

# Architectural Design Guidelines



*for*  
**Osseo**  
**Business Districts**

Spring 2000  
Osseo, Minnesota

The Osseo Planning Commission developed the following vision statement for the Architectural Design Guidelines for Osseo Business Districts:

*The architectural guidelines are designed for the purpose of enhancing the preservation of the unique atmosphere of this community.*



## TABLE OF CONTENTS

<b>A.</b>	<b>Introduction</b>	<b>Page</b>		<b>Page</b>
	1. Guideline Interpretation – How and where the guidelines will be used	4	13.	Utility Areas / Mechanical Equipment 25
	2. History of Osseo	7	14.	Building Maintenance 26
<b>B.</b>	<b>Design Guidelines / Criteria</b>	9	15.	Service / Gasoline Stations 28
	1. Height	10	16.	Special Conditions 28
	2. Setbacks / Building Siting	11	17.	Financial Assistance Program
	3. Roofs and Parapets	12	<b>C.</b>	<b>Glossary</b> 29
	4. Fenestrations: Windows and Doors	13	<b>D.</b>	<b>Credits</b> 31
	5. Rhythm / Continuity	16		
	6. Materials	17		
	7. Detailing	18		
	8. Awnings	19		
	9. Signs	20		
	10. Lighting	22		
	11. Rear Entrances	23		
	12. Parking	24		

## A. Introduction

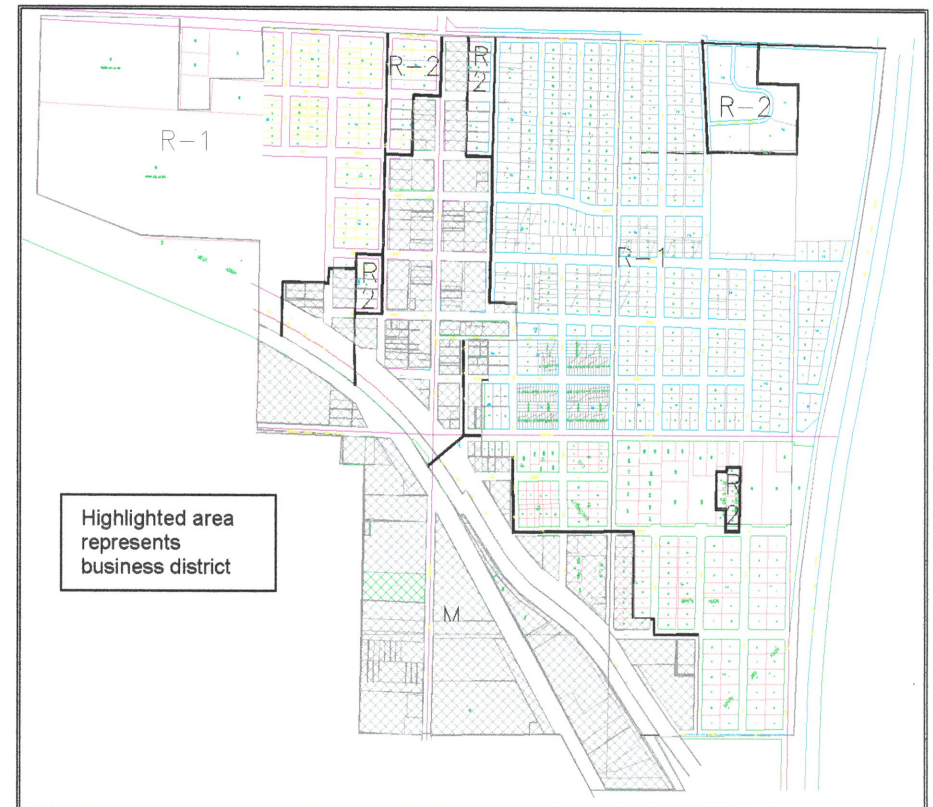
### 1. Guideline Interpretation – How and Where the guidelines will be used

The Osseo architectural design guidelines will be used as a reference to assist with design review. A design review will be required for the following types of projects: any new development, exterior remodeling or renovation, new or alterations to signs within the business area. With building and signage type projects, all applications will be required to meet the regulations of the Osseo City Code and all other applicable regulations.

The guidelines apply to the following zoning districts: CBD – Central Business District, C-2 – Highway Commercial District, and M – Manufacturing and Industrial District.

All projects in the applicable zoning districts will be considered for financial assistance.

Projects within the business district, including new development, exterior remodeling or renovation, or changes in signage signs, will be reviewed on a case-by-case basis with the City and building official. Design guidelines will be applied either completely or partially depending on issues and concerns among the parties involved. Additionally, the scale of the project will determine the formality of the review.



## The Review Process

1. **Pre-Application Meeting:** Builder meets with City to review initial sketch plans of proposed project.
2. **Receipt of Plans:** Following receipt of final documents, the City may take up to one week to review the plans and make recommendations to the builder to better meet the guidelines.
3. **Formal Application:** Application submitted to City, and builder meets Design Review Committee (if applicable).
4. **Project Review:** Builder presents plans to City.
5. **Decision:** City makes a final decision on the approved plans and directs staff to issue the permit with necessary improvements or conditions that are appropriate for the project.

## Information Needed for Project Review

The following information will be required for the Design Review Committee to understand the project and its impact on the business district. All submittals shall meet the following requirements:

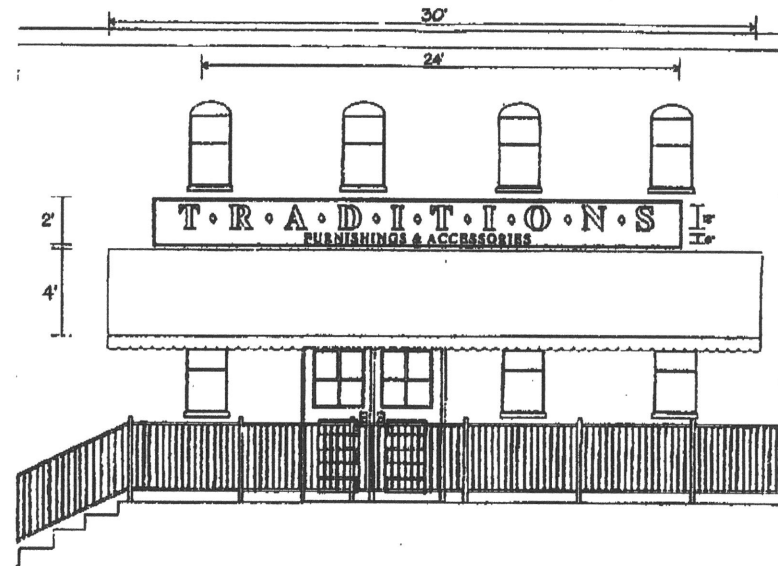
1. Format of information should be 24" x 36" +/- with reductions at 8-1/2" x 11" or 11" x 17".



2. Site Plan @ 1:20'-0" scale, showing adjacent properties and structures. Landscaping, lighting, grading and drainage plan to the same scale.
3. Architectural elevations of all sides of the project that are visible to the public. Elevations should include adjacent buildings on each side of the proposed project.
4. Contextual sketches, if necessary to convey the idea.
5. Material samples, showing actual materials to be used, their color, and how they will be used.
6. Description of the methods for maintaining or improving existing building materials.

## Information Needed for Sign Review

1. Elevation drawing of the sign on the elevation of the building. Drawing to be at  $\frac{1}{8}$ " or  $\frac{1}{4}$ " scale. Show dimensions of the sign and the lettering in the style to be used.
2. List materials and colors used for the sign background and lettering. Provide actual color samples.
3. If the sign is to be lit, show in detail how it will be lit, the wattage, and the luminary path of the lamp proposed.



## A. Introduction

### 2. History of Osseo

The City of Osseo is located in the northeastern part of Hennepin County, Minnesota. Originally, Osseo was under the government of the townships of Brooklyn and Maple Grove. In the spring of 1875, by an act of the state legislature, Osseo was incorporated with a president, three councilmen, a recorder, and a treasurer constituting its officers.

In July of 1852, Pierre Bottineau, a famous scout and voyageur from the Red River region voiced, "this is paradise" as he first viewed the area that is known as Palestine. In 1854 the area was settled by Warren Sampson, Isaac LaBissonniere, Clark Ellsworth, Senaca Brown, D.B. Thayer, and James McRay. Warren Sampson built and opened a general store and opened the post office in the early settlement. In 1856, the settlement was renamed Osseo. It was said Osseo was an Indian name, "Waseia," meaning 'there is light' although more commonly known as "Son of the Evening Star."

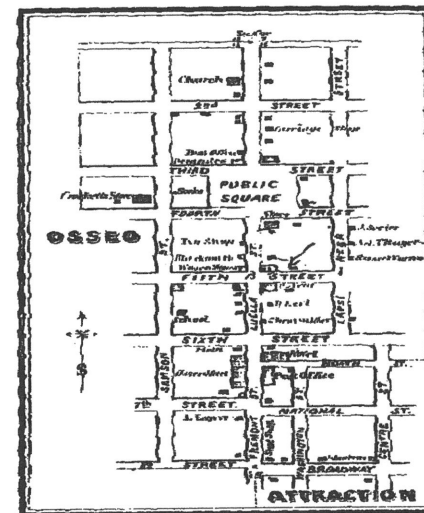
A short time later another village "City of Attraction" was developed, but it was later absorbed into Osseo.

Utilizing the natural resources of the neighboring Maple Grove area trees, a wood market was established by Sampson in 1855.

Cordwood was common and it was common to handle up to one hundred cords per day during the wood season. Teamsters hauled the cord wood over the rough trails to the big city. The monies received were used to purchase much-needed goods by the pioneers.

Clark Ellsworth established the first blacksmith shop in 1855. Eli Haviland became his partner in business in 1857.

Additional blacksmith shops were opened in the city. In 1865, John Hechtman opened a general merchandise store that generally dealt with cordwood. In 1873, Emil Lefebvre opened a general merchandise and drug store.



Map of Osseo - 1873

Osseo was fortunate to have Dr. A. Guernon, a Canadian, move to Osseo from Minneapolis in 1866.

Potatoes were one of the major farm crops for many of the farmers in the Osseo area. At one point during this time, up to 100 carloads of potatoes were shipped by railroad daily to the big cities.

In the early days of Osseo, the Wilmes Brothers erected a starch factory, which made starch from potatoes. It proved of great benefit to the farmers of the vicinity. It was run only during seasons when the crop of potatoes was so abundant and the price in Minneapolis was so low as to render it unprofitable to haul to market. The average capacity of the factory, when running, was 10,000 pounds of crude starch per day. It employed about twenty men. The factory was later owned by neighboring farmers before it closed.

There are still many potatoes grown in the area, but many of the potato farmers have moved farther from the metropolitan area, the potatoes being shipped by truck over highways to markets near and far.



Fig. 1



Fig. 2



## B. Design Guidelines / Criteria

*Design guidelines are recommendations for the improvement of environmental and visual quality. The guidelines are used as a way to halt visual deterioration and preserve and enrich the special quality of pedestrian downtowns. Criteria, and recommendations dealing with the criteria, are the core of the design guidelines. Criteria are not formulas or specific solutions. They are flexible recommendations designated to develop compatibility in the exterior of buildings, its neighbors, and the area. Criteria are flexible to avoid the danger of sameness. They encourage rather than insist, and discourage rather than prohibit. They guide, but they cannot design.*

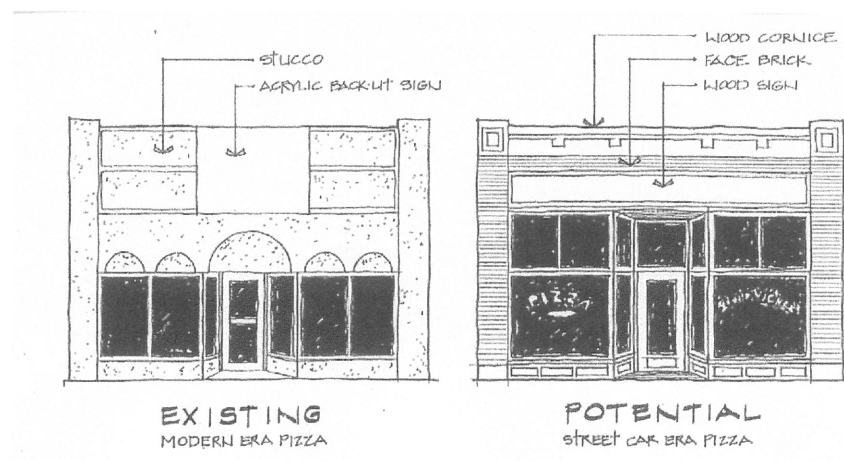
*The inherent flexibility of this approach will hopefully encourage imaginative and efficient design yet, at the same time, help to create an image for the business districts in the City of Osseo. The criteria on the pages that follow are those that add to the character of Osseo.*

All criteria will have the general objective of making the environment more convenient, attractive, and efficient for the pedestrian. The goal of the guidelines should not be to create an architectural theme park, but rather to initiate a spirit of feeling that makes Osseo a special place. The guidelines are not meant to address every possibility that would be

acceptable or discouraged. However, the goal of this document is to lead or direct proposals to insure that the overall objectives are met.

New construction should have a sense of being grounded in history and should seek to establish a design dialogue with the underlying history of a "downtown main street" and with strong complimenting business areas.

The design guidelines also apply to renovation projects. Many building facades have been altered from their original construction. In renovation projects, the facades should be brought back to their original materials and configurations, remembering that the goal is a pedestrian friendly experience.



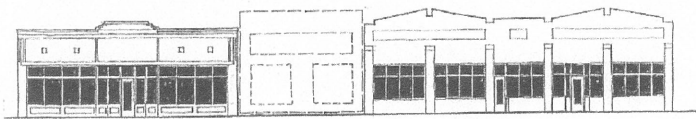
## B. Design Guidelines / Criteria

### 1. Height

*Height is very important to consider in the design of new structures or renovation of existing structures. While the varied heights of structures add variety, a very tall structure can seriously disrupt the existing scale of the business area.*

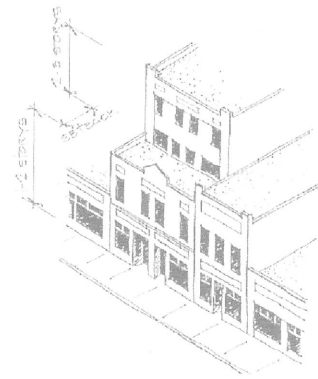
With very few exceptions of important civic or cultural structures that would act as visual landmarks in the City, all new development in the commercial area should be harmonious with the existing pattern of building height.

Proposals should strive to complement the existing building stock patterns, which include cornice lines, floor-to-floor height signboards, and other elements that unify the street elevation as a whole.



New development may be up to thirty-five feet tall structures. Stepping back the upper levels from the street face could accommodate taller buildings. The step back design would allow

additional stories, with one or two stories built at the street face or front property line.



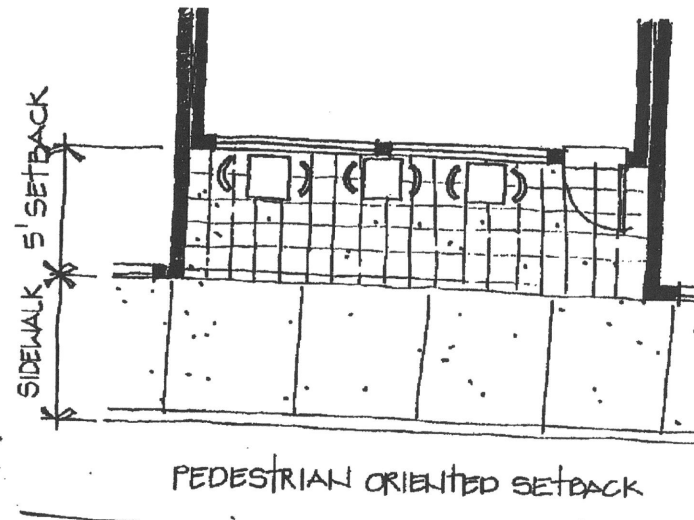
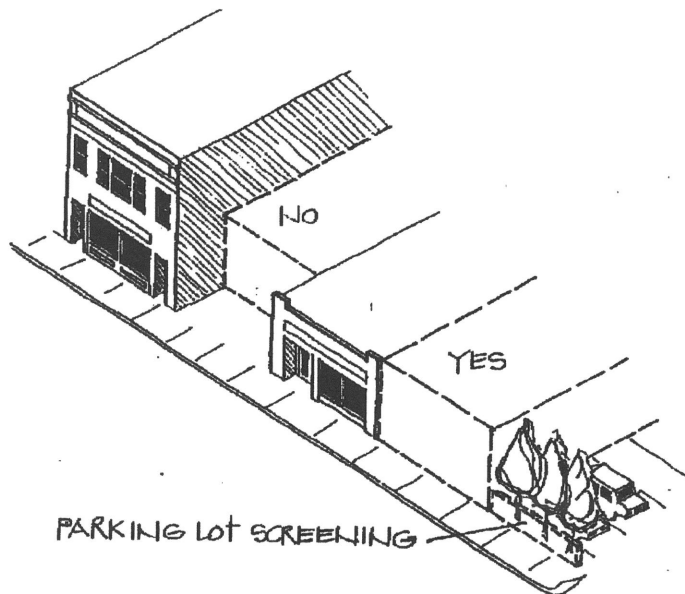
Corner lots represent special opportunities to define streetscapes. These structures can help pronounce the entrance or gateway to a special district or street. Consider elements or portions of the building of two to four stories to accentuate the corner. Stepping upper levels back from the corner or street face could also accommodate taller structures here.

## B. Design Guidelines / Criteria

### 2. Setbacks / Building Siting

The building setback in the downtown commercial area is close to the property line or sidewalk, which distinguishes it from the residential areas. In the auto-oriented strip commercial areas, buildings are usually setback to provide for parking.

New construction and infill buildings should maintain the alignment of facades along the existing building edge.



This concept should also pertain to parking lots in the area. The sidewalk line should be emphasized with columns, plantings, low walls, or other vertical projections along the sidewalk.

There should be consideration for setback exceptions to promote pedestrian walkways and to compliment the streetscape. An example would be an outdoor dining area, where a five-foot setback would accommodate a table and chairs.

Where buildings are proposed, which are significantly higher than adjoining buildings, consider the use of setbacks above the average existing height of buildings to maintain a cohesive street elevation. (See illustration on page 10)

## B. Design Guidelines / Criteria

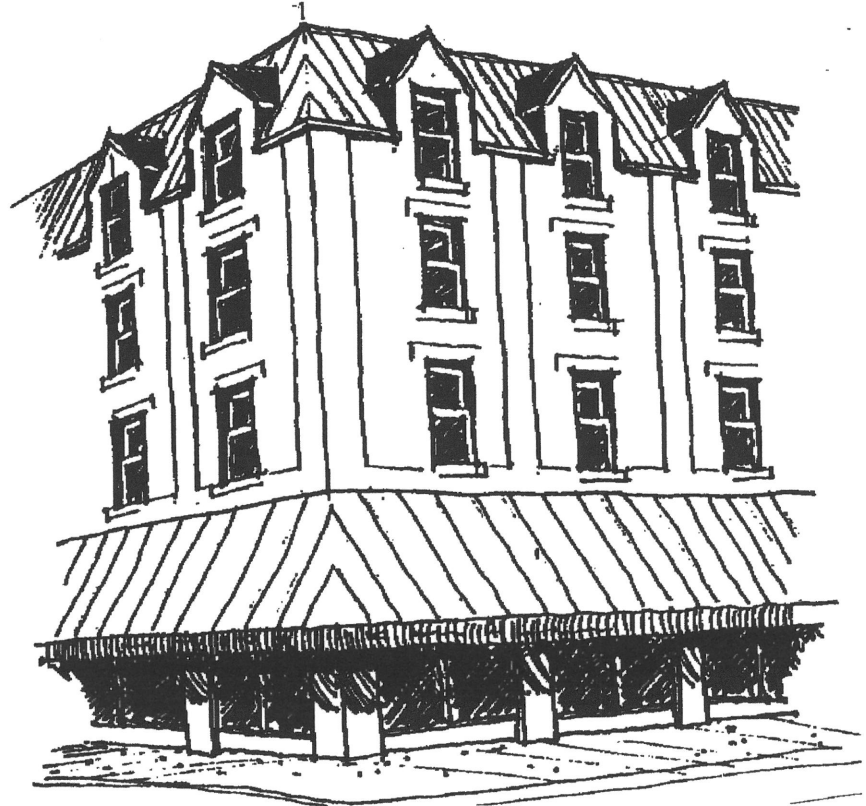
### 3. Roofs and Parapets

*The major difference between residential and commercial buildings is the roof pitch or roofline. Whereas, residential roofs have some form of pitch or slope, commercial structures are known for their relatively flat roofs, hidden by the extension of the front wall plane. If this vertical extension is low, it is known as a parapet. If the extension beyond the roof plane is great, sometimes doubling the height of the building, it is known as a false front.*

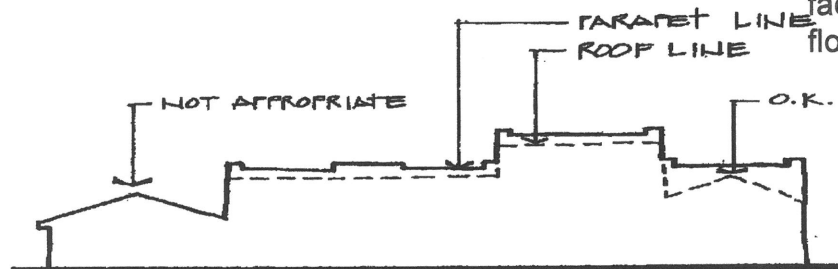
The predominant roof shape in the commercial core is flat with articulated parapets. The parapets are generally embellished with brick detailing and stepped or sloped to achieve a visually interesting building facade.

Generally, flat roofs are preferred, with parapets that articulate the rhythm of the building.

Sloped roofs, similar in form to residential structures, are not appropriate, unless the roof form is concealed by a parapet or false front.



Sloped roofs could be used effectively on top of multi-story buildings to help reduce the overall height of the facade and define a residential character to the upper floors.



## B. Design Guidelines / Criteria

### 4. Fenestrations: Windows and Doors

*Note the difference between upper story openings and storefront or street level openings. Usually, there is a much greater transparent or glazed area at storefront level. For pedestrians to have a better view of the merchandise displayed behind, there are wide, horizontal windows and little or no spacing between openings. Upper story openings are predominantly narrow with a vertical orientation.*



Fig. 3

The size and proportion of window and door openings of an infill or rehabilitated building should incorporate a minimum of 60 % glazed area at street level to avoid blank walls and to invite pedestrian retail activity. Avoid areas of blank wall (no windows) at the street level to

prevent an uninviting street environment. (See illustration on page 14)

Windows on the street level should use clear, non-reflective glass. Mirrored or heavily-tinted glass should not be used because it conveys a blank wall effect which is not pedestrian friendly. Upper story openings should be narrow with vertical orientation. When buildings exceed two stories, the upper story openings should stack above each other.

Remodeling or reconstruction of window openings should consider the original opening size/shape and incorporate glazing within the entire opening. No infill panels of different material should be used to partially fill the original opening.



Fig. 4

The restoration or renovation of a storefront should return the facade to its original character. Avoid concealing the original facade with construction that is not complementary to the rest of the building or adjacent buildings. Preserve original materials or details and the shape of original openings, otherwise the proportions of the facade will be lost. Replace missing original elements such as transom windows.

Storefronts have their own common elements. Entry, kick plate, display windows, transom windows and a horizontal area for a canopy or sign, all were massed within the picture of the building frame to give an open, visually interesting appearance at eye level.

## Entries

*Commercial storefront entries were typically recessed. This provided more area display space, a sheltered transition area to the interior of the store, and emphasized the entrance.*

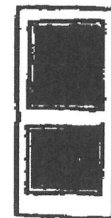
Recessed entries should be retained in existing buildings and required in new storefront construction. Commercial entry doors use large, glass panels with vertical proportions to add a sense of invitation and openness to the business. Solid or residential-type doors with small areas of glass should be avoided. Openings containing double entry doors should be retained.



## DOOR ELEVATIONS



YES



YES



YES



NO



NO

## KICK PLATES

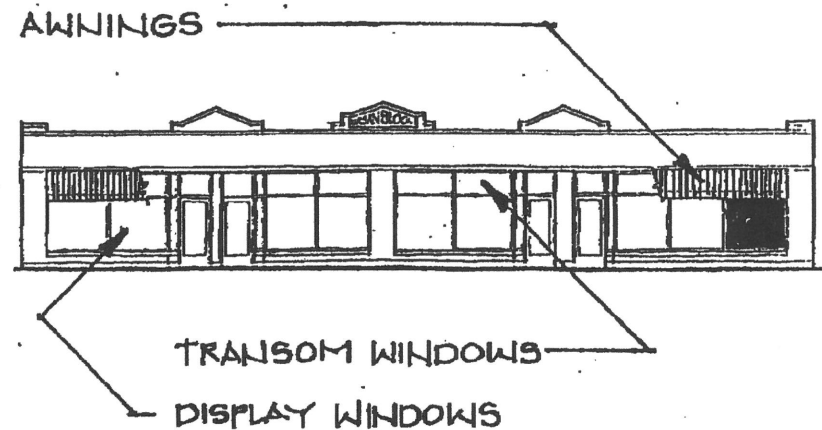
*The kick plate, or bulkhead, functions to protect the display window by raising the glass area to a safer and more easily viewed height. Historically, materials have included wood panels, marble, and ceramic tile.*

The original kick plate materials should always be retained, maintained, or uncovered when possible.

## TRANSOM WINDOWS

*Transom windows were smaller windows above the display windows that functioned as early energy savers. They allowed daylight to enter deep into the interior space and heat to escape. Transoms also continued the transparentness of the storefront up to the top "frame" of the upper facade, and are therefore an important element in the proportion of the building front.*

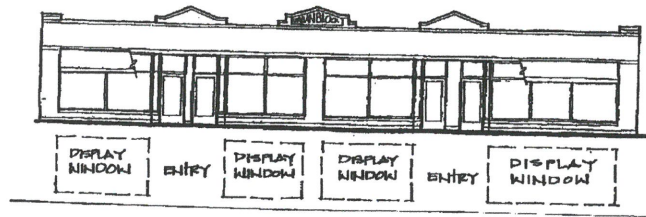
Often transom windows can still be found in downtown buildings underneath dropped ceilings and exterior cover-ups. If the ceiling inside the store has been lowered, the ceiling could slope up 2-3 feet back to meet the transom, or dark painted panels can be placed behind transom windows to simulate transparency and depth.



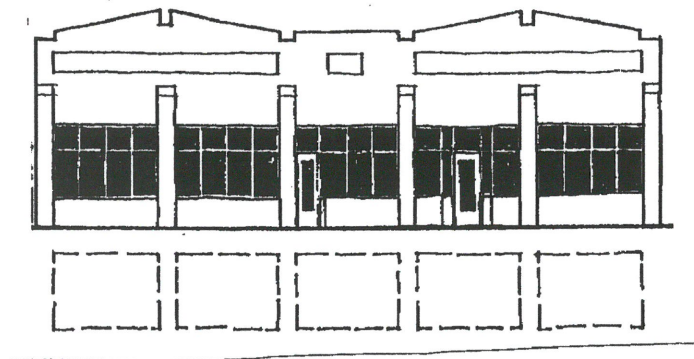
## B. Design Guidelines / Criteria

### 5. Rhythm / Continuity

*The existing pattern of display windows, recessed entries, and window transoms can be drastically impacted by wide expanses of blank walls or undifferentiated windows. Such negative impacts can be avoided by breaking up masses into smaller units of scale to better relate to existing conditions and pedestrian proportions.*



An existing example of a rhythm of storefront openings includes the Urban Block. (See illustration)



A successful example of a rhythm project is along the west side of Central Avenue between 2<sup>nd</sup> and 3<sup>rd</sup> Streets.



Fig. 5



## B. Design Guidelines / Criteria

### 6. Materials

*Traditionally, buildings within the commercial core would have been constructed with brick, stone, or wood. Many of the original wood buildings have been lost to fire or decay, leaving the masonry buildings as the lone remnants. Often two different bricks were used, one for the front facade (primary material), and a lesser brick for the sides and back facade (secondary material). The side facades were often obscured by adjacent buildings and so used a lower grade brick. Compatibility with similar exterior construction materials in the immediate area is recommended in order to maintain the distinct character and harmony of the area.*

The use of materials that continue to enhance the business district character are encouraged. Traditional materials such as brick, stone, and stucco should be considered as primary building materials and are preferred. Tile, stone, metal, and wood are acceptable as accent materials. Brick in the natural tone is encouraged. Modular brick is encouraged, as the oversized brick tends to lose the appropriate scale at a pedestrian level.

At rear entrances (secondary entrances) the primary materials could once again be introduced in a way to highlight the entrance. See criteria for rear entrances.

The use of exposed or painted concrete masonry units is not acceptable.

The use of materials that attempts to mimic traditional materials is unacceptable. An example would be fiberglass panels that are molded to look like real brick.



Fig. 6



Fig. 7

## B. Design Guidelines / Criteria

### 7. Detailing

*The use of traditional detailing on the front facade is appropriate to maintain the relative harmony with the business district character.*

Wherever new development (infill development) adjoins existing construction, the new proposals should respect the business district character and seek to use building detailing that is sensitive to this long-term objective.

Infill construction should reflect some of the detailing of surrounding buildings in the window shape, cornice lines, and brickwork, and should continue to build upon the business district character.

Building renovation and alterations should restore architectural details of cornices, brickwork, transom, display windows, and bulkheads as appropriate and feasible.



Fig. 8

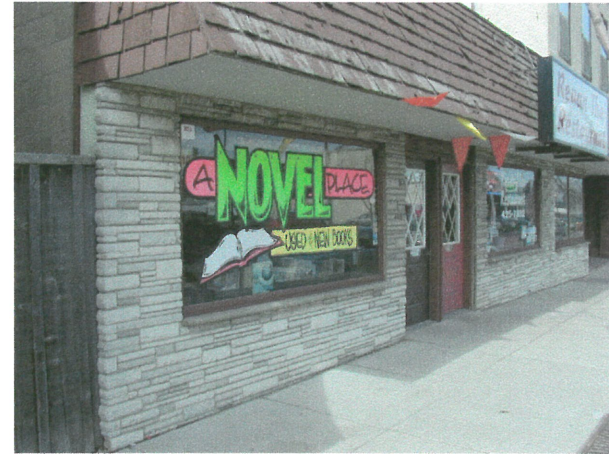


Fig. 9

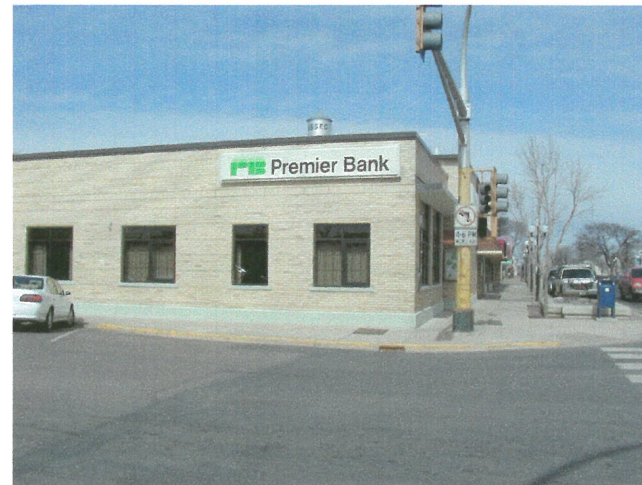


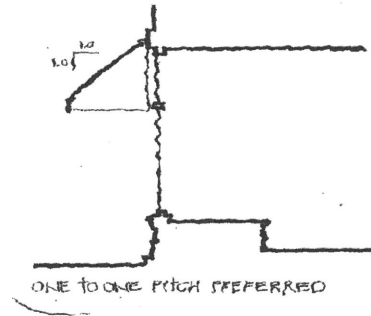
Fig. 10

## B. Design Guidelines / Criteria

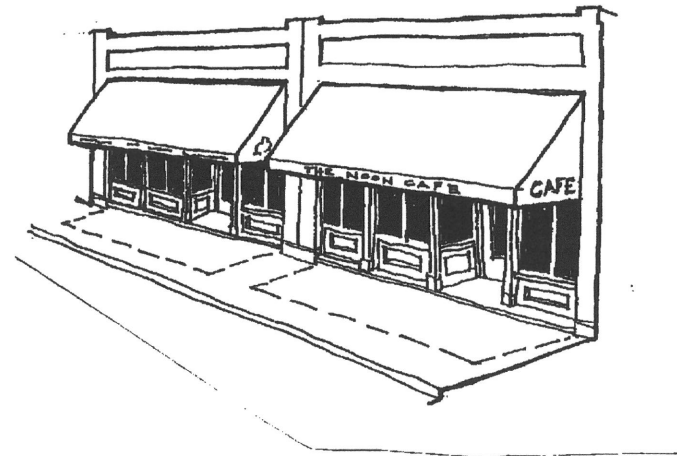
### 8. Awnings

*Canvas awnings were a familiar feature of the 19th and early 20th century storefronts, and can play a part in enhancing the "Main Street" character. Apart from their primary purpose of sun protection for large display windows, they also offer shelter to pedestrians and can serve as a sign panel for the business.*

Use awnings for the protection of pedestrians and displayed merchandise from the elements. Awnings should be constructed of durable, protective, and water repellant material. Retractable or operable awnings are encouraged. Fixed awnings should mimic operable awnings in profile (one to one pitch). Awnings should be consistent with the geometries of the building and should not extend across multiple storefronts. Long expanses of awning should be broken into segments that reflect the door or window openings beneath them. (See illustration)



Lettering is permitted on end panels and fringes of the awnings only. Use a lettering size proportional to the space available. (See illustration)



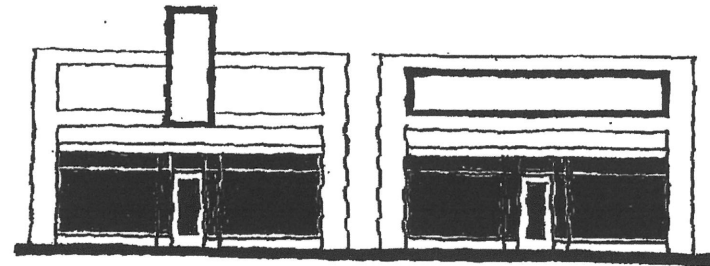
Backlighting of awnings is not acceptable.

## B. Design Guidelines / Criteria

### 9. Signs

*Building facade signs have a legitimate function in any commercial center. Their main role is to provide necessary information, specifically to identify the offering and location of shops, stores, and related facilities such as parking. Other functions include the presentation of directions to important places or areas within the City, and the announcement of important commercial or civic/cultural events such as festivals or parades. Small, well-designed signs attract the eye, and are supportive of existing local architectural character. Large, garish, obtrusive signs may cause sensory overload. Well-designed signs complement each other and attract attention to the buildings and services or products they advertise. Badly designed signs intensely compete with each other and visually confuse.*

Signs in the commercial core of Osseo should be pedestrian-oriented in size and shape. Sign graphics should be simple and bold with sufficient contrast between the lettering of a sign and its background. Signs flush with the building wall should complement the architectural elements of the building. The location, size, and proportion of signs should complement the building and its proportions. (See Illustration)



NO. SIGN OUT OF  
PROPORTION WITH  
BUILDING.

YES. SIGN IN  
PROPORTION WITH  
BUILDING.

The height of new signs should not extend above the windowsills of a building's second floor. Wherever facade canopies, awnings, or marquees are used, place building signs, if possible, below the overhang. Signs on one-story buildings should not project above the cornice or building parapet line. All roof mounted signs and billboards should be excluded from consideration. Pole or pylon signs are inappropriate for the area.

Symbolic and historic three-dimensional signs such as barber shop poles and appropriately sized projecting signs (six square feet maximum) are encouraged.

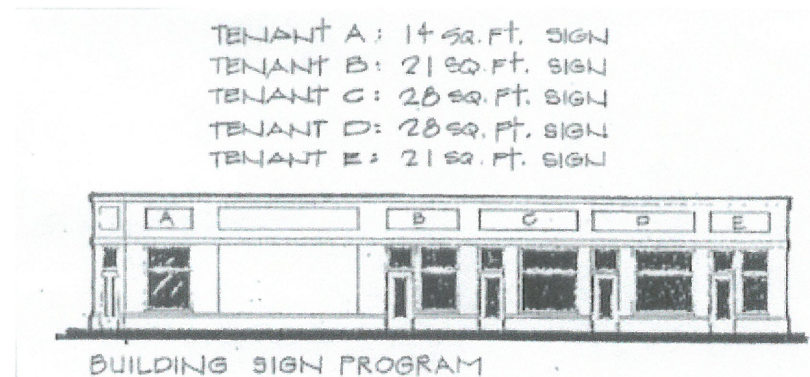
Paper/fabric signs attached to the interior and exterior store windows should be discouraged except where a temporary public notice is required.

Material for signage should be consistent with the character of the area. Wood, painted wood, and metal signs are encouraged. Acrylic signs and acrylic back-lit signs are discouraged.

Painted window signs that follow a general theme of the area are encouraged. Window signs should not consume more than twenty-five percent of the glazed area on the street level.

Wall signs and murals are traditional forms of advertising and can enhance a large blank wall area and would be considered on a case-by-case basis.

Multiple tenant buildings should coordinate the signage for the entire building facade and submit a sign program for the entire building. (See illustration)



Signage should have the capability of being lit in the evening, although the source of said light should not be visible to motorists or pedestrians. See lighting criteria. Halo lit signs (the light source concealed behind each individual cut-out letter), though not a traditional form of sign lighting, may be appropriate if designed to respect the character of the area.

Neon signs are permitted on the exterior of the building and in display windows, if not covering more than one-third of the window surface area. Decorative neon, other than signage, is not allowed on the exterior of buildings, although exceptions may be considered for special purpose buildings such as movie theatres.



Fig. 11

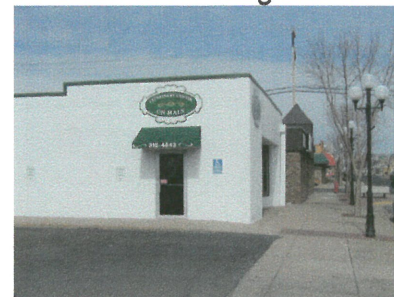
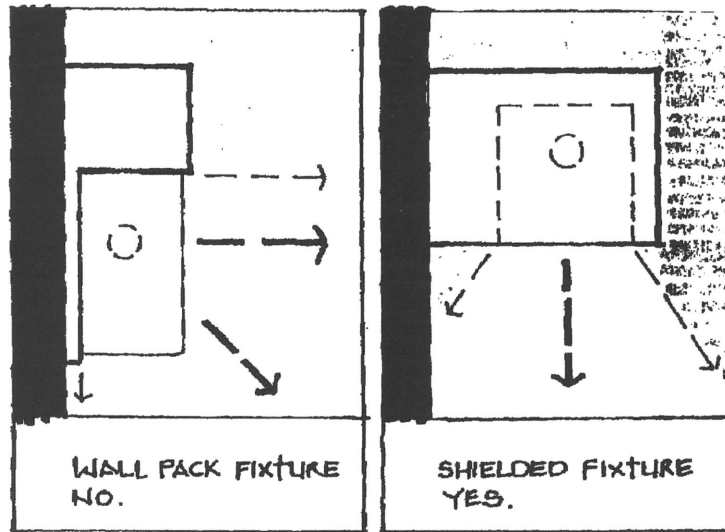


Fig. 12

## B. Design Guidelines / Criteria

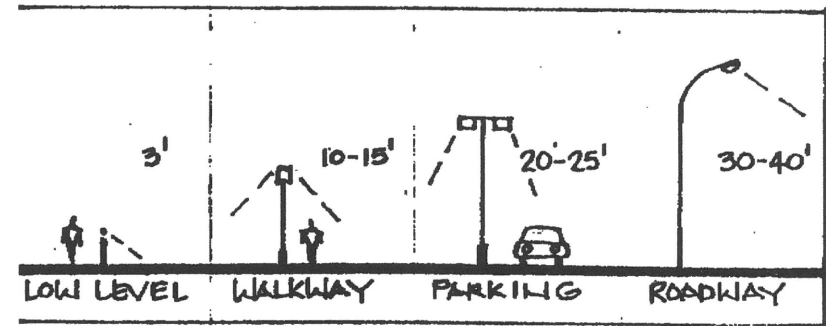
### 10. Lighting

*Parking area, building, and signage lighting should be indirect, with the light source(s) hidden from direct pedestrian and motorist view. Wall pack lighting that does not conceal the light source is discouraged. (See illustration)*



Street, walkway, and parking area lighting should be visually dominant within the commercial core and business area. Pole lighting for the parking areas should be midway between the height of street lighting and pedestrian sidewalk lighting (approximately 25 feet in height).

Building lighting should be much smaller and lower in power wattage than street, walkway, or parking lot lighting. Individual building lighting schemes should not attract too much attention away from the primary lighting systems which provide street and walkway illumination.



Window display lighting, neon signs, etc., are other ways to increase general illumination and perceived safety.

Avoid colored lighting schemes whenever possible in order to retain relative harmony of building lighting within the business area.

## B. Design Guidelines / Criteria

### 11. Rear Entrances

*Rear entrances should be provided for buildings in order to develop double street frontages. Front entrances will be predominantly off the main street and pedestrian oriented. The identification of rear entrances will be important for the vehicular shoppers.*

The rear facade entrance should be clean and well maintained and present a welcome appearance. A small sign, awning, display window, and landscaping should be incorporated to improve the appearance. Primary materials (see Materials criteria) could once again be introduced in a way to highlight the entrance. (See illustration)

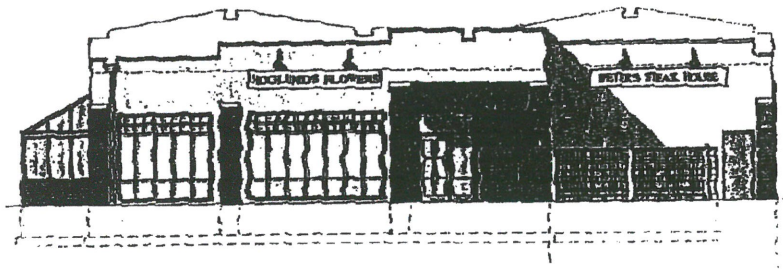


Fig. 13



Fig. 14

## B. Design Guidelines / Criteria

### 12. Parking

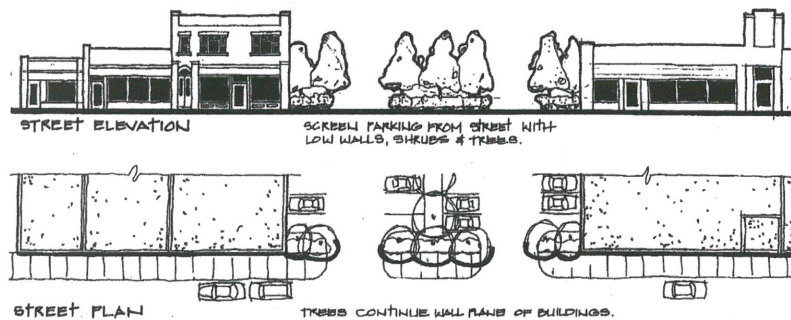
*Areas for parking and their proper placement are important factors in any business district.*

Consider a large volume of smaller parking areas in lieu of one or two large parking locations. The majority of the parking areas should be located behind the buildings on the pedestrian street. Minimize the length of the parking area on the pedestrian street, to maximize the amount of retail space directly on the pedestrian street.

For parking areas that front the pedestrian street, the construction patterns of the adjacent buildings should be continued with the use of low walls, landscaping, etc., that screen the cars from the pedestrians.



Fig. 15





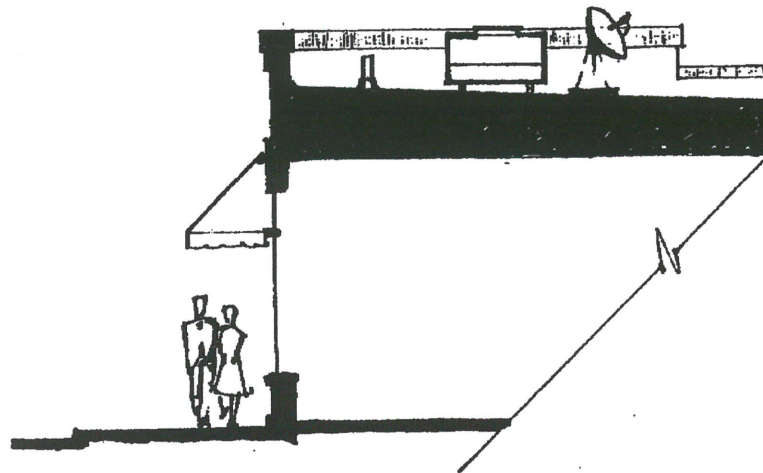
## B. Design Guidelines / Criteria

### 13. Utility Areas / Mechanical Equipment

Screen exterior trash and storage areas, service yards, loading areas, transformers, and air conditioning units from view of nearby streets and adjacent structures in a manner that is compatible with the building and site design.

All roof equipment shall be screened from public view. Use architectural features to screen equipment.

#### Good Example



USE BUILDING PARAPET TO SCREEN EQUIPMENT.

#### Poor Example



Fig. 16

## B. Design Guidelines / Criteria

### 14. Building Maintenance

*Basic building maintenance is not an area that should be overlooked when attempting to convey a vibrant downtown. Simple cleaning and repair can transform a building overnight, allowing it to be rediscovered. The following sections touch on basic material cleaning and repair. For more detailed information on maintenance and repair of building materials, refer to The Secretary of the Interior's Standards for Rehabilitation, by the U.S. Department of the Interior.*

#### Cleaning Masonry (brick and stone)

The cleaning of brick or stone can have a dramatic impact on the appearance of a building. Most buildings have never been cleaned, and accumulated dirt may be obscuring the original masonry color. Dirt can also hold airborne pollutants that can erode the surface of the masonry. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials should not be used.

Masonry should always be cleaned using the gentlest possible method. In many cases, a low-pressure water washing, together with scrubbing with a natural bristle brush, may be sufficient. If attempting to remove paint or heavy grime, a chemical cleaner may be required. In any case, a patch test of the cleaning method should be made to evaluate effectiveness.

Periodically, the joints of masonry should be inspected for crumbling or missing mortar. If joints have recessed more than one-half inch, they should be tuck-pointed

with new mortar to prevent water infiltration and ensure the integrity of the wall. When tuck-pointing is necessary, the new mortar should duplicate the original mortar in composition, color, and joint profile. A sample of the mortar should be prepared for each individual building and reviewed by the City prior to completing an entire facade.

#### Masonry

In general, exposed masonry should never be painted; cleaning and tuck-pointing of the masonry is always preferable. A previously painted masonry surface should be chemically cleaned. Only if the chemical paint removal process proves impractical should previously painted masonry be repainted.

#### Wood

Original exterior wood elements should be retained whenever possible. When restoring wood surfaces the condition of the wood must be known. If the wood is rotting, it must be replaced. Try to improve, match, or at least complement the existing details when replacing woodwork. If little deterioration is apparent, a cleaning and painting are all that is necessary. If existing paint is in good condition with little peeling, then sanding and a new coat of paint is sufficient.

## Metals

Cast iron was used extensively for storefront columns and window lintels and is quite permanent. A sound paint coat is essential, though, to prevent rust and corrosion. Chemical treatment or low pressure dry grit blasting may remove rust or paint build-up.

To restore or replace deteriorated metal areas:

- replace with fiberglass or aluminum, formed or bent to replicate original profile.
- replace only deteriorated areas and solder in place.
- if metal is intact, wire brush to remove loose paint and dirt, then prime and paint.



Fig. 17



Fig. 18

## B. Design Guidelines / Criteria

### 15. Service/Gasoline Stations

- a. Increase landscape screening and buffering requirements.
- b. Set specific lighting standards to minimize off-site glare.
- c. Upgrade architectural design standards for both the building and canopy.
- d. Eliminate all outside storage of items such as windshield washer fluid, water softener pellets, soda pop and grocery, hardware, and auto-store related items.



Fig. 19



Fig. 20

### 16. Special Conditions

*Consider those activities that promote the social interaction necessary to make a downtown come alive.*

Examples may include:

Small flags of bright colors can be used to indicate that a business is open.

Structures such as movie houses or band shells can modify the guidelines because they provide the special activities that bring about social interaction.

Large social structures such as market places or farm and garden centers can provide larger signage to help signify this as a major central gathering spot.

### 17. Financial Assistance Program

See attachment

## Glossary

**Baluster:** A short post in a series supporting a handrail and thus forming a balustrade.

**Balustrade:** A hand railing or upright posts or balusters.

**Bay:** An outward projection of a wall with windows, or a division in a wall seen as space between piers or columns.

**Blocking Course:** The plain course of stone surmounting the cornice at the top of the building; also a projecting cornice of stone or brick at the base of a building.

**Canopy:** A projection or hood over a door, window, niche, etc.

**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.

**Concrete:** Cement mixed with coarse and fine aggregate (such as pebbles, crushed stone, brick), sand, and water in specific proportions.

**Coping:** A capping or covering to a wall, either flat or sloping to throw off water.

**Corbelling:** Brick or masonry courses, each built out beyond the one below like a series of corbels to support a projection window, etc.

**Cornice:** Any projecting ornamental molding along the top of a building, wall, etc., finishing or crowning it.

**Dentils:** Small brick blocks or toothed wood decorative members found in classical or period architecture in cornices, or other horizontal bands on building.

**Eaves:** The under part of a sloping roof overhanging a wall.

**Elevation:** The external faces of a building; also a drawing made in projection on vertical plane to show any one face of a building.

**False Fronts:** A vertical extension of a building facade above a roofline to add visual height.

**Fascia:** A plain horizontal band, which may consist of two or three fascia over sailing each other and sometimes separated by narrow moldings.

**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 that rise from all four sides of a building.

**Lintel:** A horizontal beam or member above a door or window that supports the wall above the facade opening.

**Mullions:** The frames of divisions within multi-pane windows.

**Muntin:** The vertical part of a door, screen, paneling, etc., butting into, or stopped by, the horizontal rails.

**Parapet:** A low wall, placed to protect any spot where there is a sudden drop; for example, a wall projecting above a roof plane.

**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 free-standing upright member that, unlike a column, need not be cylindrical or conform to any of the orders.

**Ridge:** The horizontal line formed by the junction of two sloping surfaces of roof.

**Sash:** The frame that holds windowpanes, and forms the movable part of the window.

**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.

**Soffit:** The underside of any architectural element.

**String Course:** A continuous projecting horizontal band on a building facade usually made of molding (wood or plaster) or masonry.

## Credits

Osseo City Council  
Mayor Dan Sadler  
Karl Dornfeld  
John Hall  
LeRoy LaVallee  
Denise Polich

Economic Development Authority  
Bill Christensen  
Karl Dornfeld  
Will Lienemann  
Jon Pederson  
Dan Sadler

Osseo Planning Commission  
Robb Olsen, Chair  
Paul Schulz, Vice Chair  
Tom Bolduc  
Dorothy Clarke  
John Klobucar  
Bud Parks  
Mike Williams

## Local Photo Reference

1. Old hotel
3. Old blacksmith
4. 200 Central Avenue
5. 205 Central Avenue
6. 200 block of Central Avenue (west)
7. 8800 block of Jefferson Highway
8. 340 Central Avenue
9. 200 block of Central Avenue (east)
10. 311A Central Avenue
11. 301 Central Avenue
12. 101 Central Avenue
13. 123 Central Avenue
14. 341 Central Avenue
15. 205 Central Avenue
16. 10 block of Central Avenue
17. 525 2<sup>nd</sup> Street SE
18. 108 West Broadway Street
19. 116 1<sup>st</sup> Avenue NW
20. 124 Central Avenue
21. 248 Central Avenue

## 100 Year History of the City of Osseo, 1975

City of Robbinsdale

# City of Osseo Architectural Guidelines

## Financial Assistance Program

In 2000, the Osseo Economic Development Authority (EDA) has allocated \$15,000 to financially assist businesses.

The financial assistance program is designed to offer business help with the financial burden of updating a storefront. The EDA will provide a grant of \$1.00 for every \$3.00 the applicant values the project.

Example:

Project total Cost		\$20,000.00
EDA grant	\$5,000.00	
Applicant contribution	\$15,000.00	

The EDA placed the maximum grant amount at \$5,000.00.

If the applicant has a larger project and is applying for a loan, the EDA may work with a local financial institution and provide assistance by buying down the loan.