SCANDIA
minnesota

Scandia Architectural Design Guidelines

September 2009

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Scandia's Vision

Scandia is known as a rural small town with a unique character and history. The village is the center of social community activities, while Gammelgarden attracts people to learn about Minnesota history and enjoy a slice of Swedish culture. Rural buildings endowed with Scandia's history and identity are preserved or incorporated into development and redevelopment, and family farms can still be found within the city. Structures in the village (store, old bank, and other storefronts) are recognizable from old photos, and rural commercial nodes with distinct community or historic character retain their uniqueness, including Big Marine, Copas, and Otisville. ...

-Excerpt from 2030 Vision Narrative
Scandia's 2008 Comprehensive Plan

Introduction

Scandia is the home of Minnesota's first Swedish settlers, dating back to the mid-1800s. Three Swedes—Oscar Roos, Carl Fernstrom, and August Sandahl—arrived in the fall of 1850 and built a log cabin near Hay Lake. In the decades to come, thousands of Swedes traveled north on the St. Croix River and settled in Scandia, Marine on St. Croix, and other nearby river communities, drawn to a landscape that reminded them of home and the promise of abundant fertile farmland. As settlers and their descendents prospered and Scandia grew, businesses emerged to serve residents.

Although the overall number of historic buildings in Scandia is small compared with nearby cities such as Stillwater and Osceola, the Scandia Village Center and nearby Rural Commercial Nodes are endowed with a variety of unique architecture influenced by the area's immigrant settlers. Early residents dedicated extensive resources to institutional buildings such as Elim Church and local school houses. Buildings such as the old Mercantile Building, Scandia State Bank, Elim Church, and Gammelgården define Scandia's Village Center, providing a strong sense of place and rural character. Early institutions and businesses in Scandia's Rural Commercial Nodes (e.g., Copas School and Big Marine Store) served residents in outlying areas, and the buildings live on today with new owners making creative use of the space.

Purpose of Design Guidelines

The purpose of Scandia's design guidelines is to sustain and improve the economic viability of the city's Village Center, Village Neighborhood, and Rural Commercial Nodes by preserving and enhancing historic charm and allowing for compatible new development. The city's desire is to increase the economic and financial benefits to local businesses by enhancing community character, thus drawing new and repeat visitors to Scandia.

The design guidelines encourage high-quality design with an aesthetic presence. New commercial development should avoid generic and corporate/franchise architecture and emphasize architectural elements that enhance Scandia's character and reflect its history. Building renovations should preserve or echo existing architectural themes in Scandia. The use of green space, landscaping, and thoughtful placement of parking lots can help prevent Scandia from becoming a "sea of asphalt" as it develops over time.

These guidelines are not intended to curtail creative design; instead, they are intended to educate builders on historic architecture in Scandia and inspire creative design that reflects the historic character of the community. The idea is not for new construction to look identical to historic buildings, but rather to look new and unique while drawing upon historic design elements. The city wishes to provide helpful guidance and cooperate with builders to make the approval and building process as smooth as possible.

Scandia encourages builders to focus commercial development primarily on the Village Center. Containing business to a central downtown and emphasizing pedestrian design will encourage pedestrians to visit multiple businesses as they stroll easily from building to building. Over time, the hope is that both city residents and visitors will enjoy the Scandia experience and will choose to return again and again.

Historic Scandia Architecture

Historic buildings in Scandia's commercial districts are primarily Mainstreet storefront facades, such as the old Mercantile building (Scandia Store). Some storefronts are built in Boomtown Block style, such as Meisters and the Big Marine Store.

Scandia's architecture is also heavily influenced by its Swedish settlers, with many buildings reflecting Scandinavian design. At the Gammelgården Museum, the Presthus (parsonage) and early Church use traditional Swedish log construction with dovetail corners and flat-planed logs, while the Welcome Center draws on Gustavian Neoclassical design (see page xx).

Elim Church follows the traditional footprint of a Gothic-style cathedral, similar to many brick churches in Sweden and Norway, and the water company's historic building reflects elements of uniquely designed rural buildings in Scandinavia. In addition, Scandia has several early school houses (e.g., Hay Lake, Copas) that remind us of Scandia's rural immigrant history.

New commercial construction should echo the designs of these historic structures. With the limited number of historic buildings remaining in Scandia, designers are encouraged to look for inspiration in the historic districts of other river cities from the same era, such as Stillwater, Marine on St. Croix, Red Wing, and Hastings, Minnesota; as well as Osceola, St. Croix Falls, and Hudson, Wisconsin. For inspiration on historic Scandinavian Design, builders and architects are encouraged to consult the library of books available at the Scandia City offices, or peruse the books available at the gift shops found in Gammelgården, the Swedish Institute, or Ingebretsen's in Minneapolis. Other good sources for inspiration are stock photo websites such as gettyimages.com or shutterstock.com (search "Sweden wood building" or "Norway wood building").

Marine General Store, Marine on St. Croix

Outside commercial districts, Scandia's rural landscape is dotted with beautiful historic barns and farm houses. Institutional and other buildings constructed in Scandia's Agricultural Core and General Rural areas should reflect the design, mass, and setback of historic farm buildings in the area, as well as the open or forested landscape of the surrounding area. Buildings in these districts may also choose to reflect rural Scandinavian design.

Applicability of Design Guidelines

These design guidelines will be applied to new commercial, office, institutional, and multi-family residential construction and renovation projects in Scandia, both inside and outside of the Village Center. The architectural guidelines will generally not apply to established industrial uses. Scandia recognizes that the existing industrial structures reflect the functions and physical requirements of modern industrial uses and practices. Their character differs from Scandia's historic architecture, and to apply the architectural guidelines would not be practical in most cases. However, the landscape guidelines will apply; vegetation may provide visual interest to industrial buildings and help screen less desirable aspects of sites, such as parking lots.

The architectural guidelines will be applied to new industrial structures that are adjacent to historic structures or that front on and/or are highly visible from arterial or collector roadways, to the extent feasible depending upon the function of the structure. Although certain architectural guidelines may not be applied to new industrial structures, the city will establish and enforce standards to ensure quality design and construction that does not adversely impact surrounding properties or community character as a whole.

Design Review

Design review will take place concurrently with review of any other planning, zoning, or building permit applications required by the city. The City will develop application forms and checklists, which will be referred to the Planning Commission for design review. The Commission may consult with staff, consultants, or other experts or resources as appropriate to the project. The Commission will make their recommendations to the City Council, which has final authority for interpreting the guidelines and all city plans and ordinances. Applications for design review will be required for the following types of projects:

- New commercial, office, industrial, institutional or multiple family residential structures
- Accessory structures and uses, except those associated with a single family dwelling
- Any structure or use for which a variance, special or conditional use permit is required.
- Any exterior remodeling and/or site alteration to an existing office, industrial, institutional, or multiple family residential structure
- All permanent signs
- Any project that requires an Environmental Impact Statement (EIS) or Environmental Assessment Worksheet (EAW)
- New or reconstructed parking lots of five or more spaces
- Any modification to any structure originally requiring design review
- Any Planned Unit Development (PUD) or subdivision

Informal Review

It is recommended that individuals, developers, and/or architects request an informal meeting with the City *before* beginning formal design work on their projects. This informal meeting may be with city staff, consultants, and/or the Planning Commission as appropriate to the project. An informal plan, narrative description of the project, rough sketches of building elevations or site plan elements should be provided to the City at least two weeks prior to the informal meeting. The informal discussions will be advisory only, and will not be binding on the project proposer or the City of Scandia.

Use of Design Professionals

Please note that these guidelines and the informal review are not intended to take the place of professional design assistance. It is strongly recommended that builders retain licensed professionals such as architects, engineers, and landscape architects to design the building and site plan. Design professionals have the expertise to create comprehensive plans that meet both the builder's needs and the city's design guidelines. Ultimately, these professionals may facilitate a smoother design review process and save the builder time and money.

When they decided to renovate, the owners of Meisters Restaurant hired a professional to help restore the building to a traditional storefront style.

Learning from Historic Architecture

This section of the Design Guidelines is intended to educate builders on the design elements found in historic Scandia buildings. To enhance Scandia's community character, consider incorporating historic design elements appropriate to the style of the new building, such as cornices, parapets, decorative corbels, and recessed doorways surrounded by display windows for Mainstreet Storefront facades (see details below). For Scandinavian style buildings, consider incorporating such elements as front porches, gabled entrances, and detailed window trimwork (see page xx).

Historic buildings in Scandia are primarily Mainstreet storefront facades (Meisters, Scandia Mercantile, Big Marine Store) and a variety of buildings influenced by Scandinavian design and built by early Swedish immigrants (Gammelgården buildings, Elim Church, Water Company building, early school houses). This section highlights design elements typical of storefronts and Scandinavian architecture.

Mainstreet Storefront Facades

A typical storefront is composed primarily of glass on the main level, with large picture windows at eye level and transom windows above. Overall, the main level has a very transparent feel, allowing the pedestrian to catch a glimpse of what's inside.

A bulkhead (kickplate) is used below each display window. The lower façade is typically separated from the upper façade by a cornice (ornamental trim element to crown the storefront, sometimes called the lower or storefront cornice) or by a storefront sign in simple, bold lettering. The side piers (often masonry piers) are the same material as the upper façade.

The upper façade typically consists of smaller, evenly spaced, double-hung windows. An upper cornice defines the top of the building. Historic brick buildings often have decorative brick corbelling, with a cap on top of the brick parapet wall (the portion of the façade that projects above the roof). Other

buildings, such as the Scandia Mercantile, use a decorative wood parapet wall with wood corbels.

Doors help define historic storefront architecture. Typical storefront doors were recessed, constructed of wood, and had a large window above a single or double panel that complemented the bulkhead design below the display windows.

Recessed doors on Main Street, Mpls

← The Scandia Mercantile (now the Scandia Store) originally had recessed doors.

Canvas awnings are also a typical feature of historic architecture, offering shelter to pedestrians and shade from the sun.

Historic and modern photos of Scandia buildings with awnings.

In this St. Anthony Main photo (Minneapolis), note the recessed door, the transom window over the door, the storefront (lower) cornice with decorative corbels, and the smaller, evenly spaced windows above the storefront cornice.

Main Street, Minneapolis

Meisters Restaurant in Scandia was renovated to achieve a Mainstreet Storefront design. Note the design elements reminiscent of an historic storefront: the recessed doorway, the large display windows, the transom windows above the door and display windows, and the smaller, double-hung windows above.

Meisters Restaurant, Scandia

Designing a Storefront

The proportions of new Mainstreet-style facades in the Village Center – particularly infill facades – should fit with the proportions of nearby buildings with regard to both width and height.

The style of new facades should be similar to that of nearby historic buildings, preferably echoing original details when facades have been altered. Styles may also echo the look of similar historic buildings in nearby cities from the same era (for example, Stillwater, Osceola, Marine on St. Croix, Hudson).

Special consideration should be given to the style and placement of windows and doors (see door section). Kickplates (bulkhead) below display windows are encouraged. Historic kickplates often were made of wood panels, stone, brick, or ceramic tile.

Special consideration should be given to construction materials. The use of red brick to echo the design of historic buildings in the Village Center is encouraged. Red brick is a particularly relevant material because it was manufactured in Scandia. Other historic storefronts in Scandia used lap siding in a narrow reveal.

Mainstreet storefronts tend to have a flat or slightly sloped roof behind an articulated parapet. New buildings designed as Mainstreet storefronts should use a parapet wall that hides a primary roof that is flat or slightly sloped (i.e., Scandia Store, Meisters).

Encouraged Design Elements

- Recessed entries
- Display windows with kickplates
- Transom windows
- Parapet walls
- Pilasters
- Cornices
- Corbels
- Masonry piers
- Red brick to match historic structures
- Defined window lintels and sills
- Ornamental masonry patterns that echo historic buildings in Scandia and nearby cities
- Awnings

Transom windows on a Scandia Building

Scandinavian Style Buildings

In 1771, Sweden's future King Gustav III returned to his native Sweden from the French court at Versailles upon his father's death. Gustav was inspired by French Neoclassical architecture and decorative arts, which he introduced to Sweden during his reign (Cederlund). The style inspired both urban and rural Scandinavian design through the mid-1800s, with rural buildings often imitating stone details using intricate wood design.

Style and Materials

Urban Scandinavian buildings were typically constructed of stone or concrete, while rural buildings often echoed their design using wood construction. In Scandia, timber construction in the style of rural Scandinavian buildings is more appropriate to enhance rural character.

Scandinavian architecture from the 1800s and early 1900s features symmetrical, rectangular shaped buildings that are typically 1½ or 2½ stories tall. Rural buildings were typically constructed of wood, often with horizontal timbers. Siding may be vertical board and batten paneling (see the Gammelgården Welcome Center), vertical wood-on-wood siding, or clapboard siding with a narrow reveal.

Gammelgården Welcome Center, Scandia

Wood buildings are typically painted with red-oxide paint (deep red), white, or yellow-gold paint. Window and door trim are traditionally white.

Flat-planed log with dovetail corners is another style found in historic Scandinavian architecture. This style is used in the Presthus and early church at Gammelgården Museum in Scandia.

Dovetail corners on the Presthus and other buildings in the Gammelgården Museum, Scandia

Roofs:

Roofs are steeply pitched to prevent heavy snow cover, often with a gabled dormer(s) on the top half story. The roof typically has large overhanging eaves. Roofing material is typically tile or stone. However, homes built by early Swedish settlers in the St. Croix River Valley often had roofs made of wood.

Bergen, Norway

Elim Church was built in the 1930s following the traditional Gothic Style typical of Scandinavian churches.

Windows:

Windows are typically evenly spaced in a symmetrical pattern and are true divided light. Each building is defined by a distinct style of pronounced lintels and sills, traditionally painted white. Window lintels supported by corbels were common elements in neoclassical style, and these design elements made their into rural timber facades using wood to mimic stone.[1]

The cabin at Gammelgården Museum, Scandia

Window with corbels, Norway

[1] See page 12, "The Swedish House."

Doorways:
Distinct doorways also define Scandinavian buildings. Doors are constructed of solid wood, sometimes with windows. Older doors on commercial buildings sometimes had wrought iron details. A gabled entrance is sometimes used.

Doorway in Norway

Gabled entrance at Gammelgården Welcome Center, Scandia

Resources:
For inspiration when designing Scandinavian style buildings, developers are encouraged to consult the city's library of books on Scandinavian design or peruse the books available at the gift shops found in Gammelgården, the Swedish Institute, or Ingebretsen's in Minneapolis. Other good sources for inspiration are stock photo websites such as gettyimages.com or shutterstock.com (search "Sweden wood building" or "Norway wood building").

Scandia's Architectural Guidelines

The exterior design of buildings in the Village Center and Rural Commercial Nodes should echo architectural themes of historic buildings in these areas.

Architecture in the Agricultural Core and General Rural areas should mimic the design of historic buildings in these areas, such as barns and historic school houses. Buildings in these districts may also choose to reflect rural Scandinavian design.

All new development in the Scandia Village Center (downtown area) should strive to encourage a strong pedestrian scale. Consider the pedestrian the primary user, and don't allow cars and parking to drive design. Both the building itself and the design of the street/sidewalk should invite pedestrian access.

General Guidelines

Facades

Facades of large buildings should be visually broken into bays to avoid the appearance of large, blank walls. Visual breaks in the façade should be accomplished by alterations in the plane of the façade; height of the façade; changes in materials, color, texture, or pattern; and/or the addition of columns, pilasters, and/or windows.

Buildings should be designed with a definable base, middle and top. Cornices and parapets, if appropriate to the historic style, are encouraged to define these sections of the building.

Welcome Center at William O'Brian State Park, Scandia

Two-Story or 1½-story appearance

One-story buildings should be designed to simulate a 2-story or 1½-story appearance. For example, a building may be designed with a steep-pitched roof that includes dormers with windows, or a building may simulate a Mainstreet storefront with windows at the appropriate height for a second story. First floors with a ceiling height of 9 to 14 feet are encouraged to allow for design that incorporates transom windows and historic design.

The MiCasita Restaurant building simulates a 1-1/2 story appearance

Maximum Height

Commercial buildings may be up to 2 stories at a maximum height of 35 feet. Exceptions will be considered by variance for certain architectural elements.

Street Frontage

Buildings with street frontage should have the primary first-floor entrance on the public sidewalk.

Rooflines

Rooflines should reflect those of existing historic buildings. Infill buildings in the Village Center should use rooflines similar to adjacent buildings. Non-storefront style buildings are encouraged to design with steeply pitched roofs to echo the design of historic buildings such as Elim, Gammelgården buildings, the water company building, and historic school houses.

Roof materials

Roofing materials should be the same or look similar to those used historically. Acceptable roof materials include asphalt shingles in subdued colors, tile, metal that mimics tile, and cedar shakes. Other materials will be considered if appropriate to the architectural style of the building.

Drive-throughs and canopies

Style and construction materials should be integral with the architectural style of the building.

Encouraged Design Elements

Builders are encouraged to use design elements that make a site pleasant to view and attract visitors, such as courtyards, decks, and traditional front porches. Design elements that are encouraged include:

- Gables
- Gabled entrance/porch, such as Gammelgarden, Scandia Café, Vet Clinic, William O'Brian Welcome Center
- Front porches such as Meisters and Hay Lake School
- Patios and courtyards such as Elim Church, MiCasita, Scandia Cafe
- Dormers such as Gammelgarden, MiCasita
- Outdoor sidewalk seating such as Meisters
- Canvas awnings
- Recessed front entrance surrounded by display windows, particularly on storefronts
- Pilasters
- Cornices, parapets, and functional or decorative corbels if appropriate to the architecture
- Planter boxes
- Defined lintels and sills on windows
- Steep-pitched roofs except on storefront style buildings.

Inappropriate Design Elements

- Trademark architecture (buildings that are identified with a particular chain restaurant or store and are reproduced in generally the same form and color regardless of location).
- Glass curtain walls
- Expansive blank walls
- Mansard roofs

Renovation and Alterations

Original details and materials that contribute to the historic significance of the building should be preserved whenever possible. When a historic building has been altered, renovations should aim to return it to the original form. Repairing deteriorated architectural elements is preferred over replacing; repair may be done by patching, piecing in, splicing, consolidating, or using other recognized preservation methods. If replacing features is necessary, the new materials should match what's replaced in design, color, texture, and other visual qualities.

If false façade materials have been applied, renovation is encouraged to uncover original building materials. Use approved procedures for cleaning and refinishing.

Some buildings in Scandia use a soft brick, making it difficult to remove protective surfaces such as paint. Sandblasting should be avoided in these cases. Paint color is encouraged to mimic the original material, i.e., consider using the color of red brick for buildings that were originally constructed of red brick but have since been painted.

Building additions should follow the architectural design and character of the original building. For non-historic buildings, renovations are encouraged to echo historic architectural themes existing in Scandia.

Re-use of existing buildings is encouraged, rather than tearing down buildings.

Imagine the possibilities for these historic Scandia buildings!

Multi-family Residential Development in the Village Center

Duplexes, Multi-unit townhomes, condominiums, apartment buildings

Multi-family residential units should follow the guidelines for General Building Design included in this booklet (see page 24).

Reduce the prominence of garages in the design of multi-family residential buildings. Garages should be located at the rear, along the side, or on an alley.

Height

Maximum 2 stories, no more than 35 feet high.

Storefront Living

Residential use is encouraged over storefronts (e.g., apartments over retail space).

Construction Materials

Visible construction materials should be the same or similar to those used historically. New materials may be considered if the appearance is similar to historic materials. The same construction materials should be used on all sides of a building.

Encouraged Construction Materials

The following materials are encouraged for use on the exterior of buildings.

- Standard size clay brick in colors used in Scandia's historic architecture
- Fiber cement lap siding (e.g., James Hardie, CertainTeed)
- Stained or painted wood lap siding
- Flat-planed log with Scandinavian-style dovetail corners
- Wood board and batten siding (e.g., the welcome center at Gammelgården)
- Natural or cast stone
- Other materials appropriate to the building's architecture may be considered by the city

Fiber cement lap siding mixed with cedar and stone.

Flat-planed log with dovetail corners.

Use of red brick is encouraged. The red brick used in many Scandia buildings, such as the original portion of Elim Church, was manufactured in Scandia.

Inappropriate Construction Materials

- Concrete masonry units (CMU)
- King-size, queen-size or jumbo brick
- Aluminum, vinyl, or steel siding or panel systems
- Exposed aggregate (rough finish) concrete wall panels
- Exterior insulating finish systems (EIFS, “Dryvit”)
- Glass curtain wall systems
- Plastic
- T-111 Composite plywood siding
- Clear finished wood
- Veneer siding
- Glazed brick
- Synthetic or stamped veneers
- Shiny materials (e.g., unpainted metal or chrome, polished stone)
- Precast concrete
- Other materials not consistent with the historic character of the district

Color

Color plays an important role in how well a building fits into its environment and should be considered when designing a new building or when renovating an existing building. Colors should be compatible—and not compete with—the colors and tones of nearby buildings. Whereas tasteful use of color can provide variety and charm, the use of bright and multiple colors to attract attention can overload the senses and cause visual chaos.

A good source for paint colors appropriate for historic commercial buildings is the "heritage" or "historic" paint colors offered by many paint manufacturers.

Color

To create a harmonious effect, colors should coordinate with the natural materials used on the building (i.e., the color of brick or stone, etc.), as well as with the colors used on adjacent buildings and buildings throughout the commercial area. In the village, use of brick reds and tans from existing masonry are encouraged. Accent colors should complement the colors of natural materials used in the building and its immediate surroundings.

Subdued colors are encouraged, such as forest green, brick red, dark brown, black, off white, and gold.

Painting

The paint scheme for commercial buildings should typically consist of no more than three colors - one major color for the body and two accent colors for the primary and secondary trim. The color of the predominant building material (e.g., brick or stone masonry) should be considered the major body color. Muted color schemes are most appropriate. Bright, eye-catching colors should not be used.

Avoid painting masonry that that has not previously been painted. It may be necessary to repaint masonry that is already painted because it is not feasible to remove existing paint. If paint removal is not feasible and the body of a masonry building must be repainted, it is best to use a paint color similar to the natural color of the masonry substrate.

Likewise, when previously painted brick or stone trim, such as window lintels or sills must be repainted, they should be painted a color to match the natural color of the material.

Accent colors should be used primarily on wood trim such as window frames, storefront frames, and bulkheads, not on masonry details.

Windows, Doors, Hardware, and Awnings

Windows and doors create a pedestrian-friendly atmosphere, inviting visitors to enter the store and shop.

Display windows, typically with transom windows above, are a common feature in historic storefronts (see the Mercantile building, Meisters). Display windows are clear glass. Transom windows typically are clear, divided light, prism, or stained glass (see the building next to the old Mercantile building). A typical storefront is composed primarily of glass on the main level, while the upper façade has smaller, evenly spaced windows. Operative windows typically are double hung and often true divided light.

Doors also help define historic architecture. Typical storefront doors were recessed, constructed of wood, and had a large window above a single or double panel that complemented the bulkhead design below the display windows (see Mercantile, Meisters). Doors in typical Scandinavian buildings are solid wood, often with wrought iron details (see Gammelgården Welcome Center).

Canvas awnings are a typical feature of historic architecture, offering shelter to pedestrians and shade from the sun. In addition to being an attractive feature, modern awnings can serve the purpose of signage (show sample building from White Bear).

Recessed doors on Mainstreet storefronts (Scandia)

True divided light doors with awnings (White Bear Lake)

Doors

Doors should present an attractive and inviting entry to the building. Wood is the preferred material, but wood clad with aluminum in a baked enamel finish may also be used. Alternative materials in keeping with the architectural style of the building may be considered. On new construction, true divided light doors are an attractive option that reflects historic style.

Doors should be set in punched openings in the wall plane. Flush mounted doors are not appropriate to historic style.

The door style should match the historic style of the building being constructed or renovated. When replacing doors on historic buildings, duplicate the original design and material to the best extent possible.

Mainstreet Storefront Doors

Historic storefront doors typically have a large vertical area of window or windows, usually at least 70% glass, to invite pedestrians in. Recessed doors are encouraged for Mainstreet-style storefronts. Avoid using solid doors in a glass storefront.

Glass doors and true divided light windows (Main Street, Minneapolis)

New storefront in Forest Lake

Scandinavian Doors

Distinct doorways also define Scandinavian buildings. Doors are constructed of solid wood, sometimes with windows. Older doors on commercial buildings sometimes had wrought iron details.

Gammelgarden

Elim Church

Scandinavian style doors

Inappropriate Door Styles

- Colonial style doors
- Residential-style doors
- Unpainted aluminum doors
- Very decorative designs
- Colored, tinted, opaque, smoked, or reflective glass
- Non-functional boarded doors
- Bars on door windows

Windows

Windows should be set in punched openings in the wall plane. Flush mounted windows are inappropriate for historic design. Pronounced window lintels, extending sills, crowns/hoods, and supporting corbels are encouraged.

Windows should be wood or wood clad with aluminum in a baked enamel finish. Other materials may be considered if they are appropriate to the historic design.

When replacing windows on historic buildings, duplicate the original design and material to the best extent possible. Avoid using a large, single pane of glass when the original building used multi-paned glass.

Mainstreet Storefront Windows

Buildings designed as historic Mainstreet storefronts typically use large, clear glass display windows with transom windows above. True divided light windows were also sometimes used. A bulkhead (kickplate) is encouraged below each display window.

Transom windows may be clear, divided light, prism, or stained glass.

Display windows with transom windows above (Scandia and Marine on St. Croix)

True divided light windows (Main Street, Minneapolis)

Windows on the upper level should be double hung, preferably true divided light. The size and spacing of window mullions dividing the sash should be appropriate for the building's style, as should the size and division of window sashes. The spacing of windows on the upper floors is also important to the building's design and should reflect historic architecture in the same style as the building (see sample drawings and photos).

Scandinavian Style Windows

Historic Scandinavian-style architecture should use true divided light windows. Window trim should follow traditional Scandinavian architecture, which typically uses a pronounced style of lintels and sills and sometimes incorporates corbels. Window trim is typically painted white.

Windows on Rural Structures

Scandia's rural landscape is dotted with beautiful historic barns and farm houses. Architecture in the Agricultural Core and General Rural areas should mimic the design of historic buildings in these areas, such as barns and historic school houses. Windows should be double hung, and true divided light is encouraged (see historic Creamery photo). Wood shutters may be used if appropriate for the building style (see Vasa school). Other materials and design elements that maintain the integrity of the style and are equivalent in look and quality may be considered.

Inappropriate Window Design

- Unpainted aluminum windows
- Colored, tinted, opaque, or smoked glass except in transom windows
- Barred windows
- Boarded windows
- Glass curtain walls

Hardware

Window and door hardware in appropriate turn-of-the-century styles—now readily available through many dealers—is encouraged.

Awnings

- Select awnings that closely follow the shape and design of awnings used on historic buildings of the same style and era. Fixed awnings should mimic the profile of operable units (one-to-one pitch).
- Awnings should use water-repellent canvas or vinyl-coated canvas material in a color that coordinates with the building and its surroundings. Solid colors are preferred, but stripes may also be used if the colors coordinate with the building.
- Awnings may be retractable or canvas-over-frame.
- The awning should fit the storefront opening. Do not extend the awning across several storefronts.
- Allow ample clearance above the sidewalk or store entrance (awnings should be a minimum of 8 feet above the sidewalk). On Mainstreet-style storefronts, the awning should be placed above the transom windows
- The overhang depth should be a minimum of 3 feet and maximum of 6 feet.
- The awning valance (or skirt) should be proportioned to the size of the awning but may be no more than 12 inches in height.

Awnings in Sweden

Main Street, Minneapolis

Inappropriate Awning Styles

- Bubble, concave, and convex awnings
- Awnings made of vinyl, fixed metal, plastic, asphalt shingle, shakes or other wood, fiberglass, or shiny/slick finishes on fabric/canvas
- Awnings that are transparent
- Awnings that are backlit
- Ripped, torn, dirty, or otherwise improperly maintained awnings

Signage on Buildings

Signs on historic buildings and storefronts had a distinct character that played an integral role in the Mainstreet experience. Signs were simple, bold, and well-crafted using natural materials. The lettering was in a clear, minimalistic style. Signs in keeping with such historic styles are encouraged.

A signage plan is required for approval when replacing signs, adding new signs, and when building a new commercial building.

Storefront signs in Scandia

Storefront Signs

Location

- Orient signs to pedestrians and/or slow-moving cars.
- Traditional locations for signs on commercial buildings include:
  - On a canvas awning
  - On the window glass or glass door (see Stillwater example); historic window signs were painted, etched, or gilded. Mounted flush to the building facade in the panel above the awning or transom windows
  - On the transom window area
  - Projecting outwards from the building and oriented to pedestrians.
  - Architectural signs integrated into the building and made of permanent materials such as stone or metal, often located in the roof parapet detailing or in cornerstone detail.
- Generally speaking, business signs typically are not located on the upper facade.
- Signs painted on buildings will be considered on a case-by-case basis. They should reflect historic design.

Materials

Signs should be made of natural materials such as wood or metal. Painted signs on wood are encouraged as they are consistent with historic design. Newer materials that simulate natural wood may be acceptable. Supporting brackets for projecting signs should be black metal.

Yoga Hus sign (Scandia)

Aster Café, Main Street, Minneapolis

Lighting storefront signs

- Backlit signs are not appropriate to maintain a historic feel.
- If lighting is desirable, spotlights mounted on the building surface or on the ground and aimed at the sign are appropriate.
- Neon signs are acceptable inside the storefront window.

Inappropriate Lighting on Storefront Signs

- Flashing, blinking, and rotating lights.
- Neon lighting outside the building
- Backlit signs
- Internally lit signs
- LED digital signs (text and images)
- Individually lit sign letters
- Raceway lighting
- Fluorescent tube lighting
- Lighting that doesn't fit with the historic character of the building or district

Design

- Signs should be kept subordinate to the building and fit within the existing features of the facade.
- Signs should not cover up architectural details on the building.
- Window signs should not obscure the display area.
- Sign colors should complement the colors of the building.
- Signs should be clear, concise and easy to read.
- Storefront signs should display the business name only, using one line of lettering in simple, bold letters.
- Window signs are applied directly onto the glass of storefront windows by painting, etching, or gilding. Keep the lettering small and consider arching the top line of text (see illustration).
- Projecting signs should be small and simple and use materials consistent with the historic era, i.e., wood signs with metal brackets.

Multiple-tenant buildings

A signage plan is required for approval. On buildings that house multiple businesses and require multiple signs, strive for harmony and repetition so that signs work together. Minimize the number of fonts to avoid chaos. Consider using a common lettering style on each sign. Use colors that coordinate with the building and with other signs. Using print in a consistent size, style, and coordinating colors helps make it easy for passers-by to read and absorb information. Signs that compete with each other for attention using excessive colors, fonts and logos create chaos, preventing people from absorbing information. Simplicity is key.

- When designing, view the building as a whole and plan a unified design strategy for signage
- Use the same shape and style for all signs on the building---typically signs on simple, framed rectangular boards. Consider using long, narrow signs that span the full width of each storefront.
- Subdued colors are encouraged, such as forest green, brick red, dark brown, black, off white, and gold.
- If the building has a free-standing sign, match the colors and font to the individual store signs. Consider giving the building a name and making that the predominant message on the free-standing sign, with business names in smaller print below, all in the same font (lettering style).

Off-Building Signage

A signage plan is required for approval. Each building may have one monument sign. The design of signs should reflect the building design, using the same/similar materials and design elements. Signs should provide strong visual interest and use high-quality construction.

The use of three-dimensional design is encouraged, such as carved wood signs or raised wooden/metal lettering.

Monument signs should be placed near the building's entrance drive. Signs should be low to the ground. Keep in mind that Scandia is rural and there's no need to view signs from a distant freeway or roadway.

If the building also has storefront signs, match the colors and styles to the building signage. Consider giving the building a name and making that the predominant message on the free-standing sign, with business names in smaller print below, all in the same or similar lettering size and style. Using print in a consistent size, style, and coordinating colors helps make it easy for passers-by to read and absorb information.

The amount of information on signs should be no more than is necessary to provide reasonable identification of the business.

For additional details, refer to Scandia's sign ordinance.

Example of a sign for a multiple-tenant building

Sandwich Board Signs

Each business may use one sandwich board sign near the store entrance constructed of painted wood or chalkboard. The sign may be up to 2'x4' and must be placed in a location that does not interfere with pedestrian traffic. Sandwich board signs should be brought inside after business closing.

Flags

Up to 2 country/state flags may be flown per business or building. Pennant flags are generally not appropriate to historic design.

Sign Landscaping

Landscaping that includes shrubs should surround the sign on all sides and extend at least three feet out from each side of the sign to help blend the sign into the site.

Sign Lighting

If lighting is desired, spotlights mounted on the ground and aimed at the sign are appropriate. See the sign ordinance for additional details.

Inappropriate Lighting

- Flashing, blinking, and rotating lights.
- Neon lighting
- Backlit signs
- Internally lit signs
- LED digital signs (text and images)
- Individually lit sign letters
- Raceway lighting
- Fluorescent tube lighting
- Lighting that doesn't fit with the historic character of the building or district

Inappropriate signs

- Signs attached to trees or utility poles
- Signs that move or give the impression of moving
- Roof signs or signs where any portion of the sign extends above the roof of the building where the sign is located
- Any sign that emits a sound, odor, or visible matter such as smoke or vapor
- Any sign or sign structure that obstructs the view of, or may be confused with, a traffic directional/safety sign
- Abandoned or dilapidated signs
- Banners or pennants
- Internally illuminated signs, neon signs, or signs that contain a visible light source
- Inflatable signs or balloons of any type
- Portable signs that are not securely attached to a building or to the ground, unless otherwise permitted
- Any sign that exhibits statements, words or pictures of an obscene or pornographic nature

Setback

Central downtown of the Village Center

The setback of new buildings in the Village Center should match the setback of nearby commercial buildings, which are typically located immediately on the sidewalk to promote a strong pedestrian scale. Streetside parking is encouraged. Small parking lots may be placed to the side and rear of buildings.

Village Mixed Use outside central downtown area

In new areas of development outside the central downtown area (such as along Hwy 97), buildings are encouraged to design with minimum setback. To the extent possible, place buildings in the context of existing buildings – with approximately the same setback. Parking should be to the side or rear of the building (i.e., Prairie Restoration).

Rural commercial nodes

Buildings are encouraged to design with minimum setback. Place buildings in the context of existing buildings – with approximately the same setback -- to the extent possible. Parking should be to the side or rear of the building to allow more green space along the road.

Buildings outside commercial zones

Buildings should follow the appropriate ordinance regarding setback. To the extent possible, parking should be to the side or rear of the building to allow more green space along the road.

Parking

Scandia aims to protect natural resources and to maintain its rural character, including views of farmland and green space. To maintain and enhance green space, parking lots are best placed behind buildings and to the side. The use of large parking lots as the primary feature at building entrances is strongly discouraged. On-street parking is expected in the Village Center.

Parking lots should be broken up with landscape islands that include trees and shrubs. Shade trees are encouraged to provide relief from summer heat. In an effort to help protect the city's lakes, ponds, streams, and the St. Croix River, landscape islands designed as rain gardens are encouraged to capture stormwater and allow it to soak into the ground.

Trees and shrubs are required to screen parking lots, and use of shade trees is encouraged using species that minimize seed shedding and root problems.

Placement

In order to promote a pedestrian atmosphere in the village center, and to promote a green landscape along the roadway in other areas, parking lots should be placed to the rear and side of buildings.

Screening

Screening and buffering with trees and shrubs around parking areas is required to screen the parking lot from residential areas, streets, sidewalks, and other buildings. Earth berms and hedges are also useful. Shade trees are encouraged to provide relief from summer heat.

If a parking lot is being added where there is already natural vegetation with trees and shrubs in the area, such as natural forest, it is preferable to preserve the natural vegetation for use as a buffer. Additional plantings should use native species placed to look like part of the existing vegetation.

Parking Lot Landscaping

Parking lots should be broken up planting islands that include trees and shrubs. Shade trees are encouraged, using species that minimize seed shedding and root problems. Where appropriate, rain garden planting islands are encouraged to help absorb stormwater run-off. For additional stormwater retention details for parking lots, see the Scandia ordinances.

A few large planting islands are more practical than several smaller islands because they are easier for snow plows to navigate. Consider the turning radius of snowplows when designing the parking lot and landscaping. Plants that can sustain heavy snowpack should be considered.

See the city ordinances for details about the required number of planting islands.

Rear Entrances

With the emphasis on placing parking lots to the rear and side of buildings, the sides and rear of buildings should be designed in a similar fashion to the front. Buildings should be clean and well-maintained on all sides. Rear entrances with a welcoming appearance are encouraged, including the use of a small sign, awnings, display windows, and planter boxes. See Prairie Restoration as an example.

Buildings should be designed using the same construction materials on all sides.

Utility Areas and Mechanical Equipment Screening

With the emphasis on placing parking areas to the rear and sides of buildings, it is especially important to provide attractive, well-maintained screening for utility areas and mechanical equipment. The visual impact of utility areas and mechanical equipment should be minimized to the best extent possible.

Rooftop Mechanical Equipment

Rooftop mechanical equipment should not be visible. If mechanics are placed on top of buildings, screening must be incorporated into the design of the building so that it does not appear as screening but rather as a desirable architectural element.

Screen all Sides

Screen on all four sides of utility areas and mechanical equipment, including exterior trash and storage areas, service yards, loading areas, transformers, air conditioning units and other mechanical equipment. These areas and equipment should not be visible from streets, parking lots, sidewalks, and nearby buildings (including homes).

Design

Screening materials and design should be compatible with the building and site design. The same materials considered acceptable for building design are acceptable for screening (see page xx). The use of architectural elements in the design of screening is encouraged. It is preferable to integrate screening into the structure of the building.

Underground Utilities

Underground electrical and gas service is required for new commercial buildings. Meters should be located at the rear or side of buildings and hidden as best as possible while still remaining accessible.

Lighting on Buildings

Lights on buildings should reflect the historic style of the building and should utilize methods to preserve night skies. Outdoor lighting should be designed to light only the area needed for safety and security. For more information, see the general lighting section of these guidelines, as well as Scandia's ordinances.

Exterior lighting on buildings should be architecturally integrated with the building style, material, and colors. Lights may be flush with or may project from the building wall but should be shielded so that no light is emitted above the horizontal plane of the bulb. For buildings with porches, consider using recessed lights mounted on the underside of the porch.

Inappropriate Lighting

- Flashing, blinking, and rotating lights
- Neon lighting outside the building (neon signs are acceptable in storefront windows)
- LED digital billboard lighting (lettering/images)
- Individually lit letters
- Raceway lighting
- Fluorescent tube lighting
- Lighting that doesn't fit with the historic character of the building or district

General Lighting

Scandia wishes to preserve the beauty of night skies. The goal of the city's lighting guidelines is to permit reasonable use of outdoor lighting for nighttime safety, utility, security, and enjoyment while simultaneously preserving the ambiance of night.

Scandia's lighting guidelines aim to:

- Curtail and reverse any degradation of the nighttime visual environment and the night sky;
- Minimize glare and obtrusive light by limiting outdoor lighting that is misdirected, excessive, or unnecessary;
- Conserve energy and resources to the greatest extent possible;
- Help protect the natural environment from the damaging effects of night lighting.

Lamp Shielding

All lighting should be designed and installed to be fully shielded (full cutoff) so that no light is emitted above the horizontal plane of the fixture.

Fixtures should be mounted in a way that prevents the cone of light from crossing any property line on the site.

See the city ordinances for exceptions to the guidelines.

Wattage

Use the lowest wattage of lamp that is feasible.

Controlled Timing

Whenever possible, turn off the lights, use motion sensor controlled lighting, or incorporate curfews (i.e. turn lights off automatically after a certain hour when businesses close or traffic is minimal). These are easy and fast ways to incorporate dark-sky practices.

Landscape Lighting

Lighting that adds to the visual quality of a site is encouraged, such as low-wattage landscape lights along walkways, driveways, and within landscape areas. Low-level lighting can also softly emphasize architectural elements in a building using downward-directed lighting. Soft uplighting may be considered if the illumination is contained within an overhanging architectural element.

Steps should be taken to eliminate glare and light trespass.

Street Lighting and Parking Lot Lighting

To the best extent possible, street lighting and parking lot lighting should use lighting at a pedestrian scale using lamp posts that match lighting in the public streets.

Gas station lighting

Canopy fixtures should be flush with the lower surface of canopies and should be fully shielded.

Inappropriate Lighting

- Unshielded fixture or lamp for outdoor lighting
- Searchlight
- Laser light
- Backlit canopy or awning

Fences

Fences should have a modest, low-key appearance to enhance the natural, rural setting of Scandia. Fencing should be chosen that fits the context of historic or rural structures, such as white picket fencing in a rural setting or wrought iron fencing near a formal structure. For Scandinavian style buildings, natural wood fencing in a Scandinavian style is encouraged (see the fence in front of Gammelgarden).

Fencing should be constructed of natural materials, such as wood or stone. Other materials that mimic natural materials may be considered. Chain link fences are not appropriate for a rural or historic feel.

Landscaping and Preserving Scenic Beauty

Vegetation, both natural and planted, plays a key role in maintaining the rural character of Scandia. Native plants contribute to the natural setting that Scandia residents have come to love. The city has large areas of natural forest and prairie, and the city encourages preserving existing forest, mature tree stands, mature vegetation, and prairie. When choosing the location for a building site, consider placing structures to minimize the number of trees to be removed. New landscaping should use native species and aim to supplement existing vegetation to provide a natural, harmonious setting for buildings, parking areas, and other construction.

Landscape buffers and planting islands are required for parking lots (see the Parking section of these design guidelines for more information). Buffers are also desired to minimize the visual impact and preserve rural character when buildings are placed along major roadways, such as Hwy 97, Hwy 95, Manning Trail, Olinda Trail, and Oak Hill Road. Where natural forest exists, it is preferable to preserve existing vegetation and use it as an undisturbed buffer—infilling with native trees and shrubs as needed—rather than cutting down existing native vegetation.

Maintaining Existing Vegetation

Established trees and vegetation should be maintained on new construction sites to the extent possible. If trees along the street or highway must be removed during construction, replace them with native species in accordance with the city's guidelines for reforestation.

New Vegetation

For new construction along major highways or roadways (e.g., Hwy 97, Hwy 95, Manning Trail, Olinda Trail, and Oak Hill Road), a variety of native trees and vegetation should be planted along the road to preserve and enhance Scandia's natural, rural character. The creation of natural forested areas – with trees and natural vegetation – is encouraged.

Planned Landscaping near buildings

Planned landscape areas should be used to provide visual interest and to screen less attractive parts of sites. Locate plantings along fences, walks, foundations, porch edges, and around monument signs.

Buildings should be designed to allow landscaping around the foundation to help break up areas of pavement on the site.

Landscaping should be included as an integral part of the site plan. It should complement the architecture of the building and soften the appearance when viewed from the roadway. Landscaping may also be used to highlight important architectural elements of a building.

Consider incorporating outdoor seating areas in the landscaping plan. Window boxes and large potted plantings are also encouraged.

Trees along boulevards and in sidewalk islands

When renovations are made to existing sidewalks that abut the road, and when new sidewalks are installed in this fashion, planting islands should be created with shade trees to enhance the pedestrian experience and to provide shade in the summer. For sidewalks that include a grassy boulevard, shade trees should be planted along the boulevard. Use species that minimize seed shedding and root problems.

Pay attention to overhead utilities. When planting under power lines, for example, use understory species that won't grow to the height of the utility.

Landscaping to define circulation

Use landscape elements to define circulation patterns and pedestrian paths. Consider using border plantings, fences, a change in paving material, and a change in elevation to define walkways, for example. Elements used should be compatible with the historic character of the area.

Accessory Buildings

The design and color of accessory buildings should be compatible with the building and site design. The same materials considered acceptable for building design are acceptable for accessory buildings on commercial property (see page 30).

Glossary of Terminology

Baluster	A short post in a series supporting handrail and thus forming a balustrade.
Bay	An outward projection of a wall with windows, or a division in a wall seen as space between piers or columns
Belt course	Narrow horizontal band projecting from exterior walls, usually defining interior floor levels
Blocking course	The plain course of stone surmounting the cornice at the top of a building; also a projecting cornice of stone or brick at the base of a building.
Boomtown Block building	Boomtown architecture refers to the 1-2 story, woodframe commercial buildings built in the late 19th century without architectural detailing. The Boomtown type usually has a false front upper facade that conceals the true roofline, giving the building the larger appearance. The style is simple with maximum utility.
Bracket	Support element under a roof overhang, often decorative rather than functional.
Bulkhead (kickplate)	The bulkhead (or kickplate) helps protect the display window by raising the glass above the ground to a more easily viewed height. Materials used in turn-of-the-century architecture included wood panels, stone, brick, and ceramic tile.
Canopy	A projection or hood over a door, window, niche, etc.
Cap	The topmost member of a vertical architectural element, such as a façade, projecting with a drip as protection from the weather.
Capital	The head or crowning feature of a column.
Cladding	An external covering or skin applied to a structure for aesthetic or protective purposes.
Column	An upright member, designed to carry a load.

Coping	A capping or covering to a wall, either flat or sloping to throw off water
Corbel	A bracket, usually supporting a cornice or arch.
Corbelling	A projecting cantilevered layer of brick or stone that protrudes out from the layers or courses below. The purpose of the corbelling is usually decorative although it is also commonly used to form a ledge to support something, such as the cornice on the top of a building.
Corner quoins	The external angle or corner of a wall distinguished decoratively by either dressed stone or brick. Often laid in alternating large and small stones.
Cornice	A projecting shelf along the top of a wall or top of a building often supported by brackets. It often includes ornamental trim work, usually at the meeting of the roof and façade wall. It typically consists of bed molding, soffit, fascia, and crown molding. The cornice defines the top of the building and emphasizes the relationship of the top of the building to adjacent buildings. Historic brick buildings often have decorative brick corbelling to define the top of the building façade, with a cap on top of the brick parapet wall (the portion of the facade that projects above the roof).
Cornice, lower or storefront	The lower or storefront cornice is an ornamental trim element to finish or crown the storefront.
Dentils	Small brick blocks or toothed wood decorative member found in classical or period architecture in cornices, or in other horizontal bands on building facades
Display Window	The display window is an assembly consisting of glazing and framing. It can be designed to allow for street and sidewalk viewing of displays. Large display windows on a storefront link the pedestrian environment to the store, giving shoppers a glimpse of what's inside. Display windows are clear glass, never reflective as this would create a blank-wall effect and not invite the pedestrian inside. Typical turn-of-the-century storefronts were at least 60% transparent glass.
Dormer	A window set vertically in a small gable projecting from a sloping roof.
Eaves	The lower edge of a sloping roof which overhangs the face of a wall.

Elevation	The façade of a building, or the drawing of a façade.
Façade	The face of a building, especially the principal or front face showing its most prominent architectural features.
False Front	A vertical extension of a building façade above the roofline to add visual height.
Fascia	A horizontal band located between architectural moldings. It may consist of two or three fascia, one projecting over the next, and sometimes separated by narrow moldings. e front facing surface of trim above the soffit but below the roofline.
Fenestration	The arrangement of windows and doors in a building.
Gable	The triangular part of an exterior wall, created by the angle of a pitched roof with two sides
Hipped roof	A roof with pitched or sloped ends and sides, which rise from all four sides of a building.
Keystone	The centrally located wedge-shaped stone of an arch that locks the arch together.
Kickplate (bulkhead)	The kickplate (or bulkhead) helps protect the display window by raising the glass above the ground to a more easily viewed height. Materials used in turn-of-the-century architecture included wood panels, stone, brick, and ceramic tile.
Lantern/faux lantern	An “old-world” looking light fixture.
Lintel	A horizontal beam or member above a door or window that supports the wall above the façade opening.
Masonry Pier	A masonry pier is an arrangement of stone, brick, etc. to form a structural compression element that supports the load of the upper façade.
Masonry pattern	An arrangement of brick, stone, etc. to create a decorative pattern in the upper façade of a storefront.

Mullions	The frames or divisions within multi-pane windows
Muntin	The vertical part of a door, screen, paneling, etc., butting into, or stopped by, the horizontal rails.
Parapet wall	A low protective wall or upstand that extends above the edge of a roof or a balcony.
Pediments	Triangular area at the roof. The gable end of the pediment is surrounded by the cornice molding. A pediment can also be a decorative element over a door, typically supported by columns. In Scandinavian architecture, pediments were sometimes used over window lintels supported by corbels.
Pier	A solid masonry support, as distinct from a column, the solid mass between doors, windows, and other openings in buildings.
Pilaster	A shallow pier or rectangular column projecting only slightly from a wall.
Pillar	A freestanding upright member, which, unlike a column, need not be cylindrical or conforming.
Recessed entry	The entrance can be recessed (set back from the main walls) to allow for protection from the weather and to protect sidewalk pedestrians from doors swinging outwards.
Ridgepole	The horizontal beam at the ridge of a roof to which the rafters are connected.
Sash	The frame that holds window panels and forms the movable part of the window.
Sense of Place	The essential character and spirit of an area derived through its local distinctiveness.
Shutter	A rectangular wood or cast iron piece, set on hinges and used to cover a window or door. Historically used for security or to protect window or door openings from natural elements.
Sill	The lower horizontal part of a window frame.
Ridge	The horizontal line formed by the junction of two sloping surfaces of a roof.

Soffit	The underside of any architectural element. Most commonly used to refer to the underside of building eaves.
Storefront	Historical storefronts were composed almost entirely of glass, creating a sense of openness and inviting pedestrians in.
Transom Window	A transom window is a pane of glass above the display window or the entry door separated by a horizontal bar of wood allowing for additional natural light. The transom windows can be operational to allow for ventilation. For historical storefronts, the transom windows functioned as energy savers, allowing sunlight to penetrate the store and provide heat in the winter. When operable, transom windows could be opened to allow excess heat to escape. Transom windows contribute to the transparent quality of a storefront and are an important element in design.
Upper facade window (storefront design)	The upper facade windows in a storefront design are glazed openings in the upper façade to admit light and air. The upper façade in a storefront has smaller, evenly spaced windows than the storefront below. Operative windows typically are double hung and often true divided light.
Window bracket	A supporting piece of stone or decorative wood that supports the window crown.
Window crown	The upper termination of a window, such as a pediment. The window crown is often decorative.
Window hood	A decorative element at the top of a window. Often made of brick, cast iron, sheet metal, wood, or stone, the hood is designed to keep water away from the windows.
Window lintel	The window lintel is a horizontal structure member over the window that carries the weight of the wall above. It is often made of stone, brick, or wood.
Window muntins	A strip of wood or metal separating and holding panes of glass in a window. The combination of muntins and glass creates a grid system dividing a single sash or casement into smaller panes, called "lights" or "lites." Until the middle of the 19th century, it was economically necessary to use smaller panes of glass, which were much more affordable to produce and fabricate into a grid to make large windows and doors.

Window sash	A window sash is the framed part of the window that holds the glass in place. Window sash also may refer to the part of the window that moves. Window sashes are typically found in double-hung windows, in which the upper sash is positioned above the lower sash. The lower window sash can slide up until it is nearly parallel with the upper sash.
Window sill	The window sill is the horizontal bottom member of a window frame. The sill can be made of brick, stone, wood, etc.