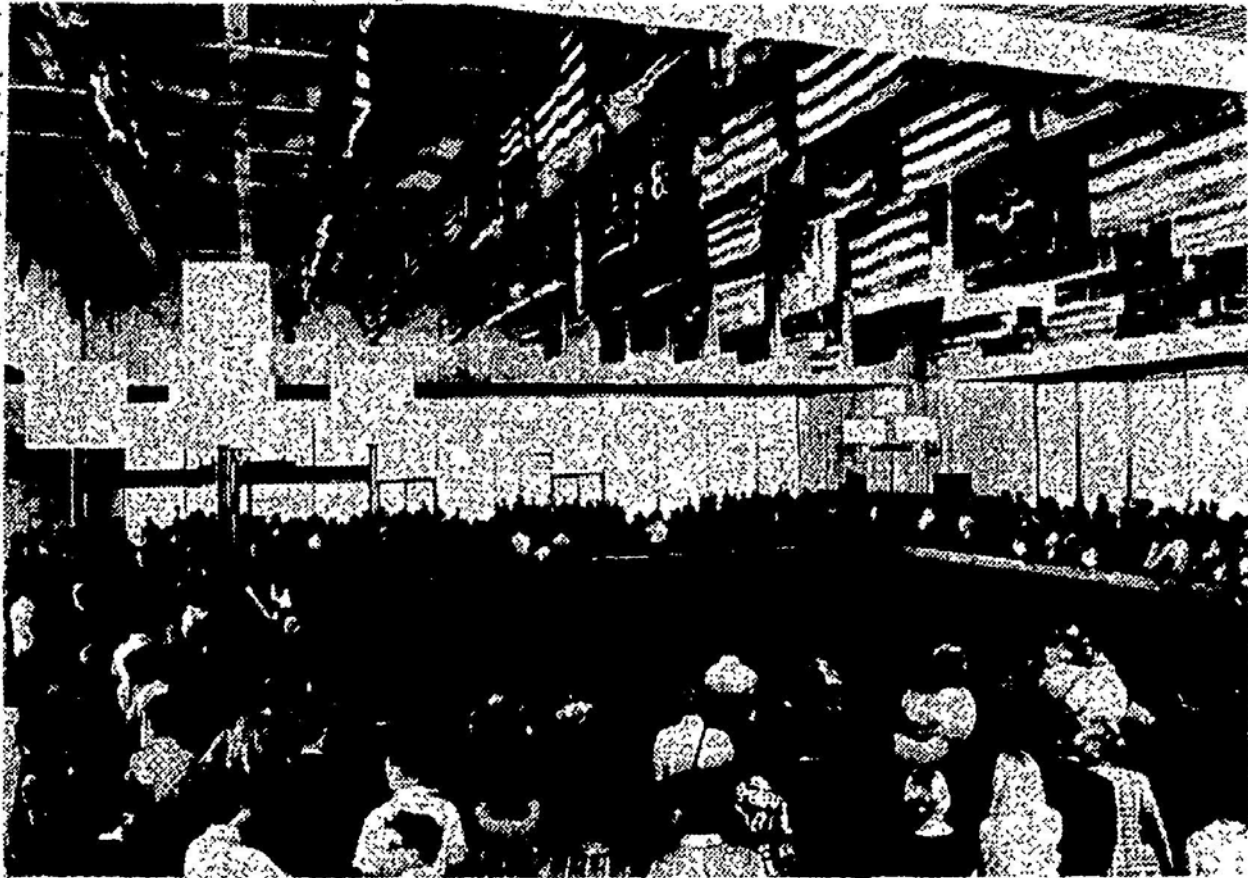
Name of Property

Franklin County, Ohio

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OHIO HISTORICAL CENTER OPENS

Sunday's opening day crowd at the new Ohio Historical Center moves through the entrance level. Above the crowd are the unfurled battle flags carried by Ohio units in five wars. The \$10 million his-

torical center is located near the Ohio State Fairgrounds at 17th Ave. and the North Freeway. The structure houses a museum and a historical library and archives area. (Dispatch Photos)

Figure 22: *Columbus Dispatch*, August 24, 1970.

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Ohio Historical Center/Ohio Village

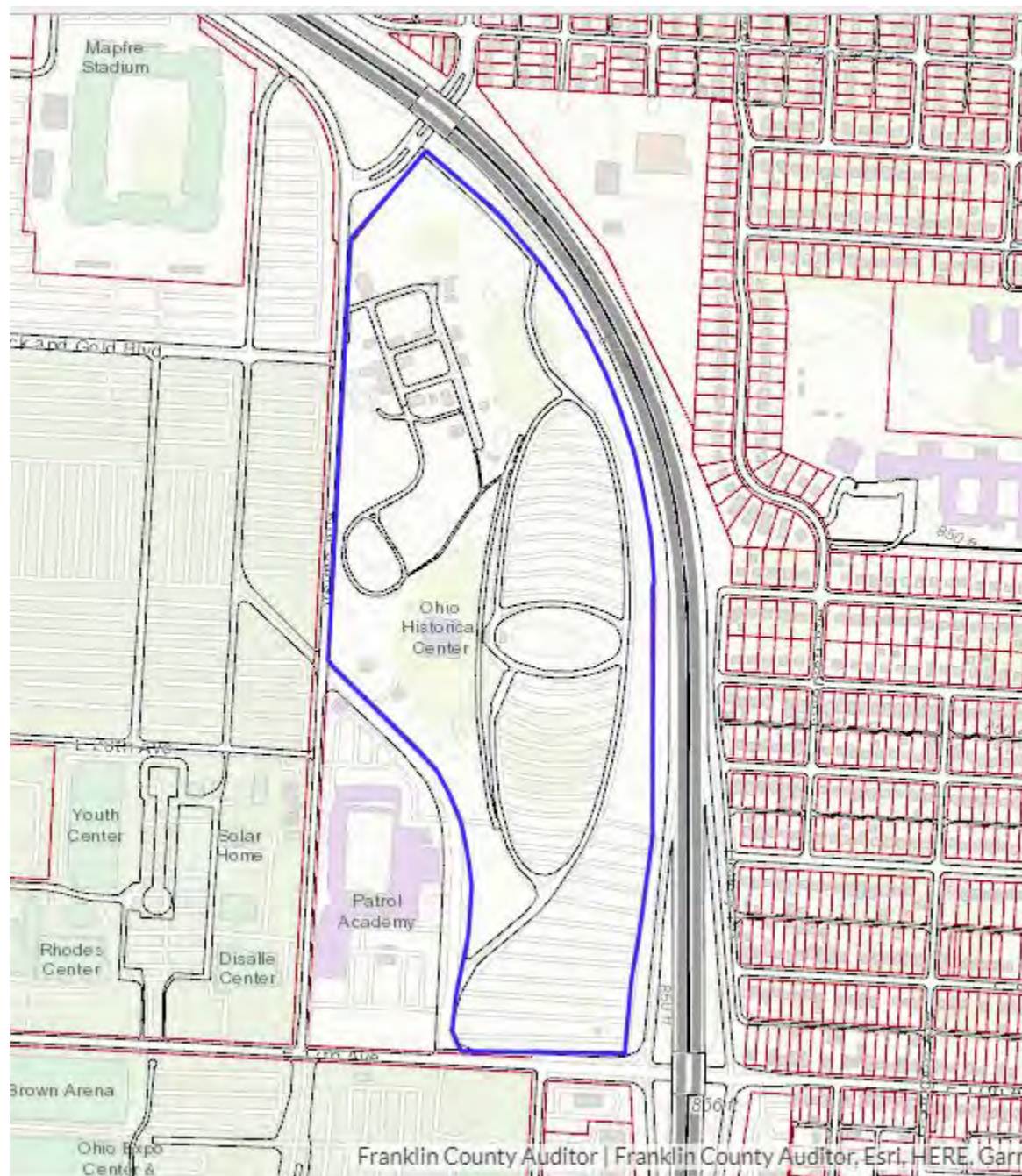
Name of Property

Franklin County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Supplemental Materials



Boundary Map: Ohio Historical Center/Ohio Village, Parcel Map, Blue line showing National Register boundary

Source: Franklin County Auditor website

☐ Contributing
☒ Non-Contributing

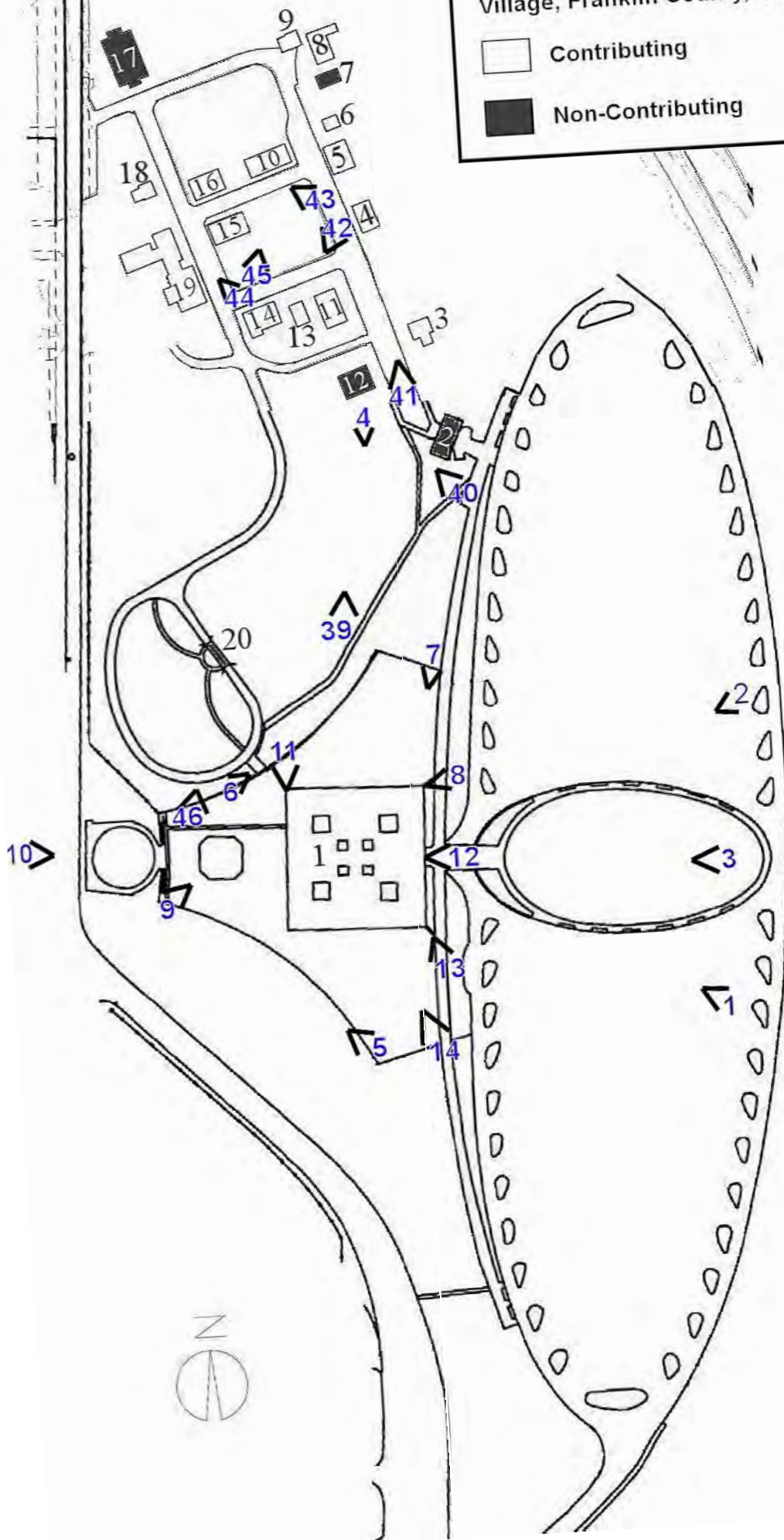
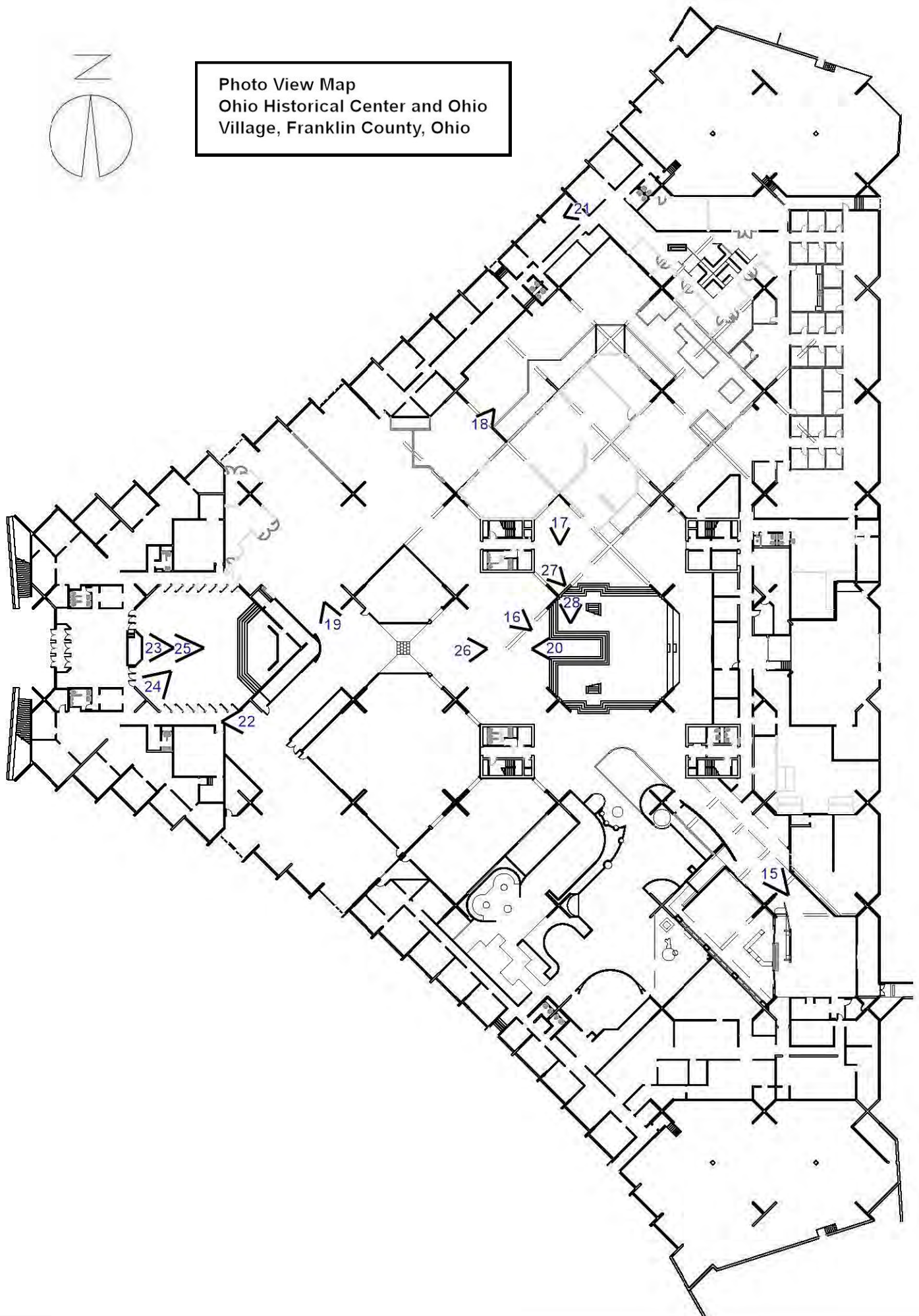
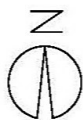
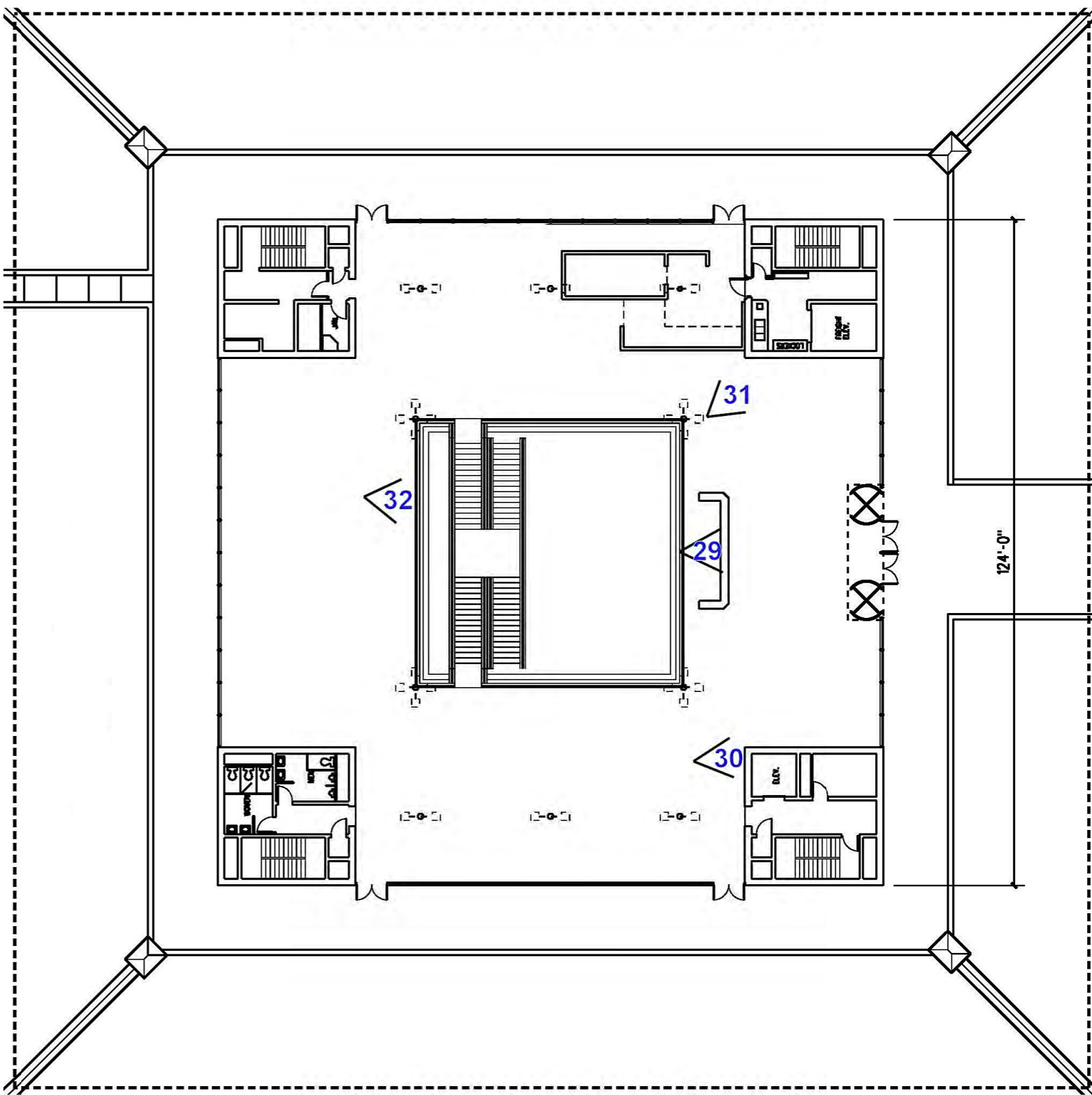




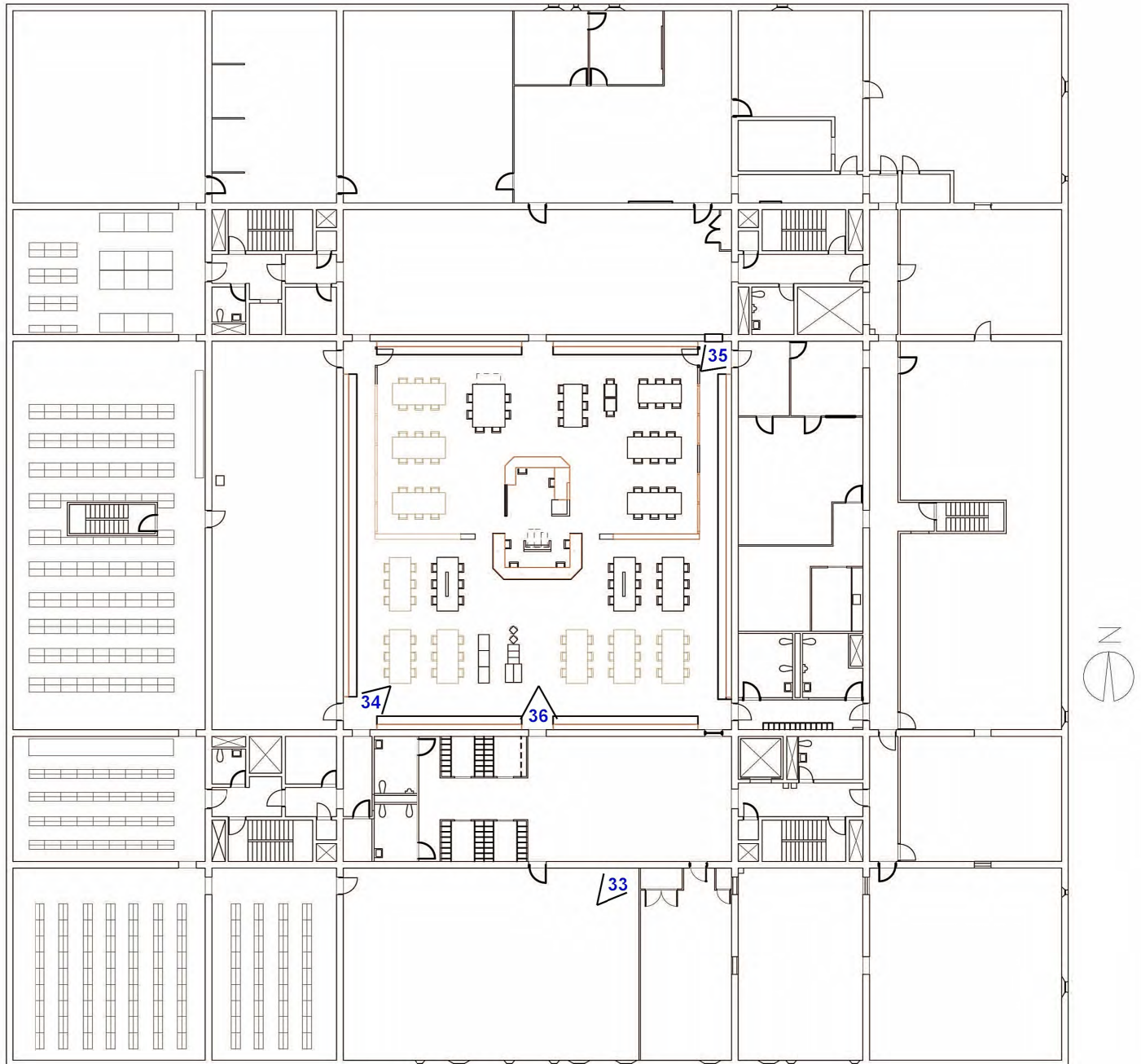
Photo View Map
Ohio Historical Center and Ohio
Village, Franklin County, Ohio





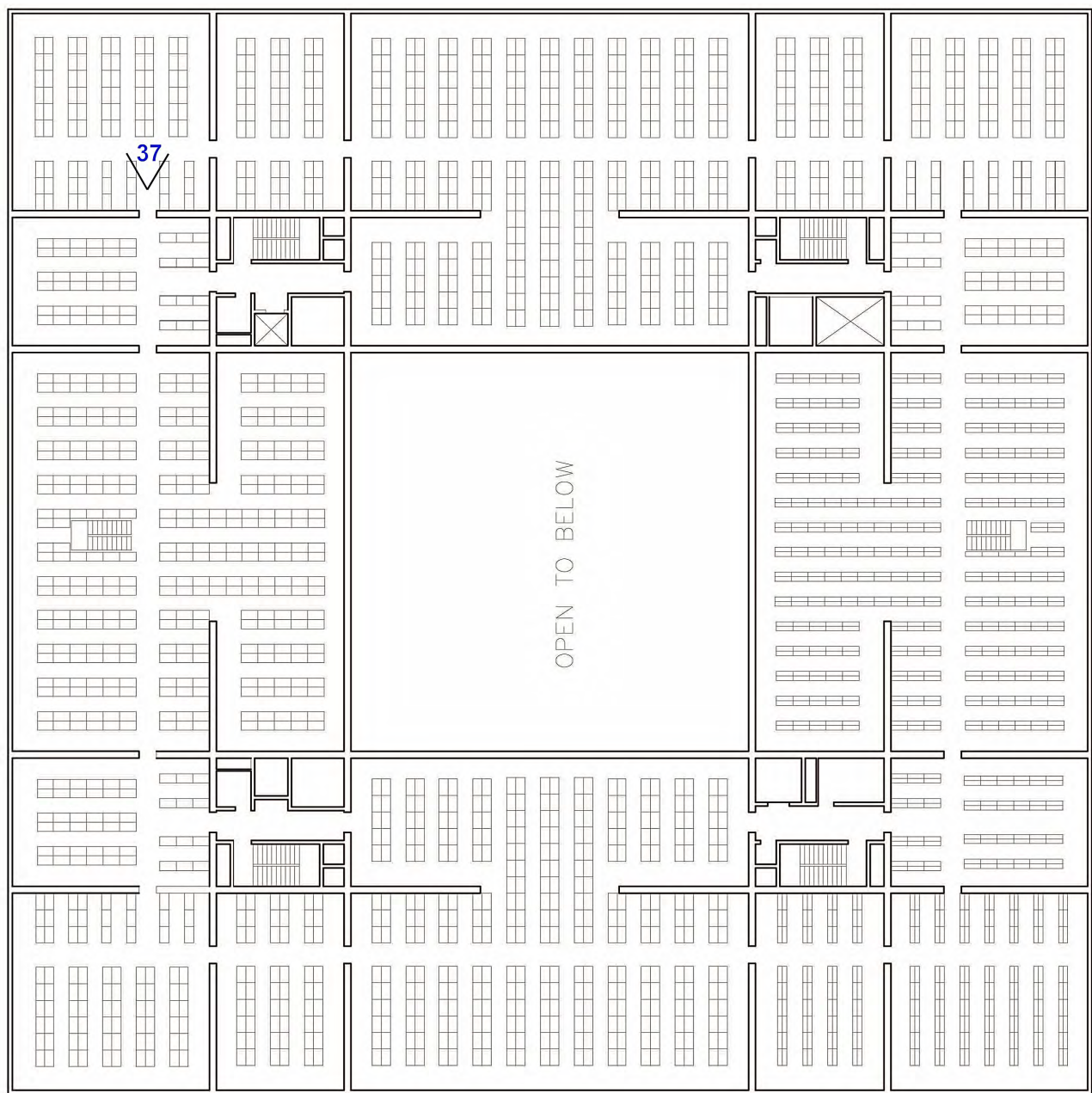
Second Floor

Photo View Map
Ohio Historical Center and Ohio
Village, Franklin County, Ohio



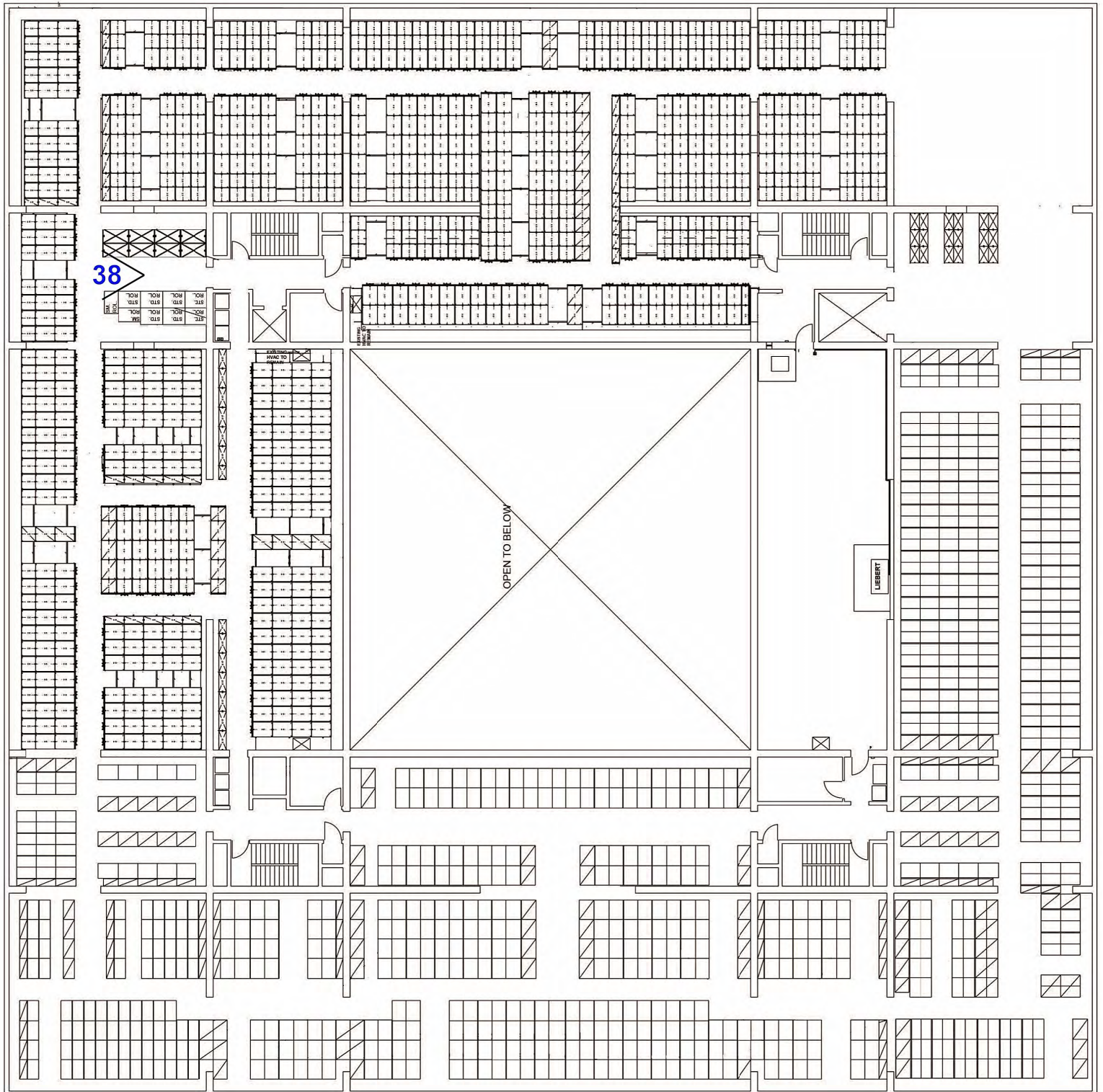
Third Floor

Photo View Map
Ohio Historical Center and Ohio
Village, Franklin County, Ohio



Fourth Floor Stacks

Photo View Map
Ohio Historical Center and Ohio
Village, Franklin County, Ohio



Fifth Floor Stacks

State Historic Preservation Office (Ohio History Connection)
National Register of Historic Places Historic District Nomination Property Information List

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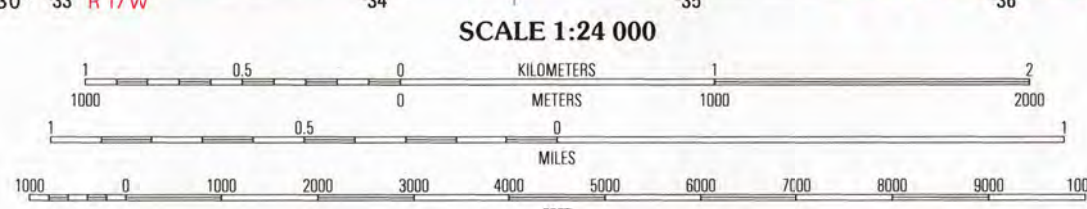


Ohio Historical Center
and Ohio Village,
Columbus, Franklin
County, Ohio

1. Lat 40.009460
Long -82.988599
2. Lat 40.009249
Long -82.984111
3. Lat 40.000899
Long -82.985363
4. Lat 40.001048
Long -82.989211

Produced by the United States Geological Survey
Topography compiled 1953. Planimetry derived from imagery
taken 1995 and other sources. Public Land Survey System and
survey control current as of 1954.
North American Datum of 1983 (NAD 83). Projection and
1 000-meter grid: Universal Transverse Mercator, zone 17
2 500-meter ticks: Ohio Coordinate System of 1983
(south zones)
North American Datum of 1927 (NAD 27) is shown by dashed
corner ticks. The values of the shift between NAD 83 and
NAD 27 for 7.5-minute intersections are obtainable from
National Geodetic Survey NADCON software.
Entire area lies within the United States Military District
Land lines based on the Base Line of the United States
Military District
Landmark buildings verified 1954

UTM GRID AND 1999 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 9586, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



1	2	3	1 Powell
4	5	6	2 Galena
7	8	9	3 Sunbury
			4 Northwest Columbus
			5 New Albany
			6 Southwest Columbus
			7 Southeast Columbus
			8 Reynoldsburg

NORTHEAST COLUMBUS, OH

1995

NIMA 4664 III SW-SERIES V852

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HISTORICAL MAP ARCHIVES

