



Village of Winnetka

Design Review Board/Sign Board of Appeals Special Meeting

June 28, 2022 at 7:00 PM
Winnetka Village Hall Council Chambers - 510
Green Bay Road

AGENDA

1. **Call to Order**
2. **Public Comments**
3. **Approval of Minutes**
 - a. May 19, 2022, Meeting Minutes
4. **Continued Applications**
 - a. **Case No. 22-10-DR: 1025 Tower Road – BP Gas Station (Continued from the April 21, 2022, and May 19, 2022, meetings):** Certificate of Appropriateness to allow exterior alterations to the main building and gas pump canopy at 1025 Tower Road. *This item is not ready for this meeting. Notices will be sent when the item is ready for consideration by the Design Review Board at a future meeting.*
 - b. **Case No. 22-03-SU: 564 Green Bay Road – New Mixed-Use Building (Continued from the May 19, 2022, meeting):** Certificate of Appropriateness to allow the construction of a new three-story mixed-use building with a roof top deck at 564 Green Bay Road.
5. **New Applications**
 - a. **Case No. 22-14-SU: 768 Oak Street – Winnetka Public Library:** Certificate of Appropriateness to allow the installation of a decorative statue and masonry base on a sitting area near the parking lot entrance of the Winnetka Public Library property at 768 Oak Street.
6. **Workshop Sessions**
 - a. Discussion of the Sign Code Requirements and Design Guidelines for Window Signs.
 - b. Discussion of Residential Design Guidelines for New Single-Family Homes.
7. **Other Business**
 - a. July 21, 2022, Meeting - Quorum check.
 - b. Comprehensive Plan Update.
8. **Adjournment**
9. **Meeting Notes & Notices**

- a. Note: Public comment is permitted on all agenda items at the meeting. If you wish to provide testimony or comments prior to the meeting, you may provide them one of two ways: (1) by sending an email to planning@winnetka.org; or (2) by sending a letter to Community Development, Village of Winnetka, 510 Green Bay Rd, Winnetka, IL 60093. All agenda materials are available at www.villageofwinnetka.org.
- b. The Village of Winnetka, in compliance with the Americans with Disabilities Act, requests that persons with disabilities who require certain accommodations to allow them to observe and/or participate in this meeting or have questions about the accessibility of the meeting facilities, contact the Village ADA Coordinator at 510 Green Bay Road, Winnetka, Illinois 60093 [Telephone: (847) 716-3543; T.T.Y.: (847) 501-6041.

**Winnetka Design Review Board/Sign Board of Appeals Meeting Minutes
May 19, 2022**

Members Present:

Kirk Albinson, Chairman
Paul Konstant
Maggie Meiners
Katie Moor
Heather Niehoff

Members Absent:

Michael Klaskin
Michael Ritter

Village Staff:

David Schoon, Director of Community Development
Ann Klaassen, Senior Planner

Call to Order & Roll Call:

Chairman Albinson called the meeting to order at 7:03 p.m.

Approval of April 21, 2022 Meeting Minutes.

Chairman Albinson asked for a motion to approve the April 21, 2022, meeting minutes. Mr. Konstant moved to approve the April 21, 2022, meeting minutes. Ms. Meiners seconded the motion. A vote was taken and the motion unanimously passed, 5 to 0:

AYES: Albinson, Konstant, Meiners, Moor, Niehoff

NAYS: None

Case No. 22-10-DR – 1025 Tower Road – BP Gas Station (Continued from the April 21, 2022 meeting): Certificate of Appropriateness to allow exterior alterations to the main building and gas pump canopy at 1025 Tower Road. This item is not ready for this meeting and the Board will consider continuing it to the June 16, 2022, meeting.

Chairman Albinson asked for a motion to continue the matter to the June 16, 2022, meeting. Mr. Konstant moved to continue the matter to the next meeting. Ms. Niehoff seconded the motion. A vote was taken and the motion unanimously passed, 5 to 0:

AYES: Albinson, Konstant, Meiners, Moor, Niehoff

NAYS: None

Case No. 22-03-SU 564 Green Bay Road – New Mixed-Use Building. Certificate of Appropriateness to allow the construction of a new three-story mixed-use building with a roof top deck at 564 Green Bay Road.

Ms. Klaassen stated the request is for a proposed three-story mixed-use building and identified the current building on the site. She noted the request was presented to the Landmark Preservation Commission for a demolition permit and approval was granted without delay. Ms. Klaassen also stated applications were submitted for zoning relief along with a special use permit to allow parking at grade. She described the proposed parking layout, parking requirements and rear yard setback for the proposed development as well as the proposed parking lift. Ms. Klaassen noted one public comment was sent to the Board this afternoon and referred to Figure 7 on page 5 describing the building's appearance and materials. She also noted the Board is to determine whether a Certificate of Appropriateness should be granted for the proposed design and the applicant can further address the design and proposed materials. Ms. Klaassen asked if there were any questions of staff.

Chairman Albinson asked if there was any public comment. No comments were made at this time. He then asked for the applicant's presentation. Paul Lazarre introduced himself to the Board along with Javier Enciso from the design team. Mr. Lazarre identified their current location in the Laundry Mall and stated the proposed development would be located near the train and identified their goal to match the aesthetic and streetscape. Mr. Enciso stated the goal is to deliver a unique, high quality product which resembled the community and described how the proposed development would blend in with the neighborhood character and streetscape and is consistent with the Village's Design Guidelines. He stated the current building would be demolished and replaced with a three story building containing commercial space and two stories of 1,400 square foot residential units and a roof deck. He also stated there would be a parking garage in the rear with two parking spaces at grade and described the proposed car lift system for the third parking space. Mr. Enciso stated the building would also provide a continuous street wall and described the building's brick and limestone detail, white aluminum clad windows, Juliette balcony and provided material samples to the Board for their review. He then asked if there were any questions.

Chairman Albinson asked for the railing system's detailing and Mr. Enciso described how the black railing system would be manufactured. He also described the standard brick color palette. Mr. Enciso confirmed it would not be utility brick. Ms. Meiners questioned the setback for the roof deck. Mr. Enciso responded and also confirmed the residential units would be rentals. Chairman Albinson questioned the windows and how the SDLs would be applied. Mr. Enciso referred to the elevation rendering on page 5 with the intent to use a high quality window.

Chairman Albinson provided several comments including and commenting on the appearance of black railings on a white façade and asked the applicant to consider color and detailing. He also stated for the windows, he questioned certain style elements for the overall building. Chairman Albinson then stated he would like to see additional detail with regard to the overall composition including lighting, railings, etc. and asked for the applicant to come back to the Board with a rendering. Ms. Meiners commented the building is attractive and agreed with Chairman Albinson's comments relating to the building's traditional detailing. She suggested pure materials be used as much as possible which would be more appropriate considering the building's Green Bay Road location. Mr. Lazarre agreed with the comments made.

Chairman Albinson confirmed the Board is to only provide comments to the applicant and asked for the applicant to come back before the Board with additional details either vetted or explained. Mr. Schoon stated the Village Council would like to hear the Board's final opinion on the design before their vote and suggested the matter be continued to the next meeting with the Board's specific comments. Mr. Schoon noted the applicant is scheduled to appear before the ZBA and Plan Commission at their next meetings and summarized the Board's comments for the applicant.

Chairman Albinson then asked for a motion to continue the matter to the next meeting. The applicant agreed with the Board's recommendation and stated they need to confirm their availability. Ms. Meiners moved to continue the matter to the June 23, 2022, meeting. Ms. Niehoff seconded the motion. A vote was taken and the motion unanimously passed, 5 to 0:

AYES: Albinson, Konstant, Meiners, Moor, Niehoff

NAYS: None

Discussion of Sign Code Requirements and Design Guidelines for Window Signs.

Mr. Schoon provided the Board with a recap of the Board's discussion from their last meeting relating to changing the window sign regulations. He stated an outline of ideas for administrative approval is included in the agenda packet which he then described for the Board. Mr. Schoon identified the items being

1 considered for administrative approval as the sign area, sign colors, text and logo size, etc. He spoke
2 about text and logo size ranging from existing guideline to possibly changing it to not being larger than 8
3 inches with possible exceptions for larger logos and language similar to that used in Lake Forest relating
4 to sign height and width requirements in conjunction with the 10% window area limitation. He then
5 provided several examples to the Board for their review.

6
7 Mr. Schoon stated materials and colors were also discussed at the last meeting and identified the specifics
8 where administrative approval would be allowed for sign approval to include one or two colors. Ms.
9 Meiners and Ms. Niehoff referred to examples of preferred signs and others which appear as stickers. Ms.
10 Niehoff suggested administrative approval be allowed for signs with no more than two colors with the
11 preference/requirement for die-cut. Chairman Albinson clarified for administrative approval, it would
12 include items that are two colors and die-cut and referred to the wording shown on page 2 which would
13 eliminate label signs.

14
15 Mr. Schoon went on to note internally illuminated signs are not allowed and referred to sign placement
16 in the window, which the Board previously discussed. He then referred to the administrative approval
17 language for the location of window signs and referred to an example on which the Board provided their
18 preferences. Chairman Albinson referred to the three options for the Board to consider. Ms. Meiners
19 suggested administrative approval be allowed for Option B. Ms. Niehoff then suggested a diagram be
20 provided to provide clarity. Mr. Schoon explained how signs are measured which do not have a
21 background and used the Bliss sign as a reference. He then drew on the illustration to explain the area
22 included in the sign area regulations. Mr. Konstant stated a limit of 8 inches with Option B would be fine.
23 The Board Members agreed more flexible options should require Board review as opposed to
24 administrative review. Mr. Schoon provided the Board with a sign example with 8 inch lettering. The Board
25 Members suggested the height limitations in Option B be combined with the height and width limitation
26 standard related to a proportion of the window area of Option C. Mr. Schoon confirmed if a proposed sign
27 did not meet those requirements, it would have to come before the Board. The Board Members confirmed
28 an opaque background should never be allowed and for any sign over 10% to require a variance with the
29 remaining items on the list of guidelines to remain.

30
31 Mr. Schoon then stated with regard to sign variations, he referred to the proposed language relating to
32 the plight of unique circumstances for applicants in terms of when the Board would consider varying from
33 the standards. The Board Members agreed with the language. Mr. Schoon then stated variances cannot
34 be granted for prohibited signs and provided the Board with the list of prohibited signs. Chairman Albinson
35 suggested the matter be studied at a future date and agreed the language is fine. Mr. Schoon
36 recommended deleting the sign measurements as indicated in item 4. He then stated with regard to
37 temporary window signs, he identified the current regulations which would result in a 20% limitation for
38 temporary and window signs together. The Board Members agreed with that suggestion. Mr. Schoon then
39 stated the business community should be given the opportunity to provide their thoughts to the Board.
40 He confirmed signs which did not go through the appropriate approval process would then be revisited in
41 terms of compliance once the sign code is updated. Chairman Albinson confirmed the awning discussion
42 would be deferred to the next meeting.

43
44 **Discussion of Residential Design Guidelines for New Single-Family Homes.**

45 Mr. Schoon provided the Board with an update behind the concept of discussion single family residential
46 design guidelines. Ms. Meiners asked how it would be administered if the end result of the process would
47 only be suggested residential design guidelines for builders. Mr. Schoon informed the Board the issue
48 related to the demolition of existing homes which changed the character of the community and identified

1 the amount of recently issued demolition permits. He stated there are 3,800 detached homes in the
2 community and nearly 20% of that housing stock has been replaced in the last 20 years. Mr. Schoon then
3 stated there are 30 designated landmarked homes and described the process relating to their review as
4 well as the advantages of landmarking a home. He noted the zoning code has been amended to address
5 certain design components such as detached garages, chimneys, bay windows, building line articulation,
6 etc. Mr. Schoon then referred to two approximately same sized homes on similar size lots with very
7 different designs to illustrate zoning cannot adequately address all design elements that impact the design
8 of a home.
9

10 Mr. Schoon informed the Board that Lake Bluff, Lake Forest and Park Ridge are communities which have
11 residential design guidelines and process. He then stated there was an ad hoc committee which studied
12 the impact of teardowns between 2003 and 2010 and the draft report is included in the packet which
13 addressed key principles such as neighborhood scale and character, lot line and building setback, etc. Mr.
14 Schoon stated the Board's thoughts are needed with regard to design in the community and if it is an
15 issue, how to encourage better design such as providing information, education or incorporating a review
16 process and what that review would entail.
17

18 Chairman Albinson stated the main question related to whether they should require a residential design
19 review process. Ms. Niehoff commented they do need to maintain the community's integrity. Ms. Meiners
20 agreed with Ms. Niehoff's comment and stated the question related to the process. Mr. Konstant
21 commented Lake Forest does a good job in connection with their residential design review. He agreed
22 putting together guidelines is important and commented on the effect on neighbors in connection with
23 bad design. Chairman Albinson stated that issue is what spawned the topic and commented on the
24 difficulty of building in Lake Forest. Ms. Niehoff agreed getting projects done in Lake Forest is difficult and
25 stifling. Ms. Meiners commented the issues relate to spec homes and referred to properties being
26 purchased with teardowns in mind. Chairman Albinson indicated it would be difficult to differentiate
27 between owner occupied purchases and spec homes. Ms. Niehoff stated the issue also relates to
28 promoting quality.
29

30 Chairman Albinson stated the issue is to what extent is such a review's oversight and scope. Ms. Meiners
31 suggested the review be limited to five items such as materials and front elevation for example. Ms.
32 Niehoff referred to the HAIS report done on an historic home which is being demolished and agreed there
33 is power to having a process and to educate who they are as a community. Chairman Albinson stated
34 while he agreed with Ms. Niehoff's comments, it would not discourage bad builders. Ms. Meiners
35 commented having oversight can work such as being similar to those which would require zoning review.
36 Mr. Schoon noted the design guidelines do not call for a particular style of home and identified examples
37 of new construction which did and did not fit its neighborhood.
38

39 Chairman Albinson commented it is not an easy issue and stated if they decide to have oversight, they
40 have to discuss the limits and oversight adding that Mr. Schoon's presentation was helpful. He then asked
41 the Board to think about the issue and then to have a more in-depth discussion. Chairman Albinson
42 identified several issues that can be considered such as requiring the architect to attend the meeting and
43 to offer incentives to encourage going through the process. Mr. Konstant suggested consulting with an
44 experienced urban planner in terms of how to proceed. Mr. Schoon informed the Board the Plan
45 Commission is undergoing in their Comprehensive Plan discussion quality livable neighborhoods with one
46 issue being to encourage good design rather than having a design review process. He then stated he would
47 provide the language to the Board. Chairman Albinson stated if it is perceived as an incentive rather than
48 punitive, it would be better received and that the matter is worthy of continued discussion.

Other Business.

a. June 16 or June 23, 2022 Meeting – Quorum Check.

The Board Members discussed their availability and the alternative of holding a special meeting during the week of June 27, 2022.

b. Comprehensive Plan – May 23 Plan Commission Special Meeting – Sustainability and Climate Action. May 25 Plan Commission Meeting – Educational Excellence and Mobility & Accessibility.

Mr. Schoon advised the Board Members of the status of the Comprehensive Plan discussion with the Plan Commission and consultants and that he would provide the Board Members with a link to the materials. Chairman Albinson noted Mr. Klaskin's term has been up since last year and he would continue to serve on the Board until a replacement is found. He asked the Board Members if they knew of any possible candidates.

Public Comment.

No comments were made at this time.

Adjournment:

A motion to adjourn was made by Ms. Meiners and seconded by Mr. Konstant. A vote was taken and the motion unanimously passed, 5 to 0:

AYES: Albinson, Konstant, Meiners, Moor, Niehoff

NAYS: None

The meeting was adjourned at 9:15 p.m.

Respectfully submitted,

Antionette Johnson
Recording Secretary



MEMORANDUM VILLAGE OF WINNETKA

COMMUNITY DEVELOPMENT DEPARTMENT

TO: DESIGN REVIEW BOARD
FROM: ANN KLAASSEN, SENIOR PLANNER
DATE: JUNE 22, 2022
SUBJECT: 564 GREEN BAY ROAD – NEW MIXED-USE BUILDING – CERTIFICATE OF APPROPRIATENESS (CASE NO. 22-03-DR)

INTRODUCTION

On June 28, 2022, the Design Review Board (DRB) is scheduled to continue a public hearing on an application submitted by 564 Green Bay Road, LLC (the “Applicant”), as the owner of the property located at 564 Green Bay Road (the “Subject Property”). The Applicant proposes construction of a new three-story mixed-use building with a roof top deck on the Subject Property and requests approval of a Certificate of Appropriateness.

As of the date of this memo, staff has received one written comment from the public regarding the proposed project since the May 19 meeting; this comment along with the one written comment distributed to the DRB prior to the May meeting are provided in Attachment C1 of this report.

MAY 19 DESIGN REVIEW BOARD MEETING

On May 19, 2022, the DRB held its first review of design of the proposed building as part of its consideration of granting a Certificate of Appropriateness to allow the construction of a new three-story mixed-use building with a roof top deck on the Subject Property. The staff report and attachments for the May 19 meeting can be found in Attachment B1.

After hearing from Village Staff and the Applicant, the DRB discussed the proposed building. In general, the Board members found the general design approach for the proposed building to be in keeping with the design guidelines. However, the Board found the application was missing details regarding the windows, railings, lighting, brick, grout, limestone, etc. that could have significant impact on the design of a white brick building. The Board also asked the Applicant to provide a rendering of the proposed building. A copy of the draft May 19 minutes is included in the June 28 agenda packet for the DRB’s approval.

APPLICANT RESPONSE TO DRB COMMENTS

The Applicant has submitted the following information (see Attachment A1):

- Written response to the Board members’ comments from the May 19 DRB meeting.
- Marvin construction details for windows and patio doors.
- Illustration of front door.
- Balcony railing details.
- Light fixtures for the front and rear of the building.

At the June 28 meeting, the Applicant will review this information with the Board and explain the design decisions in response to the Board's comments and questions. As of the date of this memo, staff has not received a rendering of the proposed building; however, the Applicant has informed Village staff that a rendering has been commissioned and may be available at the June meeting. The Applicant has provided Village staff with samples of the proposed brick as well as the proposed windows, which staff will bring to the meeting. The Applicant has been reminded to bring material and color samples for all exterior building elements to the meeting.

CONSIDERATION BY OTHER ADVISORY BOARDS/COMMISSIONS

As noted in the May staff report to the DRB, the Applicant has also submitted an application requesting approval of a special use permit to allow off-street parking at street-level along the alley on the Subject Property, as well as a variation application requesting approval to (i) provide less than the minimum required rear yard setback; and (ii) provide less than the minimum required off-street parking spaces for the two residential units on the second and third floors.

The Plan Commission considered the special use permit on May 23, 2022. After hearing from the Applicant and two members of the public, the Commission discussed the request and the parking lift the Applicant is proposing to accommodate a third vehicle. Given the location of the proposed building in relation to the existing alley, Commissioners suggested that the parking lift be eliminated from the plans to avoid any additional congestion in the public alley that may be caused during the use of the parking lift. Ultimately, by a vote of 6-0, the Commission voted to recommend approval of the special use permit request as presented.

The Zoning Board of Appeals (ZBA) considered the special use permit and the variation requests on June 13, 2022. After hearing from the Applicant, the ZBA discussed the request and by a vote of 5-0, recommended approval of the request as presented.

CERTIFICATE OF APPROPRIATENESS CONSIDERATIONS

As established by the Village Code, the Design Review Board is to consider the following four (4) factors in determining whether to grant a Certificate of Appropriateness:

- (1) whether the proposed external architectural features and site improvements are appropriate to and compatible with the character of the immediate neighborhood;
- (2) whether the proposed external architectural features and site improvements are appropriate to and compatible with adopted Village plans for and improvements in the immediate neighborhood, and including both urban design and site arrangement considerations (Note: Please refer to the early section "Property Description" in which the project consistency with the Comprehensive Plan is summarized);
- (3) whether the proposed external architectural features and site improvements are consistent with applicable Village design guidelines and such standards and criteria as may be adopted by the Board; and
- (4) the probable effect of the proposed external architectural features on the integrity of the immediate vicinity.

The Board will need to determine if the proposed mixed-use building complies with the above standards.

DESIGN GUIDELINES

The Village's Design Guidelines provide direction for the style and form of new mixed-use buildings in the commercial districts. Excerpts of the Village Design Guidelines are included in Attachment B1, highlighting standards which apply to mixed-use buildings in the commercial districts.

RECOMMENDATION

At the June 28, 2022, Design Review Board meeting, the Board is scheduled to continue its consideration of the design of the Applicant's proposed mixed-use building. After hearing from the Applicant and the public, the Board may decide to take action on one of two options:

- 1) Continue further review of the application to a date specific in order to provide the Applicant and/or staff additional time to address questions and comments from the Board.
- 2) Adopt a motion recommending approval or a motion recommending denial of a certificate of appropriateness for design of the proposed mixed-use building.

If the Board wishes to adopt a motion recommending approval or denial, a Board member may want to make a motion such as the following:

*Move to recommend **approval [denial]** of a certificate of appropriateness for the **design of the proposed three-story mixed-use building with a roof top deck on the Subject Property**, subject to the following conditions:*

A. [If the Board chooses to place conditions as part of its recommendation, it will want to include the conditions here.]

The Board's recommendation is based on evidence in the record, or a public document, and upon the following findings of fact:

- (1) the proposed external architectural features and site improvements are appropriate to and compatible with the character of the immediate neighborhood;*
- (2) the proposed external architectural features and site improvements are appropriate to and compatible with adopted Village plans for and improvements in the immediate neighborhood, and including both urban design and site arrangement considerations;*
- (3) the proposed external architectural features and site improvements are consistent with applicable Village design guidelines and such standards and criteria as may be adopted by the Board; and*
- (4) the probable effect of the proposed external architectural features on the integrity of the immediate vicinity.*

ATTACHMENTS

Attachment A1: Applicant's Response to May 19, 2022, DRB Discussion

Attachment B1: Staff Report and Attachments for May 19, 2022, DRB Meeting

Attachment C1: Public Correspondence

ATTACHMENT A1



Additional details and specs for 564 Green Bay Rd Project:

1. Windows to be Marvin in Stone White Clad Exterior, painted wood interior, casement type with full screen. Screen to be on the inside of the window and will not be visible from outside. Windows will be SDLS which stands for simulated divided light with a space bar between the glass, creating a look of traditional windows. It means the window grills (mullions) will be on the outside and inside of the glass. The glass will be Low E2 clear with light transmittance of 0.44 and condensation resistance of 58. The windows will be double glazed with Argon. The insulation U-factor 0.3. Solar Heat Gain Coefficient is 0.26. See spec attachment #1.
2. The patio doors will have the same perimeter as the windows, Marvin in Stone White Clad Exterior, painted wood interior, with full screen. Door "French Door" type will be SDLS which stands for simulated divided light with a space bar between the glass, creating a look of traditional windows. It means the door grills (mullions) will be on the outside and inside of the glass. The glass will be Low E2 clear with light transmittance of 0.44 and condensation resistance of 58. The windows will be double glazed with Argon. The insulation U-factor 0.3. Solar Heat Gain Coefficient is 0.26 See spec attachment #1.
3. The front entry door will be Marvin Commercial type entry door. The door will be Black Clad Exterior, wood painted interior. It will be SDLS glass with the same specification as windows. It will have a commercial hardware in Satin Chrome, mortice lock and kick plate on the inside. The door is ADA-compliant. See attachment #2.
4. The balcony railing will be metal, powder coated finish in black. The railing will be 42" ht, the vertical elements will be .75" square 4" apart. See attachment #3.
5. The brick will be in white factory finish, not painted. It is 8"x4"x12". The mortar will be pale gray.
6. The limestone details are in natural limestone: Indiana limestone.
7. Light fixtures for the front are by Kichler "Wesley" in black finish. See attachment # 4
8. Light fixtures for the rear are by Kichler "5.5" in black finish. See attachment #5
9. The trellises will be wood, 6x6 post with 2x overhead members which will turn silver gray.

Construction Details

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Ultimate Wood Direct Glaze Polygon - 2x6 Frame with Wood Siding	3
Ultimate Direct Glaze Polygon - 2x4 Frame with Stucco	4
Ultimate Wood Direct Glaze Polygon - 2x4 Frame with Stucco	5
Ultimate Direct Glaze Polygon - 2x4 Steel Stud with Brick Veneer	6
Ultimate Wood Direct Glaze Polygon - 2x4 Steel Stud with Brick Veneer	7
Ultimate Direct Glaze Polygon - Concrete Block with Brick Veneer	8
Ultimate Wood Direct Glaze Polygon - Concrete Block with Brick Veneer	9
Ultimate Direct Glaze Poly - Wood Siding Combination Wall Sheathing, WRB and Air Barrier	10
Ultimate Direct Glaze Polygon - Foam Plastic Insulated Sheathing (FPIS) over WRB	11
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Modern Casement - 2x6 Frame with Stucco	16
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Introduction

Marvin Windows and Doors is an industry leader in providing high quality and energy efficient windows and doors. To obtain these results, Marvin windows and doors need to be properly installed and maintained. Failure to review and utilize these construction methods can result in poor product performance, premature failure and unnecessary call backs. It is the responsibility of the architect, builder, installer, and subcontractors to comply with code requirements for their area and to utilize the best method for attachments and fastener selections.

This chapter covers the water seal requirements of the window and door installation and provides visual detail in drawing format of our installation instructions.

The water seal method can be thought of as primary and secondary methods and systems;

- **Primary water seal:** window exterior seal to the exterior coating or finish of the building
- **Secondary water seal:** window seal to the wall weather resistive barrier so that any leakage within the wall is managed and controlled.
- **Window panning system:** drains the RO area to the wall resistive barrier
- **RO air area seal:** prevents RO pressurization and air movement through the RO
- **Wall thermal barrier:** provides continuity of the wall system by installation placed around the window in the RO gap. Marvin has two systems for this; (1) batten installation system and (2) spray foam
- **Vapor seal:** is the least important of the seal systems. The vapor barrier provides continuity across the RO with the wall vapor barrier.

Units must be shimmed in the opening, true, level, and square. Shim a minimum of 3/8" above sill plate to provide unit clearance over panning.

Contact your Marvin representative if you have questions or need further technical assistance at 1-800-346-3363.

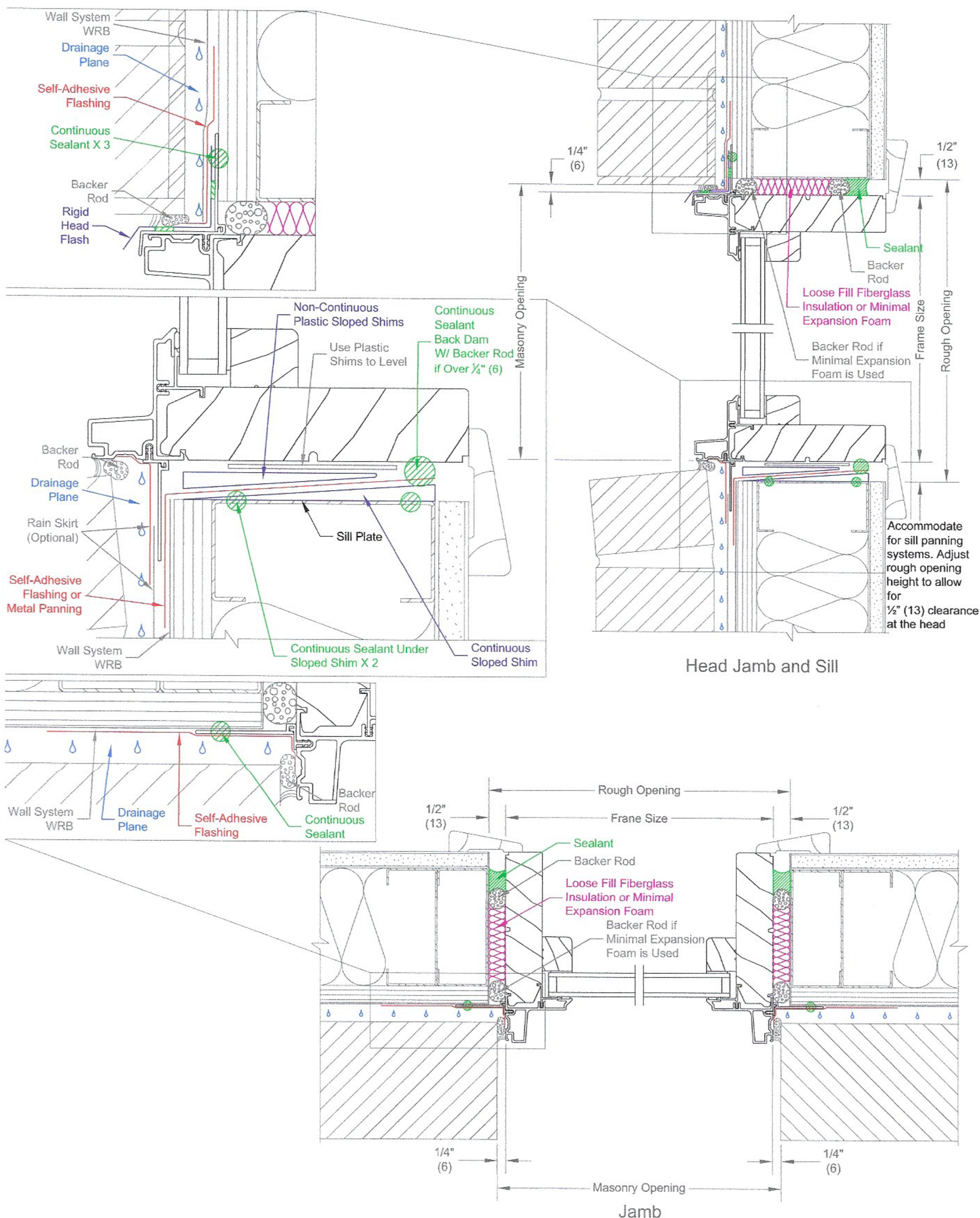
NOTE: Details shown not typical and subject to change without notice. Always refer to your local code for proper construction and rough opening preparation.

Important! Details are shown with small spaces between items for clarity, visualization, and illustrative purposes. Actual assembly details may vary. Contact Marvin Architectural for project specific aids.

Step by step instructions with color illustrations on Marvin's recommended rough opening preparation can be found at <http://www.marvin.com/roprep/>

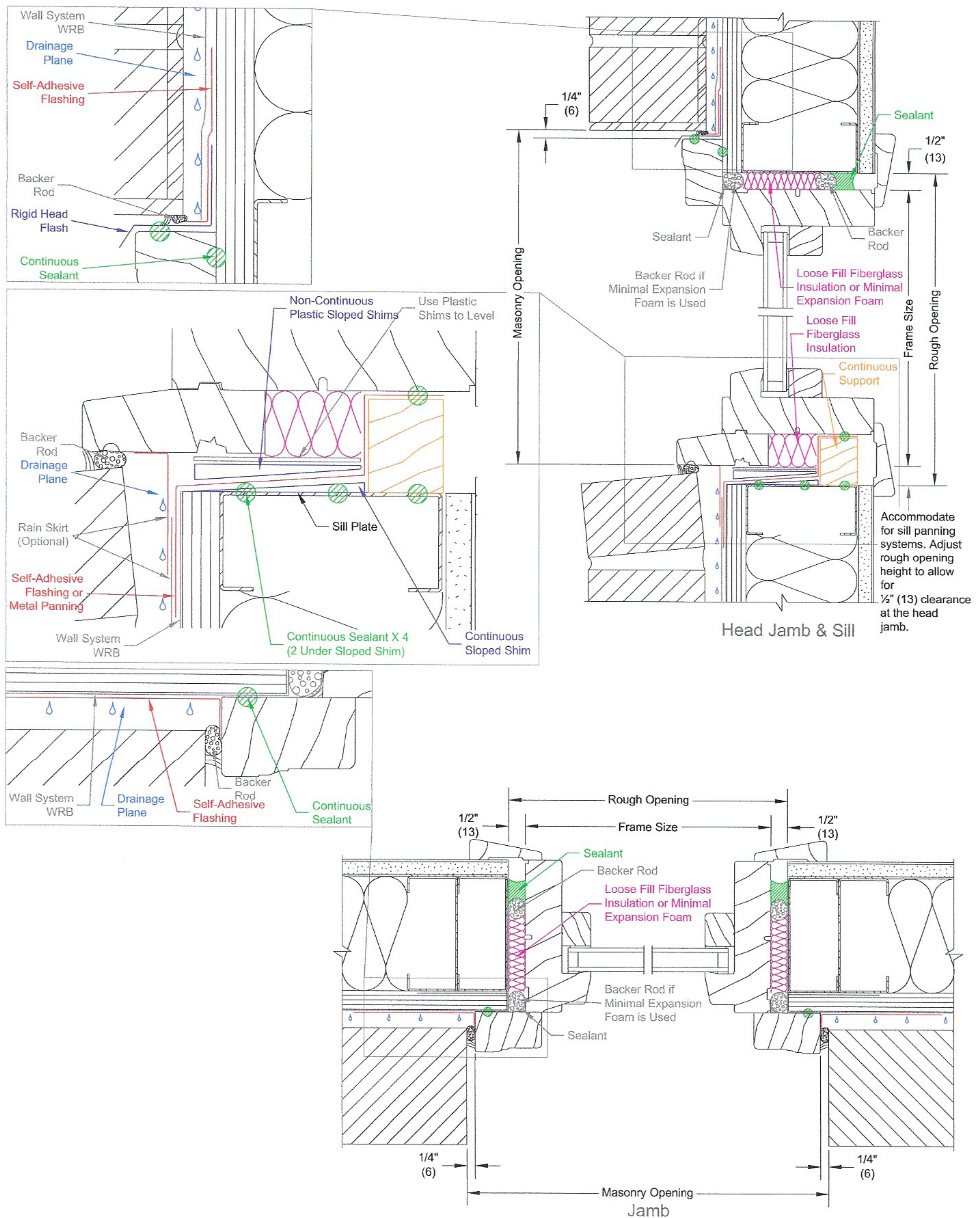
Ultimate Direct Glaze Polygon - 2x4 Steel Stud with Brick Veneer

Scale: 3" = 1'0"



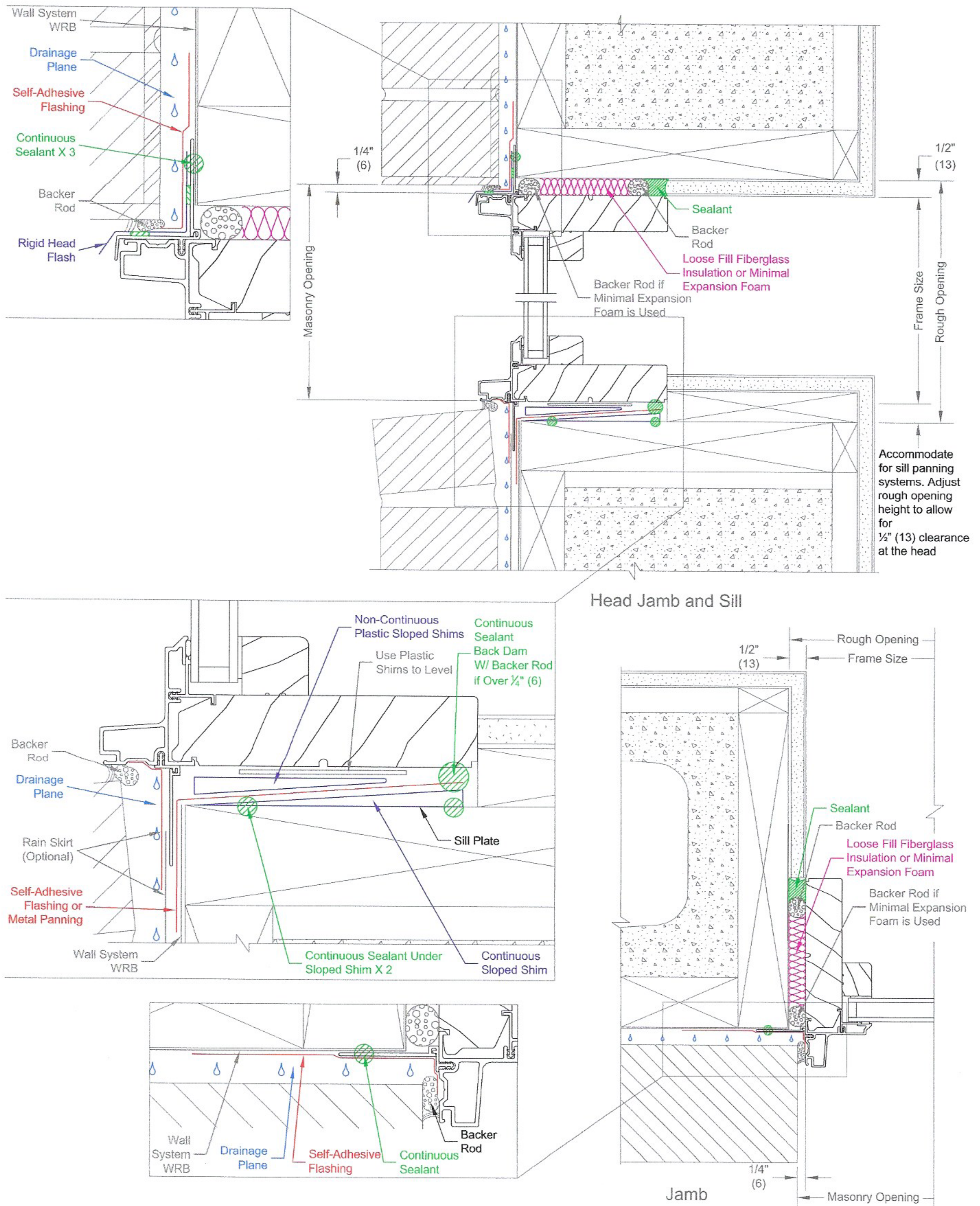
Ultimate Wood Direct Glaze Polygon - 2x4 Steel Stud with Brick Veneer

Scale: 3" = 1'0"



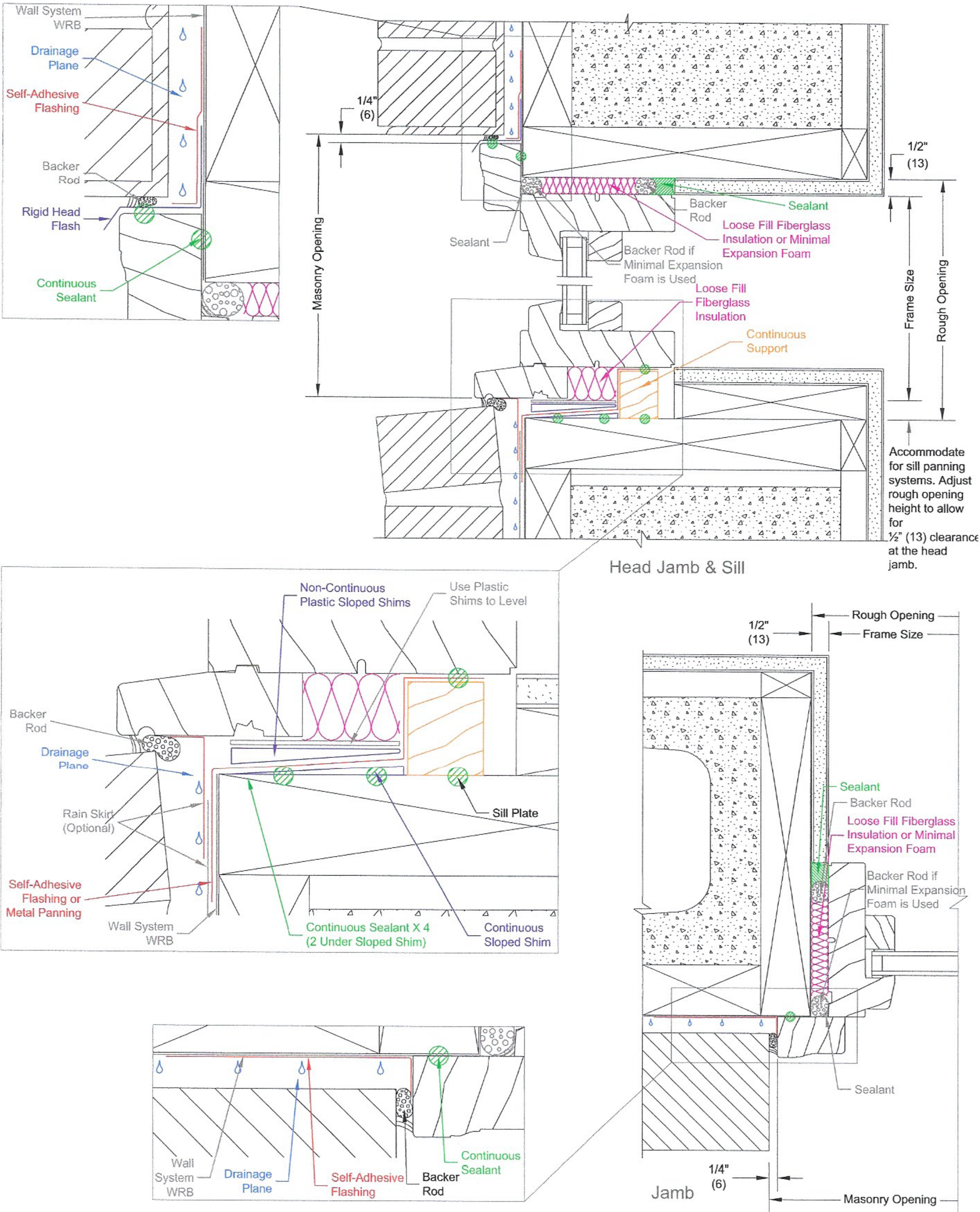
Ultimate Direct Glaze Polygon - Concrete Block with Brick Veneer

Scale: 3" = 1'0"



Ultimate Wood Direct Glaze Polygon - Concrete Block with Brick Veneer

Scale: 3" = 1'0"



Section 08 52 13
Ultimate Casement/Awning IZ4 Collection

1.1 Part 1 General

1.2 Section Includes

- A. Ultimate Casement/Awning Crank Out: Operators, Stationary, and Picture units complete with hardware, glazing, weather strip, insect screen, removable screen, simulated divided lite, jamb extension, and standard or specified anchors, trim, and attachments

1.3 Construction Specification Institute (CSI) MasterFormat Numbers and Titles

- A. Section 01 33 23 – Submittal Procedures; Shop Drawings, Product Data, and Samples
- B. Section 01 62 00 – Product Options
- C. Section 01 65 00 – Product Delivery
- D. Section 01 66 00 – Storage and Handling Requirements
- E. Section 01 71 00 – Examination and Preparation
- F. Section 01 73 00 - Execution
- G. Section 01 74 00 – Cleaning and Waste Management
- H. Section 01 76 00 – Protecting Installed Construction
- I. Section 06 22 00 – Millwork: Wood trim other than furnished by the window manufacturer
- J. Section 07 92 00 – Joint Sealant: Sill sealant and perimeter caulking
- K. Section 09 90 00 – Painting and Coatings: Paint and stain other than factory-applied finish

1.4 References

- A. Florida Building Code High-Velocity Hurricane Zone Testing Application Standards:
 - 1. TAS 201-94 Impact Test Procedures
 - 2. TAS 202-94 Criteria for Testing Impact and Non-Impact Resistance Building Envelope Components Using Uniform Static Air Pressure
 - 3. TAS 203-94 Criteria for Testing Products Subject to Cyclic Wind Pressure Loading
- B. American Society for Testing Materials (ASTM):
 - 1. E 283: Standard Test Method for Rate of Air Leakage through Exterior Windows, Curtain Walls, and Doors
 - 2. E 330: Standard Test Method for Structural Performance of Exterior Windows, Curtain Walls, and Door by Uniform Static Air Pressure Difference
 - 3. E 547: Standard Test Method for Water Penetration of Exterior Windows, Curtain Walls, and Doors by Cyclic Static Air Pressure Differential
 - 4. E 2190: Specification for Sealed Insulated Glass Units

5. C 1036: Standard Specification for Flat Glass
 6. E1996: Standard Specification or Performance of Exterior Windows, Curtain Walls, Door and Storm Shutters Impacted by Windborne Debris in Hurricanes
 7. E1886: Standard Test Method for Performance Windows, Curtain Walls, Doors and Storm Shutters Impacted by Missile(s) and Exposed to Cyclic Pressure Differentials
- C. American Architectural Manufacturer's Association/Window and Door Manufacturer's Association (AAMA/WDMA/CSA):
1. AAMA/WDMA/CSA 101/I.S.2/A440-05 Standard/Specification for Window, Skylights, and Doors
 2. AAMA/WDMA/CSA 101/I.S.2/A440-08, NAFS – North American Fenestration Standard/Specification for Windows, Doors, and Skylights
 3. AAMA/WDMA/CSA 101/I.S.2/A440-11, NAFS 2011 – Northern American Fenestration Standard/Specification for Windows, Doors, and Skylights
- D. WDMA I.S.4: Industry Standard for Water Repellant Preservative Treatment for Millwork
- E. Window and Door Manufacturer's Association (WDMA): 101/I.S.2 WDMA Hallmark Certification Program
- F. Sealed Insulating Glass Manufacturer's Association/Insulating Glass Certification Council (SIGMA/IGCC)
- G. American Architectural Manufacturer's Association (AAMA): 2605: Voluntary Specification for High-Performance Organic Coatings on Architectural Extrusions and Panels
- H. National Fenestration Rating Council (NFRC):
1. 101: Procedure for Determining Fenestration Product thermal Properties
 2. 200: Procedure for Determining Solar Heat Gain Coefficients at Normal Incidence

1.5 System Description

A. Design and Performance Requirements:

Product	Air Tested to psf	Water Tested to psf	Structural Tested to psf	Certification Rating	Max Overall Width		Max Overall Height	
					in	mm	in	mm
Ultimate Awning 3/4" IZ4 (Full Frame)	1.57	10.65	+105/-127.5	+70/-85	48	(1219)	47.13	(1197)
Ultimate Casement 3/4" IZ4 (Full Frame)	1.57	10.65	+105/-127.5	+70/-85	36	(914)	85.71	(2177)
Ultimate Casement Picture 3/4" IZ4 (Full Frame)	1.57	10.65	+105/-127.5	+70/-85	36	(914)	85.71	(2177)
Ultimate Casement Picture 3/4" IZ4 (Full Frame)	1.57	10.65	+105/-127.5	+70/-85	85.71	(2177)	36	(914)
Ultimate Casement Picture 1" IZ4 (Full Frame)	1.57	10.65	+105/-112.5	+70/-75	60	(1524)	104.71	(2660)
Ultimate Casement Picture 1" IZ4 (Full Frame)	1.57	10.65	+105/-112.5	+70/-75	72	(1829)	71.12	(1807)
Ultimate Casement Picture 1" IZ4 (Full Frame)	1.57	10.65	+105/-112.5	+70/-75	104.71	(2660)	60	(1524)

- A. Shop Drawings: Submit shop drawings under the provision of CSI MasterFormat Section 01 33 23
- B. Product Data: Submit catalog data under the provision of CSI MasterFormat Section 01 33 23
- C. Samples:
 - 1. Submit corner section under the provision of CSI MasterFormat Section 01 33 23
 - 2. Include glazing system, quality of construction, and specified finish
- D. Quality Control Submittals: Certificates: submit manufacturer's certification indicating compliance with specified performance and design requirement under the provision of CSI MasterFormat Section 01 33 23

1.6 Quality Assurance

- A. Requirements: consult local code for IBC [International Building Code] and IRC [International Residential Code] adoption year and pertinent revisions for information on:
 - 1. Egress, emergency escape, and rescue requirements
 - 2. Basement window requirements
 - 3. Windows fall prevention and/or window opening control device requirements

1.7 Delivery

- A. Comply with provisions of CSI MasterFormat Section 01 65 00
- B. Deliver in original packaging and protect from weather

1.8 Storage and Handling

- A. Prime and seal wood surfaces, including to be concealed by wall construction, if more than thirty (30) days will expire between delivery and installation
- B. Store window units in an upright position in a clean and dry storage area above ground to protect from the weather under the provision of CSI MasterFormat Section 01660

1.9 Warranty

1.10 Complete and current warranty information is available at marvin.com/warranty. The following summary is subject to the terms, conditions, limitations, and exclusions set forth in the Marvin Windows and Door Limited Warranty and Products in Coastal Environments Limited Warranty Supplement:

- A. Clear insulating glass with stainless steel spacers is warranted against seal failure caused by manufacturing defects and resulting in visible obstruction through the glass for twenty (20) years from the original date of purchase. Glass is warranted against stress cracks caused by manufacturing defects from ten (10) years from the original date of purchase.
- B. Standard exterior aluminum cladding finish is warranted against manufacturing defects resulting in chalk, fade, and loss of adhesion (peel) per the American Architectural Manufacturer's Association (AAMA) Specification 2605-11 Section 8.4 and 8.9 for twenty (20) years from the original date of purchase.

- C. Factory applied interior finish is warranted to be free from finish defects for a period of five (5) years from the original date of purchase.
- D. Hardware and other non-glass components are warranted to be free from manufacturing defects for ten (10) years from the original date of purchase.

2.1 Part 2 Products

2.2 Manufactured Units

- A. Description: Factory-assembled Ultimate Casement/Awning manufactured by Marvin, Warroad, Minnesota.

2.3 Frame Description

- A. Interior: Non-Finger-Jointed Pine or finger-jointed core with non-finger-jointed Pine veneer; optional non-finger-jointed Douglas Fir or finger-jointed core with non-finger-jointed Douglas Fir veneer; optional non-finger-jointed White Oak or finger-jointed with non-finger-jointed Oak veneer; non-finger-jointed Cherry or finger-jointed core with Cherry veneer; non-finger-jointed Mahogany or finger-jointed core with non-finger-jointed Mahogany veneer; non-finger-jointed Vertical Grain Douglas Fir or finger-jointed with non-finger-jointed Vertical Grain Douglas Fir veneer.
 - 1. Kiln-dried to moisture content no greater than twelve (12) percent at the time of fabrication
 - 2. Water repellant preservative treated in accordance with WDMA I.S.4.
- B. Frame exterior aluminum clad with 0.050 inches (1.3mm) thick extruded aluminum
- C. Frame thickness: 1 3/16" (30mm)
- D. Frame depths for full-frame units have an overall 5 21/32" jamb (144mm). 4 9/16" (116mm) jamb depth from the nailing fin plane to the interior face of the frame for new construction.

2.4 Sash Description

- A. Interior: Non-Finger-Jointed Pine or finger-jointed core with non-finger-jointed Pine veneer; optional non-finger-jointed Douglas Fir or finger-jointed core with non-finger-jointed Douglas Fir veneer; optional non-finger-jointed White Oak or finger-jointed with non-finger-jointed Oak veneer; non-finger-jointed Cherry or finger-jointed core with Cherry veneer; non-finger-jointed Mahogany or finger-jointed core with non-finger-jointed Mahogany veneer; non-finger-jointed Vertical Grain Douglas Fir or finger-jointed with non-finger-jointed Vertical Grain Douglas Fir veneer.
 - 1. Kiln-dried to moisture content no greater than twelve (12) percent at the time of fabrication
 - 2. Water repellant preservative treated in accordance with WDMA I.S.4
- B. Sash exterior aluminum clad with 0.050" (1.3mm) thick extruded aluminum
- C. Sash thickness: Sash thickness is 1 5/8" (41mm) and 1 7/8" (48mm)
- D. Stiles and Rails: 2 1/16" (52mm)
- E. Sash Option: Optional tall bottom rail: 3 9/16" (90mm)
- F. Interior Sash Sticking
 - 1. Standard: Ogee
 - 2. Optional: Square Sticking Profile

2.5 Glazing

- A. Select quality complying with ASTM C 1036. Insulating glass SIGMA/IGCC certified to performance level CBA when tested in accordance with ASTM E 2190.
- B. Glazing method: Insulating glass, consisting of inboard lite of laminated glass. Exterior glass is standard annealed glass with optional tempered glass available.
- C. Glazing seal: Silicone bedding at interior and exterior
- D. Glass Type: Clear, Tempered, Obscure, Laminated, Low E2 with or without Argon, Low E3 with or without Argon, Low E1 with or without Argon

2.6 Finish

- A. Exterior: Aluminum clad. Fluoropolymer modified acrylic topcoat applied over primer. Meets AAMA 2605 requirements.
 - 1. Aluminum clad color options: Bahama Brown, Bronze, Cadet Gray, Cascade Blue, Cashmere, Clay, Coconut Cream, Ebony, Evergreen, Gunmetal, Hampton Sage, Pebble Gray, Sierra White, Stone White, Suede, Wineberry, Bright Silver (pearlescent), Copper (pearlescent), Liberty Bronze (pearlescent)
 - 2. Custom colors: Contact your Marvin representative
- B. Interior Finish options:

1. Prime: Factory-applied enamel primer. Available on Pine product only. Meets WDMA TM-11 requirements.
2. Painted Interior Finish. Available on Pine product only. Available in White or Designer Black. Meets WDMA TM-14 requirements.
3. Factory-applied water-borne acrylic enamel clear coat. Applied on two coats with light sanding between coats. Available on Pine, Mahogany, Mixed Grain Douglas Fir, Vertical Grain Douglas Fir, Cherry, White Oak. Meets WDMA TM-14 requirements.
4. Factory-applied water-borne urethane stain. Stain applied over a wood (stain) conditioner. A water-borne acrylic enamel clear coat was applied in two separate coats, with light sanding between coats applied over the stain. Available on Pine, Mahogany, Mixed Grain Douglas Fir, Vertical Grain Douglas Fir, Cherry, White Oak. Colors available: Wheat, Honey, Hazelnut, Leather, Cabernet, and Espresso. Meets WDMA TM-14 requirements.

2.7 Hardware

A. Casement operating hardware:

1. Locks: Multi-point sequential concealed locking system in the jamb opposite the hinge side for casement units. Lock handles are removable, non-handed, and are available in the same finishes as the handles. Standard tie bars, cams, and keepers – steel coated with E-Gard™. The keeper features a roller to reduce average lock force and does not easily disengage with the cam even under severe loading. Stainless steel packages are available for coastal application.
2. Handles: Standard operating handle is a folding handle, zinc painted with the standard folding cover being molded plastic. Available colors: standard is Satin Taupe (painted), White (painted), Matte Black (painted), Bronze (painted), Satin Chrome (plated), Satin Nickel (plated), Oil Rubbed Bronze (plated), Brass (plated), Antique Brass (plated)
3. Hinges: One at the sill to the bottom rail, one at the head jamb to the top rail. Hinges are steel coated with E-Gard™. The hinge track is stainless steel. Unit with a frame OM of 20 inches (508mm) and greater use an 18 inch (457mm) wash/egress hinge to allow the sash to slide across the frame opening, which causes the sash exterior to rotate towards the user for easy washability. Units under a frame OM of 20 inches (508mm) width use a standard 2 bar hinge, which will position the sash when fully open to 90degrees for the user to wash but does not include the feature of sliding the sash across the opening and rotating the exterior towards the user.

B. Awning hardware:

1. Locks: Uses a multipoint sequential concealed locking system in both jambs. Lock handles are removable, non-handed, and are available in the same finishes as the handles. Standard tie bars and cams – steel coated with E-Gard™. Standard keepers – steel coated with E-Gard™. Keeper features a roller to reduce average lock force and does not easily disengage with the cam even under severe loading
2. Handles: Standard operating handle is a folding handle, zinc painted with the standard folding cover being molded plastic. Available colors: standard is Satin Taupe (painted), White (painted), Bronze (painted), Matte Black (painted), Satin Chrome (plated), Satin Nickel (plated), Oil Rubbed Bronze (plated), Brass (plated), Antique Brass (plated)

3. Hinges: two hinges that connect the stiles of the sash to the jambs of the frame. Hinges are steel coated with E-Gard™, and the hinge track is stainless steel.

2.8 Weather Strip

- A. Weather strip at the frame is a hollow foamed material bent around a 90-degree corner to allow for seamless corner joints
 1. Color: Beige
- B. Sash weather strip bulb-shaped glass-filled material
 1. Color: White, beige, or black

2.9 Jamb Extension

- A. Jamb extensions are available for various wall thicknesses factory-applied up to a 12" (305mm) wide.
- B. Finish: Match interior frame finish

2.10 Insect Screen

- A. Aluminum frame finish is available in Satin Taupe, Bronze, Stone White, Ebony
- B. Screen mesh: Charcoal Fiberglass, Charcoal Aluminum Wire, Black Aluminum Wire, Bright Aluminum Wire; Bright Bronze Wire, High Transparency Mesh (Hi-Tran) Charcoal Fiberglass
- C. Optional Wood Screen Surround with Hi-Tran Fiberglass Screen. Species will match unit species.
- D. Optional Retractable Wood Screen with Hi-Tran Fiberglass Screen

2.11 Simulated Divided Lites (SDL)

- A. 5/8" (16mm) wide, 7/8" (22mm) wide, 1 1/8" (29mm) wide, 1 15/16" (49mm) wide, 2 13/32" (61mm) wide with or w/out internal spacer bar
- B. Exterior muntins: 0.055" (1.4mm) thick extruded aluminum
- C. Interior muntins: Pine, Douglas Fir, White Oak, Cherry, Mahogany, Vertical Grain Douglas Fir
- D. Muntins adhere to glass with closed-cell copolymer acrylic foam tape
- E. Sticking:
 - 1. Standard: Ogee
 - 2. Optional: Square
- F. Patterns: Rectangular, diamond, custom lite cut
- G. Finish – exterior matches exterior aluminum clad colors, interior matches interior wood species and color

2.12 Grilles-Between-the-Glass (GBG)

- A. Offered on 1" glazing only
- B. 23/32" (18mm) contoured aluminum bar.
 - 1. Exterior Colors: exterior matches exterior aluminum-clad colors. The exterior GBG color is designed to best match the Marvin aluminum clad color when used with Low E glass. The use of different types of glazing may alter the exterior GBG color appearance
 - 2. Interior Colors: Stone White, Bronze, Pebble Gray, Sierra, White, Ebony (only available with Ebony exterior)
- C. Optional flat aluminum spacer bar. Contact your Marvin representative.
- D. Pattern: Rectangular, Cottage, Custom lite layout

2.13 Accessories and Trim

- A. Installation Accessories:
 - 1. Factory-installed vinyl nailing/drip cap
 - 2. Installation brackets: 6 3/8" (162mm), 9 3/8" (283mm), 15 3/8" (390mm)
 - 3. Masonry brackets: 6" (152mm), 10" (254mm)
- B. Aluminum Extrusions:
 - 1. Profile: Brick mould casing, flat casing, various special casing, frame expander, jamb extender, mullion cover, mullion expander, subsill, subsill end cap, and lineal cap
 - 2. Finish: Fluoropolymer modified acrylic topcoat applied over primer. Meets AAMA 2605 requirements.

3. Available in all exterior aluminum clad colors

3.1 Part 3 Execution

3.2 Examination

- A. Verification of Condition: Before installation, verify openings are plumb, square, and proper dimensions, as required in CSI MasterFormat Section 01 71 00. Report frame defects or unsuitable conditions to the General Contractor before proceeding.
- B. Acceptance of Condition: Beginning on installation confirms acceptance of existing conditions.

3.3 Installation

- A. Comply with CSI MasterFormat Section 01 73 00.
- B. Assemble and install window/door unit(s) according to manufacturer's instruction and review shop drawing.
- C. Install sealant and related backing materials at the perimeter of unit or assembly in accordance with CSI MasterFormat Section 07 92 00 Joint Sealants. Do not use expansive foam sealant.
- D. Install accessory items as required.
- E. Use finish nails to apply wood trim and mouldings.

3.4 Field Quality Control

- A. Remove visible labels and adhesive residue according to the manufacturer's instructions.
- B. Unless otherwise specified, air leakage resistance tests shall be conducted at a uniform static pressure of 75 Pa (~1.57 psf). The maximum allowable rate of air leakage shall not exceed 2.3 L/sm² (~0.45 cfm/ft²).
- C. Unless otherwise specified, water penetration resistance testing shall be conducted per AAMA 502 and ASTM E1105 at 2/3 of the fenestration products design pressure (DP) rating using "Procedure B" – cyclic static air pressure difference. Water penetration shall be defined in accordance with the test method(s) applied.

3.5 Cleaning

- A. Remove visible labels and adhesive residue according to the manufacturer's instructions.
- B. Leave windows and glass in a clean condition. Final cleaning as required in CSI MasterFormat Section 01 74 00.

3.6 Protecting Installed Construction

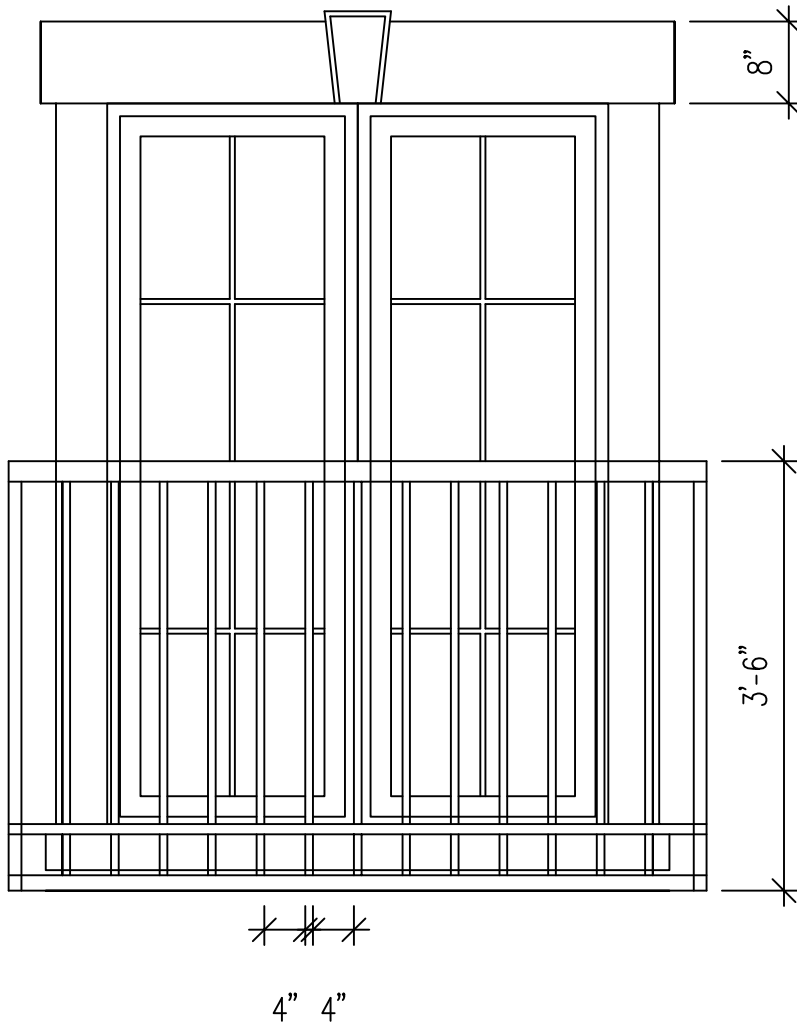
- A. Comply with CSI MasterFormat Section 07 76 00.
- B. Protecting windows from damage by chemicals, solvents, paint, or other construction operations that may cause damage.

End of Section

ATT. #2



ATTACHMENT #3



ATT # 4

Wesley 2 Light LED Wall Light Architectural Black

49279BKLED

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SPECIFICATIONS

Certifications/Qualifications

www.kichler.com/warranty

Dimensions

Base Backplate	5.50 X 4.25
Extension	4.00"
Weight	3.70 LBS
Height from center of Wall opening (Spec Sheet)	7.00"
Height	13.75"
Width	7.00"

Light Source

Delivered Lumens	700
Expected Life Span (Hours)	40000
Lamp Included	Integrated
Light Source	LED
Max or Nominal Watt	20W
# of Bulbs/LED Modules	2

Mounting/Installation

Location Rating	Wet
Mounting Style	Wall Mount
Mounting Weight	3.70 LBS

Photometrics

Color Rendering Index	90
Kelvin Temperature	3000K

FIXTURE ATTRIBUTES

Housing

Diffuser Description	Clear Tempered Glass
Primary Material	ALUMINUM

Product/Ordering Information

SKU	49279BKLED
Finish	Black
Style	Contemporary
UPC	7.83928E+11

Finish Options

-  Black
-  Platinum
-  Textured Architectural Bronze
-  White



ALSO IN THIS FAMILY



49278BKLED



49278WHLED



49279WHLED



49278AZTLED



49278PLLED



49279AZTLED

5.5" 1 Light Wall Light Textured Architectural Bronze

11077AZT

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SPECIFICATIONS

Certifications/Qualifications

Dark Sky Compliant	Yes
Title 24 Compliant	Yes
	www.kichler.com/warranty

Dimensions

Base Backplate	5.50 X 5.00
Extension	6.00"
Weight	1.89 LBS
Height from center of Wall opening (Spec Sheet)	2.75"
Height	5.50"
Width	5.00"

Electrical

Input Voltage	Dual (120/140)V
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Light Source

Delivered Lumens	400
Expected Life Span (Hours)	40000
Lamp Included	Integrated
Light Source	LED
Max or Nominal Watt	15W
# of Bulbs/LED Modules	1

Mounting/Installation

Interior/Exterior	Exterior
Location Rating	CSA UL Listed Wet
Mounting Style	Wall
Mounting Weight	1.72 LBS

Photometrics

Color Rendering Index	80
Color Temperature Range	3000
Delivered Efficacy (Lumens/Watt)	28
Kelvin Temperature	3000K

FIXTURE ATTRIBUTES

Housing

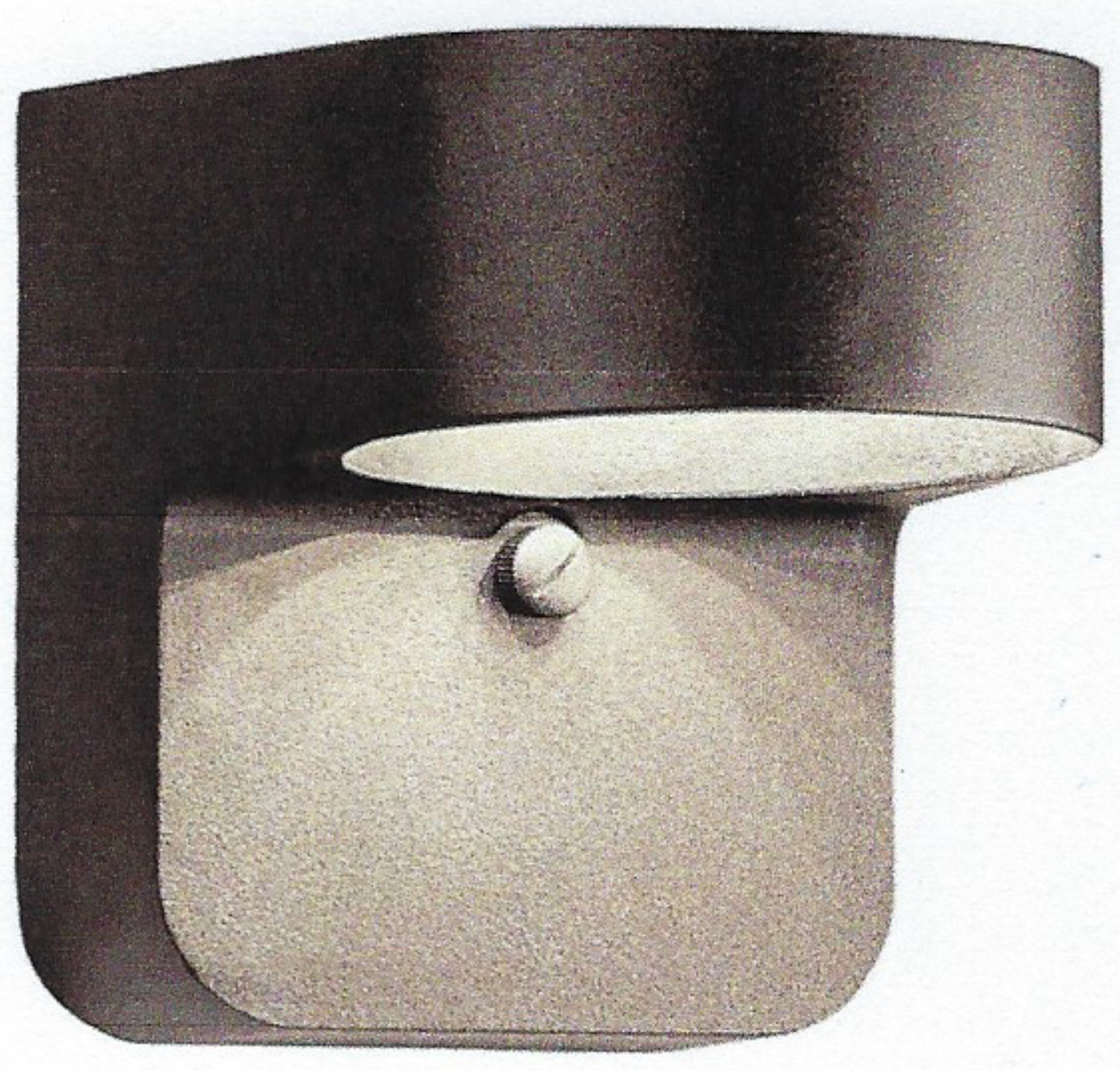
Primary Material	Aluminum
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Product/Ordering Information

SKU	11077AZT
Finish	Textured Architectural Bronze
Style	Other
UPC	783927394512

Finish Options

-  Textured Architectural Bronze
-  Textured Black





MEMORANDUM VILLAGE OF WINNETKA

COMMUNITY DEVELOPMENT DEPARTMENT

TO: DESIGN REVIEW BOARD
FROM: ANN KLAASSEN, SENIOR PLANNER
DATE: MAY 12, 2022
SUBJECT: 564 GREEN BAY ROAD – NEW MIXED-USE BUILDING – CERTIFICATE OF APPROPRIATENESS (CASE NO. 22-03-DR)

INTRODUCTION

On May 19, 2022, the Design Review Board (DRB) is scheduled to hold a public hearing on an application submitted by 564 Green Bay Road, LLC (the “Applicant”), as the owner of the property located at 564 Green Bay Road (the “Subject Property”). The Applicant proposes construction of a new three-story mixed-use building with a roof top deck on the Subject Property and requests approval of a Certificate of Appropriateness.

A mailed notice was sent to property owners within 250 feet of the Subject Property, in compliance with the Village Code. As of the date of this memo, staff has not received any written comment from the public regarding this application.

The Applicant has also submitted an application requesting approval of a Special Use Permit to allow off-street parking at street-level along the alley on the Subject Property, as well as a variation application requesting approval to (i) provide less than the minimum required rear yard setback; and (ii) provide less than the minimum required off-street parking spaces for the two residential units on the second and third floors. The Plan Commission is scheduled to consider the special use permit on May 23, 2022, and the Zoning Board of Appeals is scheduled to consider the special use permit and the variation requests on June 13, 2022. Lastly, the Applicant has submitted a demolition permit that was approved without delay by the Landmark Preservation Commission on April 4, 2022.

The Village Council has final jurisdiction on this request.

PROPERTY DESCRIPTION

The Subject Property, which consists of approximately 0.05 acres (2,512 square feet), is located on the west side of Green Bay Road, between Elm and Spruce Streets. Because the lot area is less than 10,000 square feet, redevelopment of the Subject Property does not require approval of a planned development, nor may the Applicant request planned development approval. The Subject Property contains an existing two-story commercial building that previously housed the *French Institute of the North Shore*. Figures 1 through 3 on the following pages identify the Subject Property.



Figure 1 – Aerial Map



Figure 2 – Subject Property



Figure 3 – Subject Property with Neighboring Properties

The Land Use Map of the 2020 Comprehensive Plan designates the Subject Property as appropriate for “Mixed Use” development. The Subject Property is located in a commercial area with offices, restaurants and other commercial uses in the immediate vicinity. The Land Use Plan Map designates the properties to the north, south, and west as appropriate for “Mixed Use” and the property to the east, across Green Bay Road and along the Union Pacific Railroad, as appropriate for “Park / Open Space” (see Figure 4).

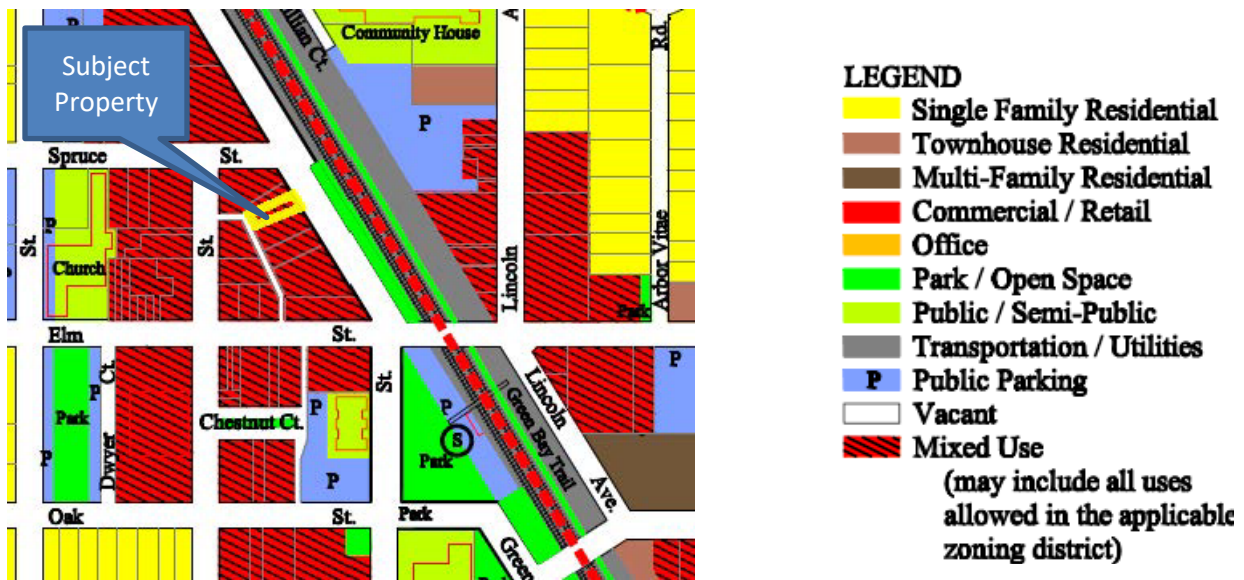


Figure 4 – Comprehensive Plan Land Use Map

The Subject Property is zoned C-2 General Retail Commercial, and it is bordered by C-2 General Retail Commercial to the north, south, and west. The properties to the west are also located within the C-2 Commercial Overlay District (see Figure 5).

The proposed use of the Subject Property as mixed-use is consistent with the Comprehensive Plan Land Use Map and the property's commercial zoning classification. Along Green Bay Road to the north there is a mixed-use building and a restaurant. To the south of the Subject Property is an office building and a mixed-use building. The Subject Property is served by a public alley along the west property line. To the west of the alley is a commercial building (see Attachment B for photographs). The C-2 District allows buildings with dwelling units above the ground floor in a commercial building, the proposed building on the Subject Property would contain commercial space on the basement and ground floor levels and a total of two residential units on the second and third floor levels.

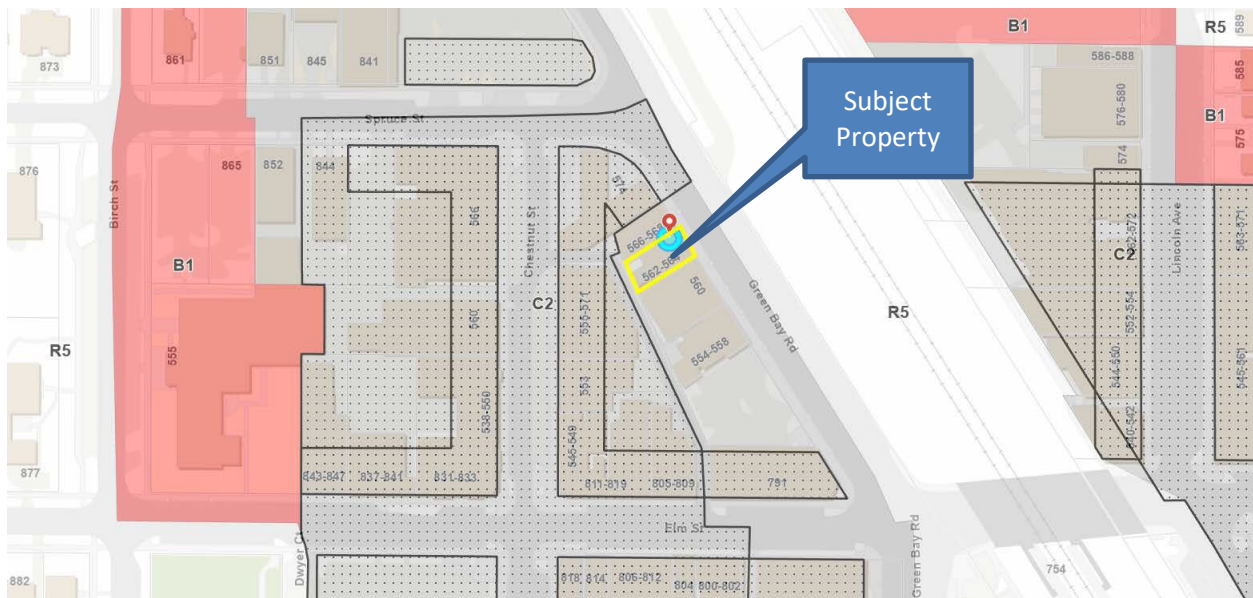


Figure 5 – Zoning Map

PROPOSED PLAN

The proposed development of the Subject Property consists of a three-story building with one commercial unit consisting of the ground floor and the basement level. The commercial space would be occupied by Engel & Völkers. Two single-level two-bedroom residential units measuring approximately 1,405 square feet are also proposed; one on the second floor and one on the third floor. A roof top deck is proposed to provide outdoor space for the tenants. The proposed building would also have enclosed parking at the rear of the building, accessed from the alley. The garage would be located on the ground floor level, behind the commercial space, and would accommodate two vehicles. The plan also includes installation of a parking lift above one of the ground floor parking spaces, to provide parking for one additional vehicle.

Excerpts of the proposed site plan and building elevations of the proposed development are provided on the following page as Figures 6 through 8. The complete set of plans are provided in the application materials (Attachment A).

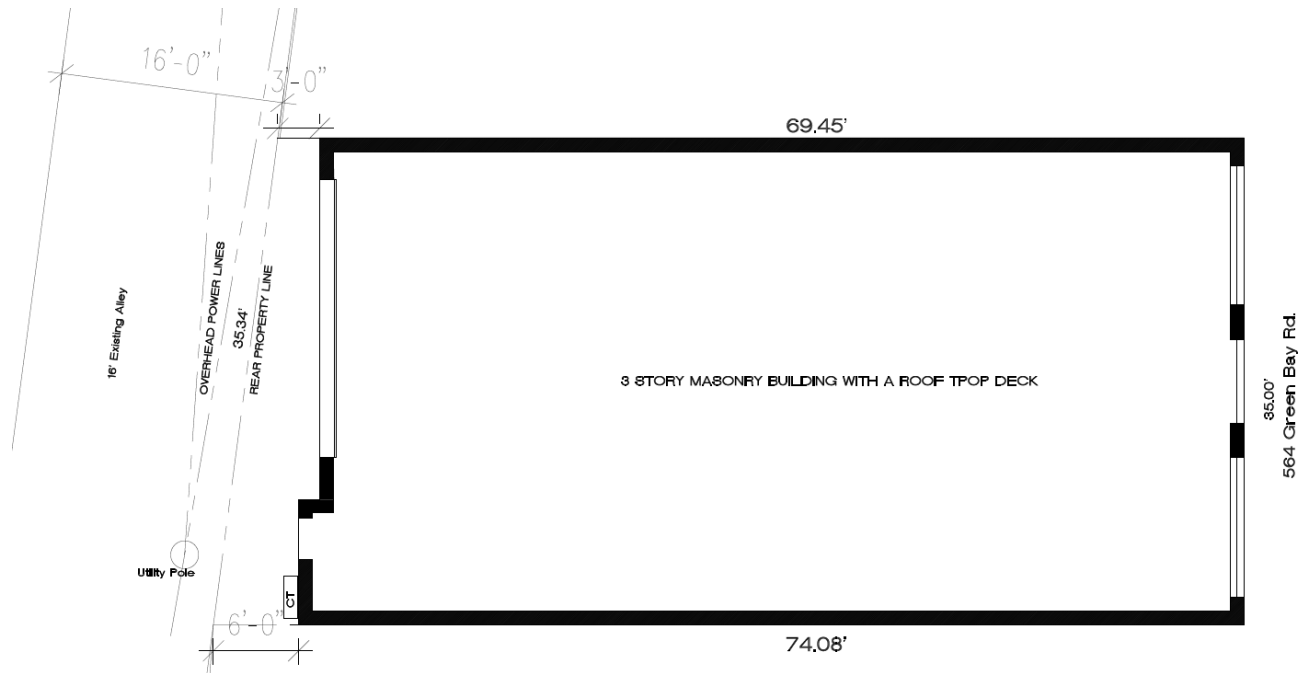


Figure 6 – Site Plan

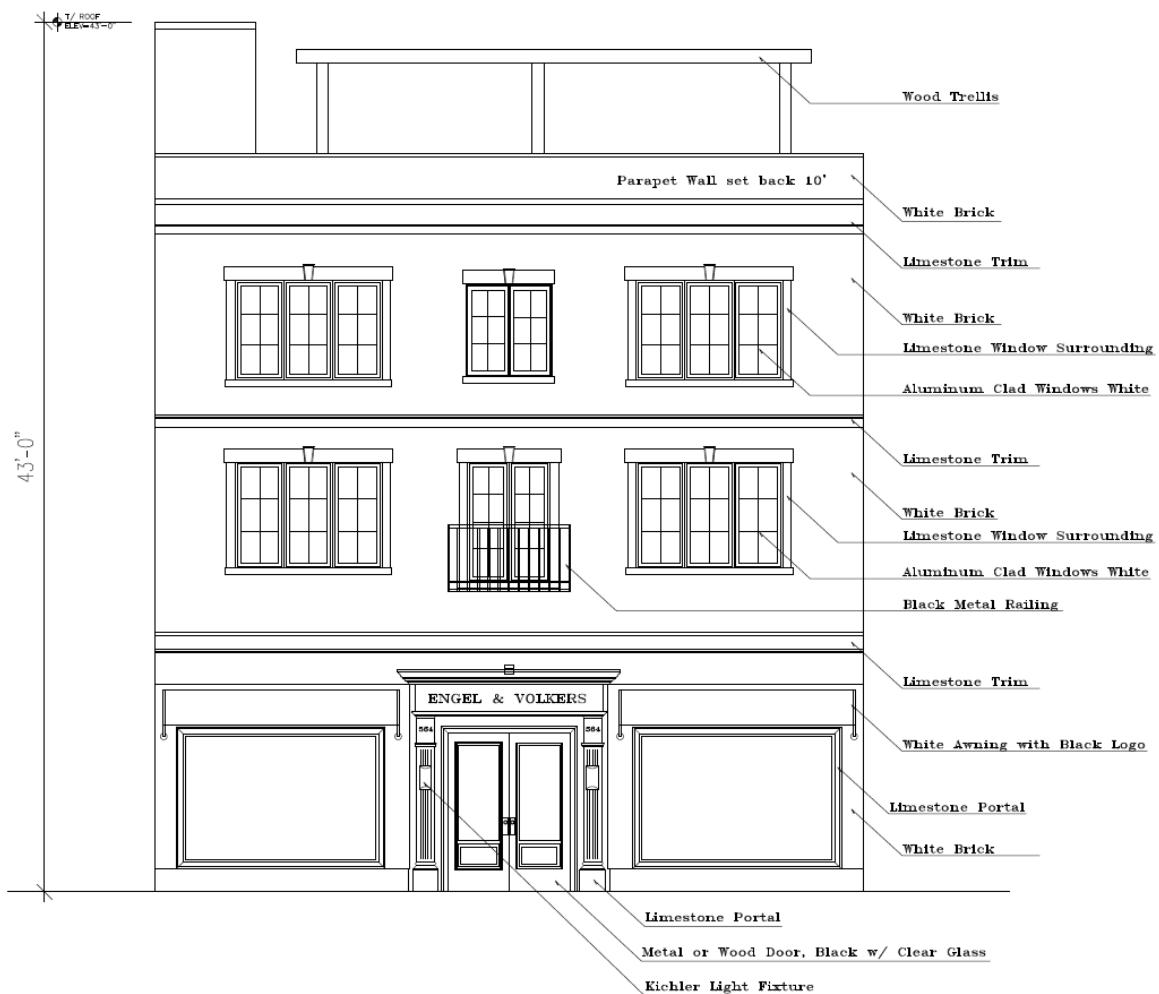


Figure 7 – Front Building Elevation – Green Bay Road



Figure 8 – Rear Building Elevation – Public Alley

The proposed building would be white brick with limestone trim and window surroundings, and limestone detailing around the front entrance. The windows would be aluminum clad in white. A black metal railing for a Juliette balcony is proposed for the center window on the second floor, centered above the front entrance below. Black railings are also proposed for the residential balconies on the rear elevation. The Applicant is proposing Kichler light fixtures on the exterior elevations. Photos of the proposed light fixtures are included in the application materials, included in this report as Attachment A. The garage door and back door to the building would be insulated metal.

The roof deck would include a wood trellis covering approximately one-third of the roof top deck. The air conditioning compressors would be located on the roof behind the stairwell, towards the rear of building, concealed from street view. The plans identify the refuse and recycling containers to be located within the garage.

The signage and awnings identified in Figure 7 on the previous page will require approval by the DRB at a future meeting. The Applicant will need to submit sign and awning permits with the details of the

proposed signage and awnings for consideration by the DRB.

Given the entire Subject Property is currently covered with an impermeable surface, no stormwater detention is required.

ZONING RELIEF

Although zoning relief is not the purview of the DRB, it should be noted that two zoning variations and a special use permit are being requested to allow the development on the Subject Property, the requested variations are: (1) rear yard setback; and (2) off-street parking.

Rear Yard Setback (alley). A rear yard setback of 10 feet is required from the west property line along the public alley. The proposed building would provide a setback of 3 feet, which requires a variation of 7 feet (70%). Due to the angle of the rear lot line, the proposed rear yard setback increases to 6 feet at the southwest corner of the building.

Off-Street Parking. The proposed residential units on the second and third floor would both have two bedrooms. The Zoning Ordinance requires a minimum of 1½ parking spaces per two-bedroom unit. Therefore, the proposed development requires three off-street parking spaces for the residential units. The proposed garage would provide two at-grade parking spaces and a parking lift over one of these spaces to accommodate a third vehicle. The Zoning Ordinance does not contemplate the use of a lift to meeting the off-street parking space requirement; therefore, a variation of one parking space (33.33%) is required. Regarding the proposed commercial space, off-street parking is only required for new commercial space when the total gross floor area is 2,500 square feet or more. The gross floor area calculation for required parking excludes floor area for such items as storage, mechanical equipment rooms, rest rooms, common area elements, and hallways. Off-street parking is not required for the commercial space since the total area of the commercial space at both the ground floor and basement levels is less than 2,500 square feet of gross floor area.

Special Use – Location of Off-Street Parking: In order to encourage below-grade parking, the Zoning Ordinance requires off-street parking located at street-level to receive approval of a special use permit. As previously noted, the proposed parking would be provided on the ground floor level at the rear of the building accessed from the public alley.

A mailed notice for the Plan Commission meeting has been sent to property owners within 250 feet of the Subject Property and a sign has been posted on the site informing the public of the Plan Commission meeting on May 23, 2022. A mailed notice will also be sent by June 3, 2022, for the Zoning Board of Appeals meeting scheduled for June 13, 2022.

CERTIFICATE OF APPROPRIATENESS CONSIDERATIONS

As established by the Village Code, the Design Review Board is to consider the following four (4) factors in determining whether to grant a Certificate of Appropriateness:

- (1) whether the proposed external architectural features and site improvements are appropriate to and compatible with the character of the immediate neighborhood;
- (2) whether the proposed external architectural features and site improvements are appropriate to and compatible with adopted Village plans for and improvements in the immediate neighborhood, and including both urban design and site arrangement considerations (Note: Please refer to the early

section “Property Description” in which the project consistency with the Comprehensive Plan is summarized).

- (3) whether the proposed external architectural features and site improvements are consistent with applicable Village design guidelines and such standards and criteria as may be adopted by the Board; and
- (4) the probable effect of the proposed external architectural features on the integrity of the immediate vicinity.

The Board will need to determine if the proposed mixed-use building complies with the above standards. Excerpts of the Village Design Guidelines are included as Attachment C, highlighting standards which apply to mixed-use buildings in the commercial districts.

DESIGN GUIDELINES

The Village’s Design Guidelines provide direction for the style and form of new mixed-use buildings in the commercial districts. The Subject Property is located along the dividing line (Green Bay Road) between the East/West Elm Street District. In contrast to the pedestrian-oriented feel of the district as whole, the Subject Property experiences heavier vehicular traffic conditions than other parts of the Elm Street District. That being said, the Guidelines state:

- Regarding **massing**, mixed-use buildings should align with adjacent buildings for minimal setbacks and create a continuous “streetwall.”
- Regarding **height**, buildings should be limited to two to three stories that create transition or consistency of height in the surrounding neighborhood.
- Regarding **roof forms**, pitched shingle roofs with visible cross cables and eave lines are preferred.
- For **proportion and scale**, mixed-use buildings should provide a vertical rhythm with distinguishment of upper floors and a horizontal rhythm with continuous harmony of the adjacent street facades.
- For **fenestration and glazing**, frequent use of windows and openings is suggested to encourage transparency of buildings.
- Regarding **materials**, the general use of natural masonry materials and modular brick for external facades, with wood accents and trim are encouraged.
- For all **elements of the building façade**, colors that are sympathetic to the overall building color palette and adjacent buildings are encouraged.

RECOMMENDATION

At the May 19, 2022, Design Review Board meeting, the Board is scheduled to consider the design of the Applicant’s proposed mixed-use building. After hearing from the Applicant and the public, the Board may decide to take action on one of two options:

- 1) Continue further review of the application to a date specific in order to provide the Applicant and/or staff additional time to address questions and comments from the Board.

- 2) Adopt a motion recommending approval or a motion recommending denial of a certificate of appropriateness for design of the proposed mixed-use building.

If the Board wishes to adopt a motion recommending approval or denial, a Board member may want to make a motion such as the following:

*Move to recommend **approval [denial]** of a certificate of appropriateness for the **design of the proposed three-story mixed-use building with a roof top deck on the Subject Property**, subject to the following conditions:*

- A. [If the Board chooses to place conditions as part of its recommendation, it will want to include the conditions here.]**

The Board's recommendation is based on evidence in the record, or a public document, and upon the following findings of fact:

- (1) the proposed external architectural features and site improvements are appropriate to and compatible with the character of the immediate neighborhood;*
- (2) the proposed external architectural features and site improvements are appropriate to and compatible with adopted Village plans for and improvements in the immediate neighborhood, and including both urban design and site arrangement considerations;*
- (3) the proposed external architectural features and site improvements are consistent with applicable Village design guidelines and such standards and criteria as may be adopted by the Board; and*
- (4) the probable effect of the proposed external architectural features on the integrity of the immediate vicinity.*

ATTACHMENTS

Attachment A: Application Materials

Attachment B: Photographs of Area Properties

Attachment C: Excerpts of Village Design Guidelines

ATTACHMENT A

Village of Winnetka
CERTIFICATE OF APPROPRIATENESS APPLICATION

VILLAGE OF WINNETKA, ILLINOIS DEPARTMENT OF COMMUNITY DEVELOPMENT

CERTIFICATE OF APPROPRIATENESS APPLICATION

Project Address: 564 Green Bay Road, Winnetka, IL 60093

Name of Business(es): 564 Green Bay LLC

Application is hereby made for the following work (please check all that apply):

- ☐ Sign Sign Permit Application attached? ☐
☐ Awning Awning Permit Application attached? ☐
☐ Other (general description) _____

Please provide a detailed description of the proposed work (attach additional information such as material specifications, photographs, etc.): Proposing a new 3-story mixed use building that will consist of commercial space at first floor and lower level, residential on the second and third floors and a rooftop deck. Interior parking will be located in rear, at ground level.

I/We hereby certify that as Owner (Lessee/Owner) of the property located at 564 Green Bay Rd (address), I am/we are authorized to submit plans for alterations of the subject property. I/We agree to perform the subject work in accordance with the conditions of approval by the Winnetka Design Review Board as well as all other applicable codes, rules and regulations of the Village of Winnetka.

SIGNED

PRINTED NAME(S)

ADDRESS

PHONE NO.

EMAIL

 Digitally signed by Paul E. Lazarre
Date: 2022.02.24 20:54:21 -0800
Paul E. Lazarre
2355 N. Commercial Ave #1 Chicago IL 60614
847-274-6898
paul.lazarre@evrealestate.com

FOR OFFICE USE ONLY

COA applied for (date): _____

COA Case Number: _____

COA Issued (date): _____

PRIMARY DESIGN FIRM	<u>Kaminski Architects Ltd</u>
CONTACT NAME	<u>Bohdan Kaminski</u>
ADDRESS	<u>446 Central Ave suite 100</u> <u>Northfield IL 60093</u>
PHONE NO.	<u>847-807-8002</u>
EMAIL	<u>bohdan@karchitectsltd.com</u>

Our proposed plans for 564 Green Bay Road include a beautiful retail shop on the ground floor, and a 1,405 square foot luxury apartment on the second and third floors. The building's architecture is designed to comply with Winnetka's village-wide character and to encourage local live, work and play. A communal roof deck will offer additional outdoor space for the residents. While proposed to have three parking spaces, the building is located across the street from the train station, which aligns with our goal of promoting public or alternative transportation methods.

Engel & Völkers is thrilled to be making Winnetka our permanent home in the North Shore! To be in the retail space on the ground and basement levels, our proposed shop and real estate office will be home to two full-time staff and approximately 50 real estate advisors, representing most communities in the North Shore. Our proposed floorplan has retail display cases that encourage the public to view selected homes and yachts for sale in the North Shore, around the United States and the world. The retail space has been designed to host events that engage the with community, including book signings, coffee tasting, Halloween costume parade and cookie decorating, and cardiovascular life support training.

Proposed Exterior Rendering:



Engel & Völkers Overview:

Founded in 1977 in Europe, Engel & Völkers is one of the world's leading service companies specializing in the sale and rental of premium residential property, commercial real estate, yachts, and aircrafts. With more than 800 shops worldwide, Engel & Völkers offers a professionally tailored range of services. The company is currently operating in over 30 countries on five continents.

Other Engel & Völkers shops in retail locations in North America and worldwide:



Figure 1- Santa Monica, California



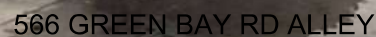
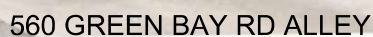
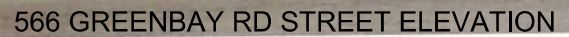
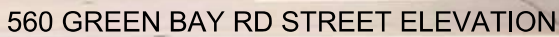
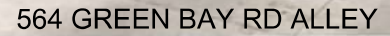
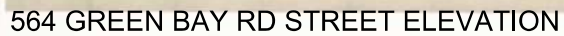
Figure 2- Aspen, Colorado



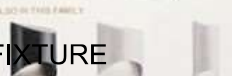
Figure 3- Trier Germany



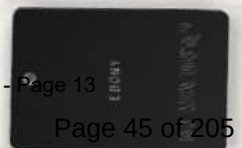
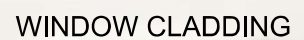
Figure 4- Spain

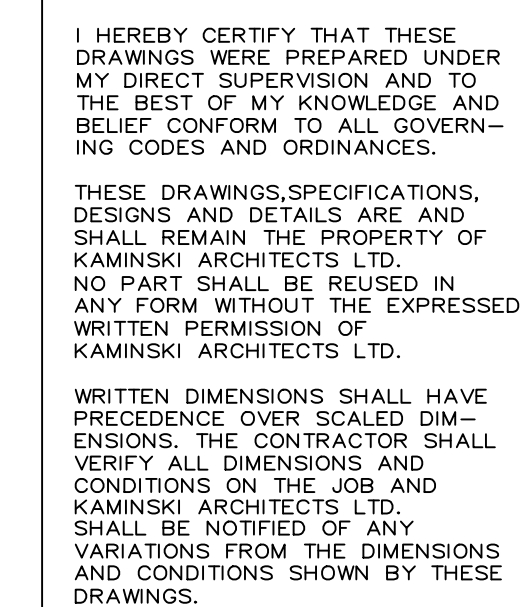


Certification/Qualification		www.564frontlight.com
Dimensions		
Base Diameter	5.50 x 6.25	
Extension	4.00"	
Height	3.75 (1.88)	
Height from center of feed opening	7.50"	
Base Width	1.50"	
Height	7.50"	
Light Source		
Optional Lumen	150	
Optional 1/2 Super (Power)	300	
Light Included	4000lm	
Light Source	1.5C	
Max of Nominal Watt	20W	
Max of Actual Wattage	20W	
Mounting/Installation		
Location Rating	Ind	
Mounting style	Feed Mount	
Mounting height	3.75 (1.88)	
Performance		
Color Rendering Index	90	
Color Temperature	3000K	
NOTES: ATTACHMENT		
Mounting		
Priming		
Product/Ordering Information		
ACC-7500, 5.0		

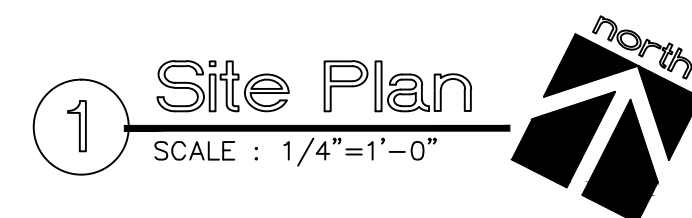


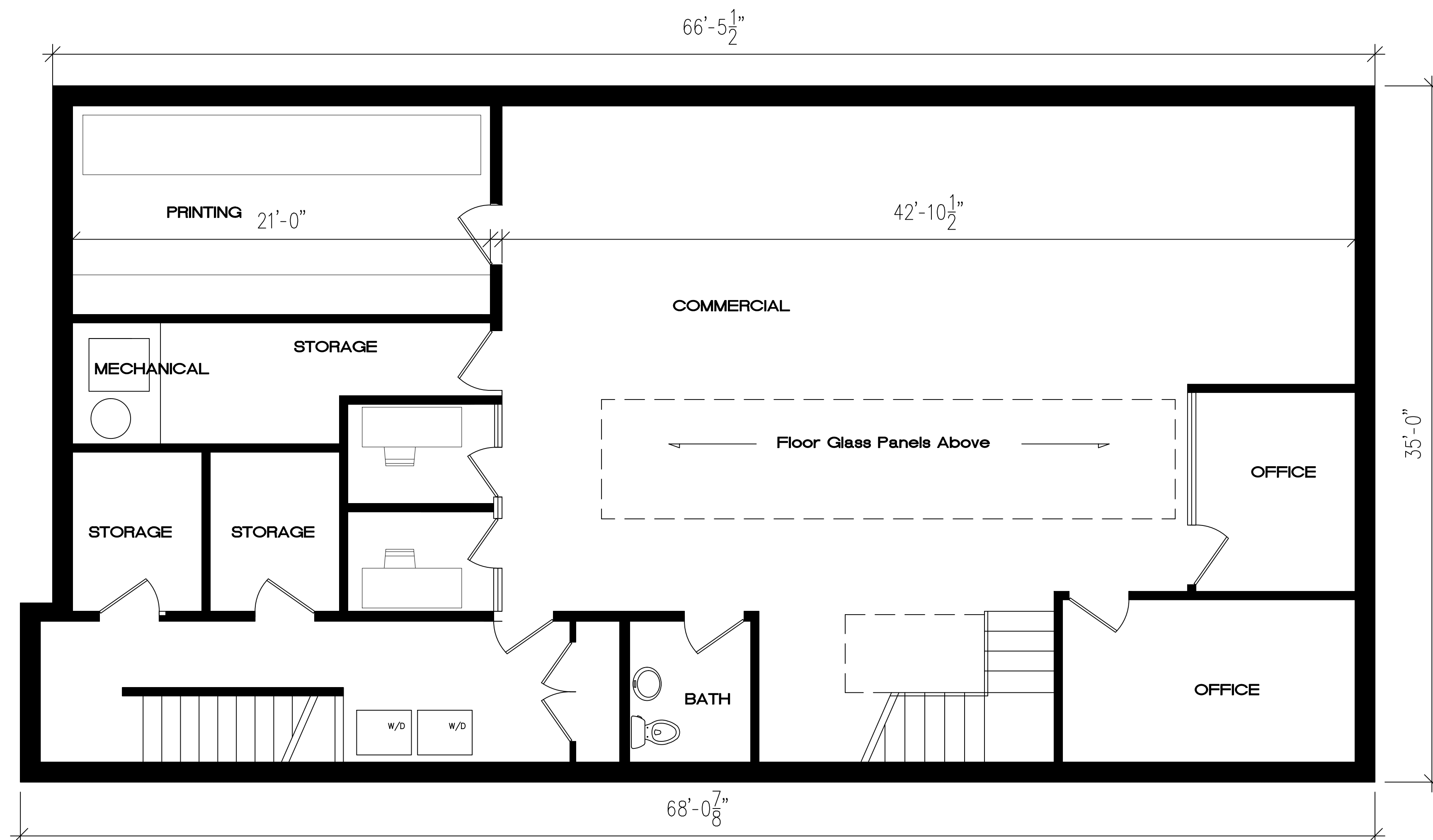
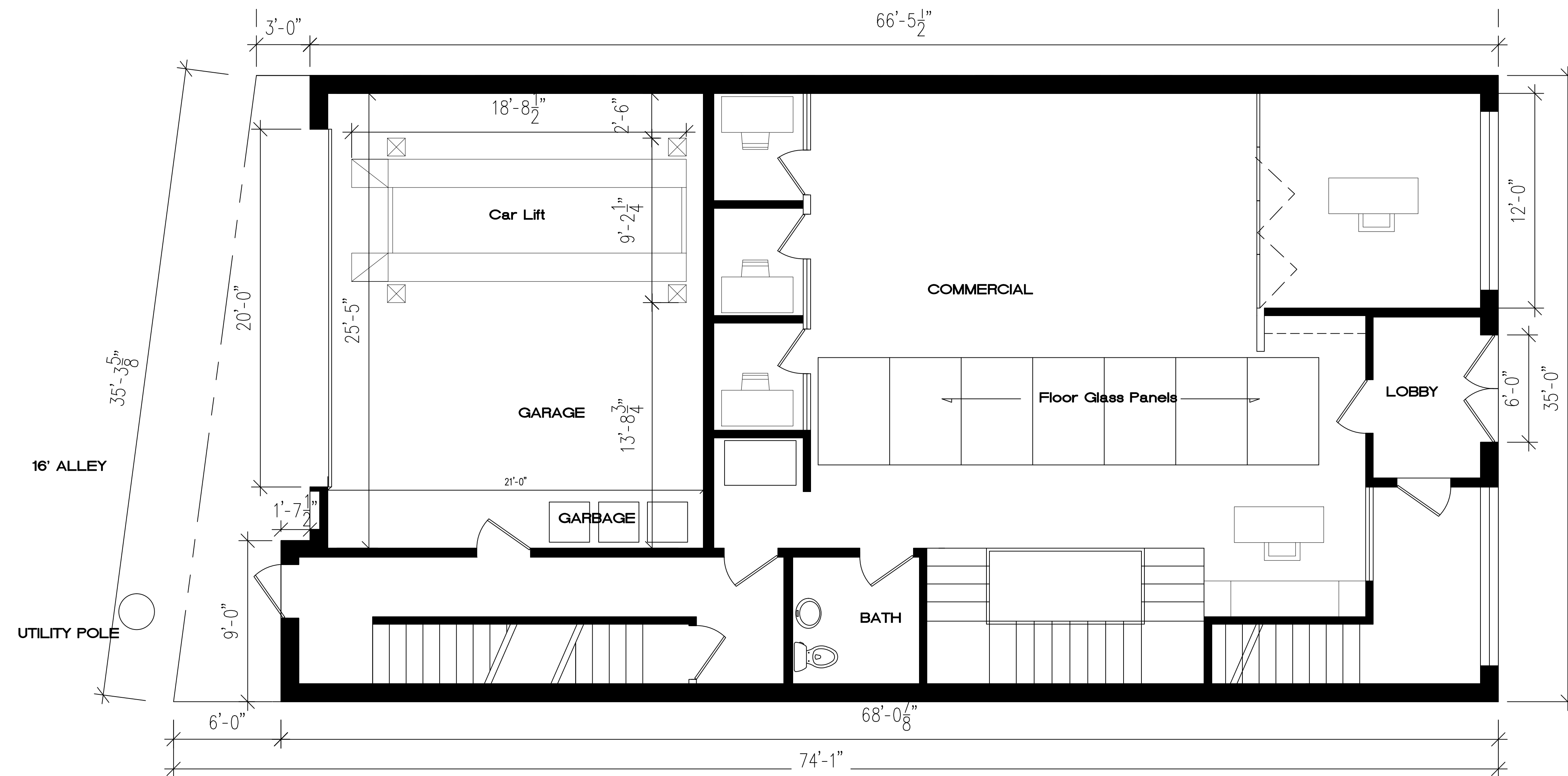
564 FRONT LIGHT FIXTURE

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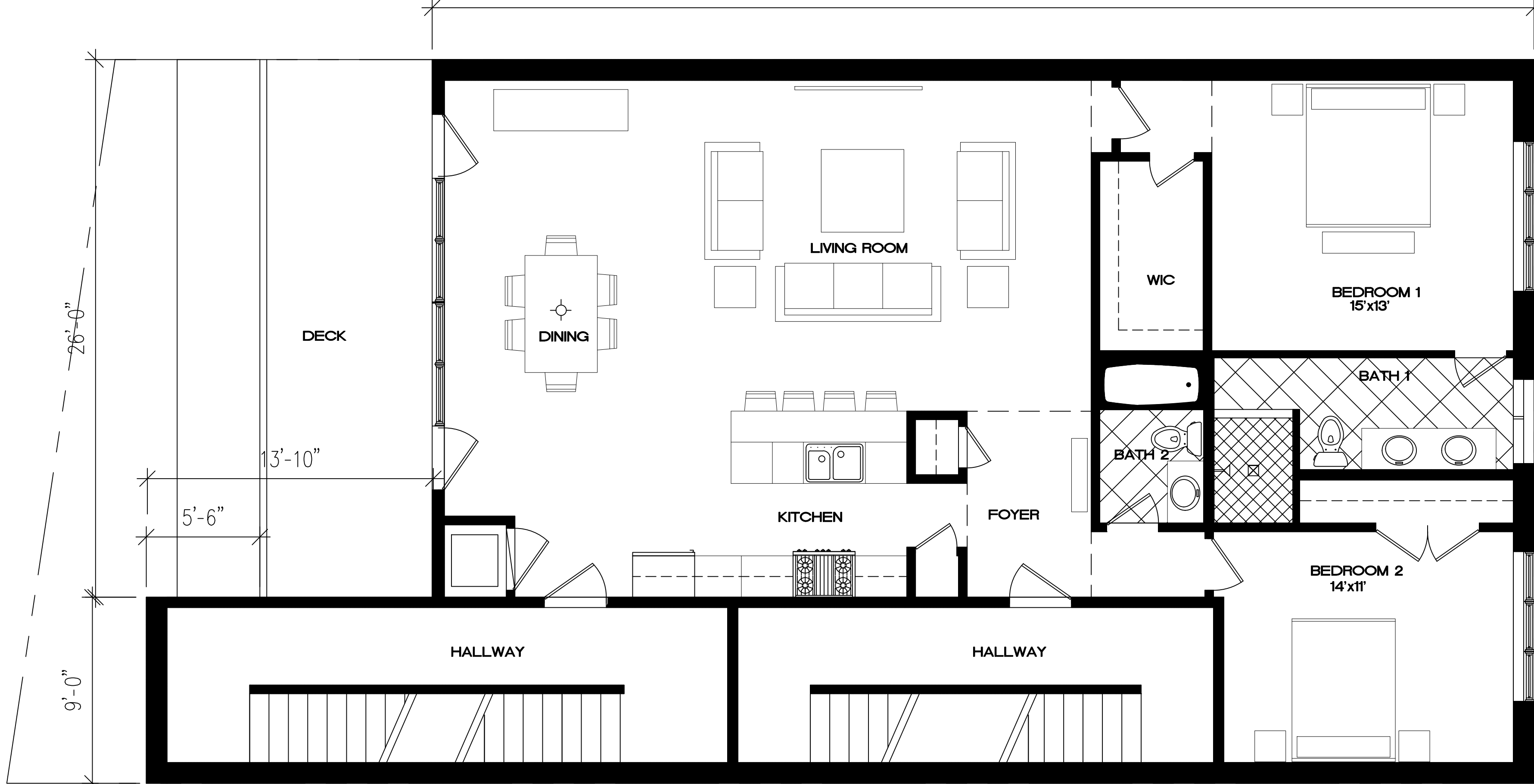
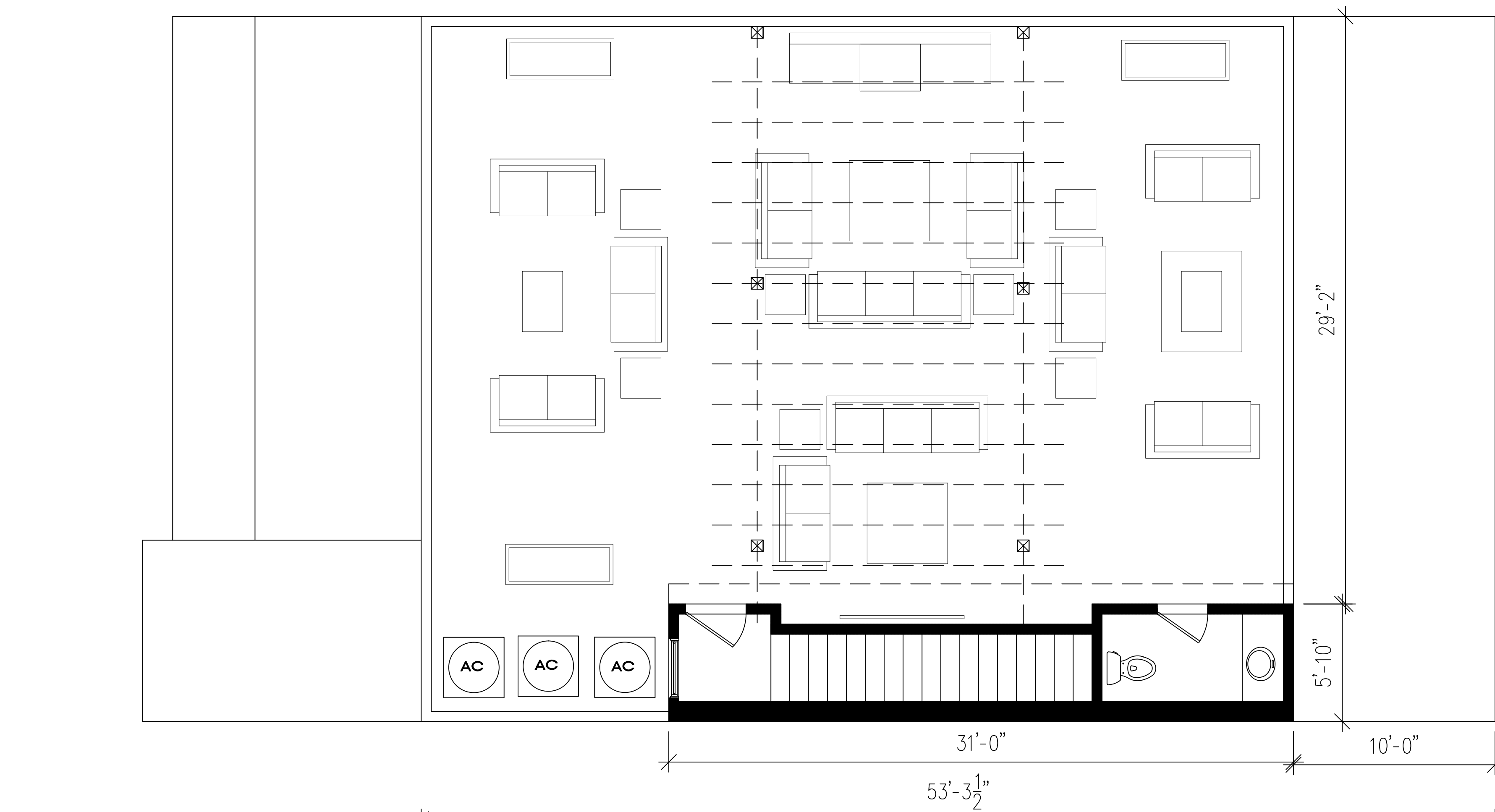


1 1st Floor Plan
SCALE : 1/4"=1'-0"

2 Basement Floor Plan

SCALE : 1/4"=1'-0"

[illegible]



2 BEDROOM UNIT 1405 sqft

2 Roof Deck
SCALE : 1/4"=1'-0"

1 2nd and 3rd Floor Plan
SCALE : 1/4"=1'-0"

I HEREBY CERTIFY THAT THESE DRAWINGS WERE PREPARED UNDER MY DIRECT SUPERVISION AND TO THE BEST OF MY KNOWLEDGE AND BELIEF CONFORM TO ALL GOVERN-ING CODES AND ORDINANCES.

THESE DRAWINGS, SPECIFICATIONS, DESIGNS AND DETAILS ARE AND SHALL REMAIN THE PROPERTY OF KAMINSKI ARCHITECTS LTD. NO PART SHALL BE REUSED IN ANY FORM WITHOUT THE EXPRESSED WRITTEN PERMISSION OF KAMINSKI ARCHITECTS LTD.

WRITTEN DIMENSIONS SHALL HAVE PRECEDENCE OVER SCALED DIM-ENSIONS. THE CONTRACTOR SHALL VERIFY ALL DIMENSIONS AND CONDITIONS ON THE JOB AND KAMINSKI ARCHITECTS LTD. SHALL BE NOTIFIED OF ANY VARIATIONS FROM THE DIMENSIONS AND CONDITIONS SHOWN BY THESE DRAWINGS.

BOHDAN KAMINSKI
ARCHITECT
KAMINSKI ARCHITECTS LTD.

564 Green Bay Rd.
Winnetka IL, 60093

REVISIONS	
DATE	DESCRIPTION
04.26.22	REVISION 4

Design by: BK

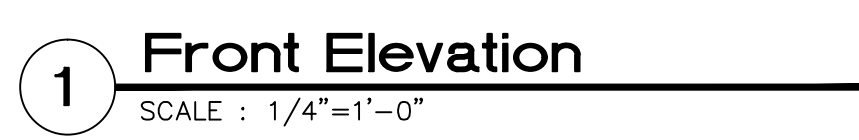
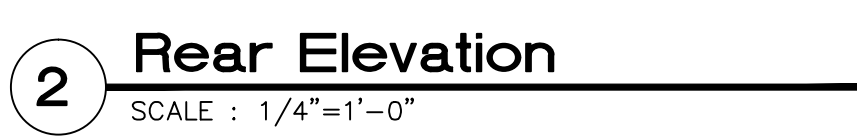
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Floor Plans
Elevation

JOB # 112021
SHEET #

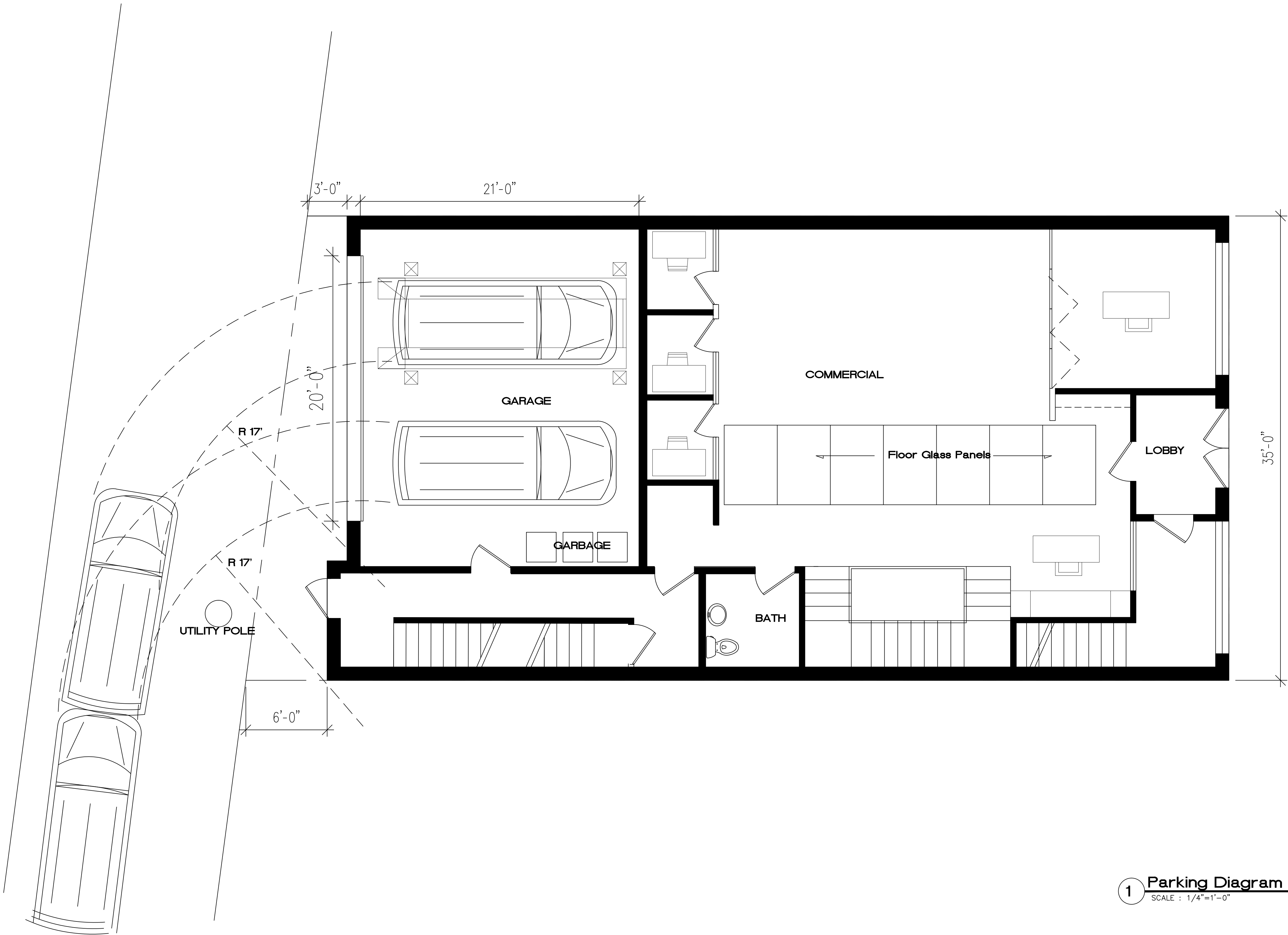
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[illegible]

JOB # 112021
SHEET #

DRB Agenda Report - 564 GBR - Page 18
Page 50





1 **Parking Diagram**
SCALE : 1/4"=1'-0"

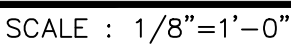
564 Green Bay Rd.
Winnetka IL, 60093

REVISIONS	
DATE	DESCRIPTION
04.26.22	Revision 4
Design by: BK	

TITLE
Parking Diagram

JOB # 112021
SHEET #

A8.6

Design by: BKLine of
Sight

SHEET #

A8.7



Street View



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564 Green Bay Rd
Winnetka IL, 60093

TRUL
Street View

Attachment B – Photographs of Area Properties



560 Green Bay Road (office building to south)



566-568 Green Bay Road (mixed-use building to north)



574 Green Bay Road (restaurant to north)



Subject Property with Neighboring Properties to North



Subject Property with Neighboring Properties to South



555-571 Chestnut Street (commercial building to west)

Introduction

For over thirty years, Winnetka has had a review board that examines proposed designs for commercial, multiple-family, mixed use and institutional (including both public and quasi-public) building projects. In recent years, this has been called the Design Review Board (DRB), whose seven members are appointed by the Village Council.

The Village of Winnetka seeks to maintain the high quality of its business districts' built environment, with development that is attractive and consistent with a pedestrian-oriented town center character. Whether a proposed project is for new development or an improvement to an existing building or landscape, it is important that each proposal enhances the contextual character of its surroundings and contributes positively to the goals of the community.

The Comprehensive Plan for the Village of Winnetka, *Winnetka 2020*, recognizes that the DRB, residents, developers and architects will all benefit from guidelines that encourage high-quality design that is sympathetic to its surroundings.

The following guidelines for site and building design are suggestive only and are not intended to supplement or supercede the Village's Codes or Ordinances nor do they represent a master plan for any immediate development project.

Village Character

East/West Elm Street District

The East/West Elm Street Business District known locally as "Winnetka" is the Village's main commercial district. The District conveys a strong image throughout the unified composition of the existing streetscape, landscape, land-use transitions and architecture. Visually and symbolically this district, bisected by Green Bay Road and the Union Pacific Train Line, is the heart of Winnetka's business and civic community.

The District's landscaping and harmonious land use transitions, anchored by Station Park at the intersection of Green Bay Road and Elm Street, help create a district edge and gateway. Neighborhood service and destination stores along with most of the Village's civic facilities are located here. One of the defining landmarks of this district is the open axis created by Chestnut Court west of Village Hall.



Figure 1



Figure 2

The pedestrian-oriented feel of the district is created in a variety of ways. First, the buildings have significant architectural consistency and scale that create an inviting outdoor “room” for pedestrians. Storefronts contain large retail windows and attractive displays, which encourage strolling and window shopping. Sidewalks provide ample room for pedestrian flow and streetscape features including furniture and landscaping. (See figures 1,2,3)

Parking is located in several public parking lots and on the street. Loading, servicing and additional parking generally occur in rear alley locations.



Figure 3

Hubbard Woods

The Hubbard Woods Business District is a linear business district built on both sides of a regional arterial roadway, Green Bay Road. It has a smaller building scale than the East/West Elm Street District, giving it a more intimate feel despite heavier traffic conditions. As with the Elm Street District, the Hubbard Woods District has a pedestrian-oriented, neighborhood retail character. The buildings exhibit architectural consistency, scale and storefront displays that encourage strolling and window shopping. A significant number of multiple-family residential units are located on the upper floors of the retail stores. (See figures 4,5,6)

In general, parking is provided on the streets, in alleys behind buildings and in small public lots including a two-level parking structure adjacent to the railroad tracks. Loading and servicing occur in rear alley locations.

Hubbard Woods Park and its Gazebo are actively used and provide a major Village gathering area.



Figure 4



Figure 5



Figure 6

- d. **Dutch Colonial.** Dutch Colonial shares some common elements with English Tudor most notably the roofline. Most colonial buildings range from 1 ½ to 2 stories and have a steeply pitch roof with a gable or dormer interrupting the roofline. Dutch Colonial buildings are usually constructed of brick with simple abstract detailing. (See figure 18)

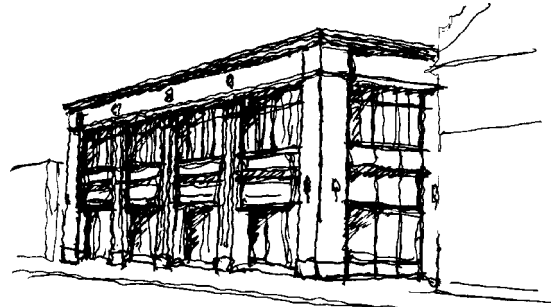


Figure 17 Art Deco

- e. **Contemporary.** Contemporary architectural styles include buildings that were built within the past forty years and vary greatly in design, materials and detailing. They range in height from 2-½ to 4 stories. Many have not reflected Winnetka's character in terms of scale or design. The more recent contemporary buildings incorporate historic elements into facade articulation. (See figure 19)



Figure 18 Dutch Colonial

V. Building Mass

Massing of a building should acknowledge the size of adjacent structures. Any changes in massing should relate to the primary and secondary building facades, the structural bay rhythms and the hierarchy of the use of the building. Massing of additions should respect the existing building volumes and contribute to the identity and hierarchy of the original building.



Figure 19 Contemporary

- a. **Setbacks:** Setbacks are defined as the relationship of the facade to the property line. Upper level setbacks on the primary and secondary street fronts are not allowed except as indicated below.

Commercial and Mixed Use: A continuous “streetwall” along primary commercial thoroughfares should be provided and building facades should be located to create this uniform setback. While commercial zoning standards provide for front setbacks of up to 3 feet, new developments should align with adjacent buildings along the property line. In the Indian Hill Business District, restricted sidewalk widths may warrant a setback of 1 to 3 feet, to be evaluated on a case by case basis. Setbacks should be provided where appropriate to enhance landscaped areas and/or widen restricted sidewalks to provide appropriate widths. The main facade should be orientated to the primary commercial thoroughfare.

Upper level setbacks, which create continuous open terraces, are not allowed on the primary facades. Small setbacks (such as 10'-0" maximum), no greater than one bay width (maximum 20'-0") with a continuous roof eave line, will be considered on upper floors only. The ratio of upper level setbacks must be considered with regard to the building's proportions and scale. No continuous upper level setbacks or corner setbacks will be considered.

Roof gables should be in the same plane as the primary building facade except for the 6"-12" projections allowed under Section VI.c, Articulation. Roof eaves should meet and project beyond the primary facade to create horizontal rhythm. (See figure 20) Buildings located on corner sites should hold the property line or "streetwall" at the intersections of both thoroughfares. Slightly rounded or angled building corners at intersections are acceptable to enhance the pedestrian flow and visibility.

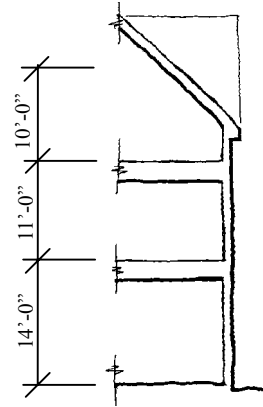


Figure 20

Institutional: Institutional buildings are located throughout the village in various zoning districts and are most often freestanding structures. They frequently function as a transitional element between zoning districts. If an institutional building is located within a commercial district, the mass of the building is encouraged to break from the "streetwall", creating open public space, establishing the hierarchy of the building within its context and creating both a focal point and a visual relief within the commercial district. Additions to existing institutional structures should respect the established setbacks of the original building and should be sensitive to the context of the surrounding zoning area, particularly residential neighborhoods.

Multiple-family Residential: Multiple-family residential buildings are generally located along Green Bay Road, creating a transition between a commercial thoroughfare and single-family residential zones. The B-1 and B-2 multiple-family residential zoning districts call for a 25'-0" front yard setback whereas multiple-family buildings within the C-1 and C-2 zones require a 1'-0" to 3'-0" setback. New multiple-family developments occurring at the edge of the C-1 and C-2 districts should have a front yard setback of 1'-0" to 6'-0" to create a transition between the commercial and residential districts. The primary facade should be located on the main thoroughfare for all zoning districts.

- b. Height:** Existing building heights in the commercial districts vary between single-story commercial buildings to 3-story mixed-use and institutional structures.

Commercial and Mixed Use: The existing building heights are consistent at 2-3 stories within the heart of the commercial district. Buildings of this height are appropriately located within dense pedestrian districts and along Green Bay Road whereas buildings of 1 and 2 stories function well as transitions to single-family residential areas. Single-story buildings are appropriately located along the automobile-oriented south end of Green Bay Road at Indian Hill. Based on existing building heights, new buildings or building additions should have transitional elements or bays such that the new building height will not vary more than ½ story lower than the immediate adjacent buildings while complying with the requirements of the zoning ordinance. (See figure 21) The current zoning restricts all building heights to 2 ½ stories within the B and C zoning districts.



Figure 21

Institutional: The height of institutional buildings will vary depending on the use and location of the structure. Institutional buildings located within the commercial zoning districts (C-1 and C-2) are typically more monumental in scale and massing, and the minimum height to the eave line or parapet should not be less than 30% of the length of the primary facade or 25 feet, whichever is greater. The maximum height must conform to the existing zoning requirements. The height of institutional buildings located in the multiple-family (B-1 and B-2) or single family (R-1 through R-5) zones should be sensitive to the surrounding buildings and must conform to the existing zoning requirements. Additions to existing facilities should respect the existing heights and not differ from the established eave line by more than ½ story. Additions and alterations should be sensitive to the context of the surrounding zoning area.

Multiple-family Residential: Many of the older multiple-family residential buildings are built to the outdated zoning standard height of four stories, whereas the height of recent and new multiple-family developments is limited to 35 feet and 2 ½ stories.

- c. **Roof Forms:** Roof forms contribute to the massing, scale and proportions of all buildings. Manipulation of the form can help distinguish between residential, commercial and institutional structures. Sloped roof systems, while containing the commercial ½ story defined by the zoning ordinance, should have eave lines that extend to the perimeter of the building eliminating upper story setbacks at the primary elevation. The continuous length of any roof on a primary facade should be limited to

20'0", without a break in plane using dormers, gables or hip roofs. These should be designed in conjunction with the Vertical Rhythm, Section VIb.

Commercial and Mixed Use, Multiple-family Residential: The predominant roof form within the districts is a pitched shingle roof with cross gables, projecting eave line and brackets reflecting the structural bay rhythm of the building. Variations of the gable and roof pitch contribute to the general breakdown of the building mass and contribute to the steady streetwall rhythm. No roof pitch is to be greater than 60 degrees (21:12) or less than 35 degrees (8:12). (See figures 22 & 23)

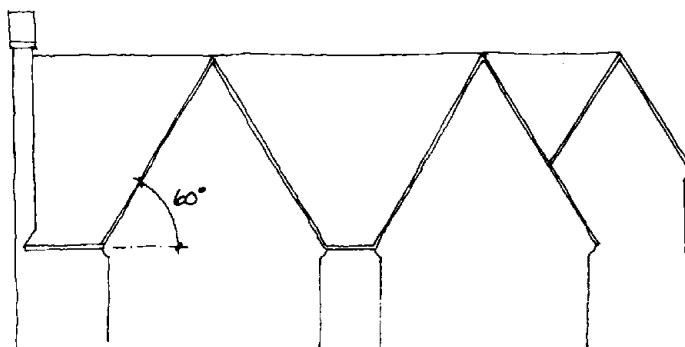


Figure 22

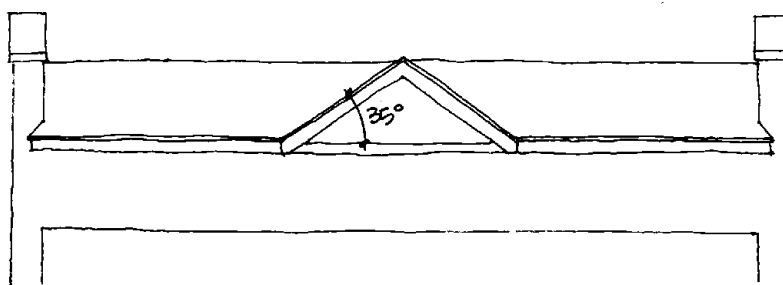


Figure 23

Institutional: The roofs of the institutional buildings should have shallower sloped roofs than the commercial structures and be composed of basic gable, hipped or flat roofs. The pitch of sloped roof systems should range between 25 degrees (6:12) and 45 degrees (12:12). Contextual sloped and gabled roofs are preferred. Flat roof systems must be concealed from view by a decorative parapet. The roof structures should not break up the mass of the structure, but emphasize overall volume through a uniform ridge, eave or parapet line. A cross or open gable can be introduced to provide hierarchy to the facade and identify the entry or wings. Additions to institutional structures should respect the existing roof form and slope, however, the height of the ridge, eave and parapet line can vary per the height restrictions outlined in Section V.b. (See figures 24 & 25)

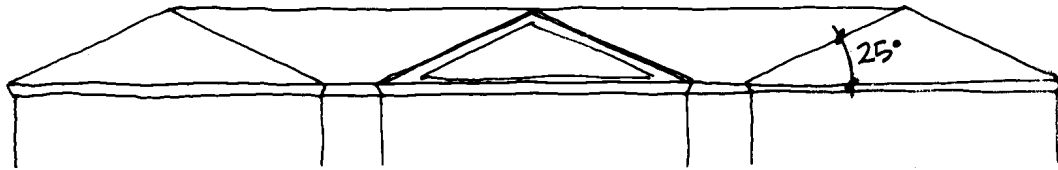


Figure 24

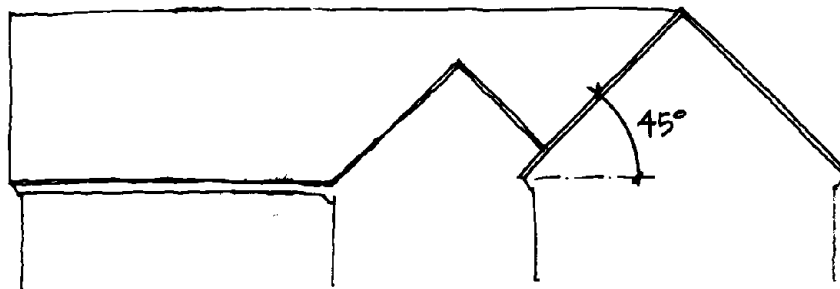


Figure 25

VI. Proportion/Scale

Winnetka's original 1920's comprehensive plan was designed before the prevalence of the automobile and therefore was pedestrian oriented. Although the automobile dominates life in the 21st century, it is the intent of the Village to retain a positive pedestrian experience within the Village commercial centers. The character of the Village requires that a pedestrian balance be retained and encouraged. Unless noted otherwise, any alteration to the commercial districts must be designed to fulfill this goal.

- a. **Horizontal Rhythm:** The breakdown of the building facade into horizontal bands provides human scale and proportion to the facade. The relationship of horizontal banding among buildings can unify the street elevation.

Commercial and Mixed Use: The commercial district must convey the hierarchy of the pedestrian experience through the development of horizontal rhythms. The height of the street level elevations (floor to floor) should be 20% greater than the upper floor to floor dimensions. A building base, middle and top should be strongly articulated through materials, details and changes in the plane of the wall. The retail storefront façade should be differentiated from the facade of the upper stories. (See figure 26) The street and storefront facade should be horizontal, contiguous and harmonious with the adjacent and facing structures. Storefront systems, awnings, and entrance doors should be selected to be harmonious and similar to the adjacent buildings' scale and proportion.



Figure 26

Institutional: Institutional structures such as civic buildings and churches convey hierarchy through larger massing, scale and proportion. The base of the building should be articulated separately from the upper floors to give the building weight and an appearance of solidity, reliability and endurance. The height of the first floor should be a minimum 20% greater than the height of the upper floors. To add to the formality of an institutional structure, an elevated first floor should be considered while complying with Federal and State ADA requirements (refer to Section VII.f). Additions to existing structures should respect the existing horizontal rhythms in order to maintain and enhance the original scale and proportion of the structure.

- b. Vertical Rhythms:** The breakdown of the building facades into vertical bays creates a sense of progression and scale to the streetwall as well as individual buildings. Vertical rhythms break down the length of a building while unifying the floors from grade to eave. Fenestration patterns will emphasize the vertical rhythms, see Section VI.d.

Commercial, Mixed Use, Multi Family Residential: Facades are to be articulated to express a vertical rhythm that is directly related to the structural columns and bays. Structural bays should not exceed 20 feet in width.

Structural elements and bays should be architecturally articulated on the facade to add interest, scale, proportion and detail. Structural bays should be recessed and/or projected approximately 6"– 12" to provide a variety of changes of plane, interest in light and shadow and to establish a hierarchy with the architectural elements. Some variation of facade materials from bay to bay is encouraged. No building facade that faces a street or pedestrian open space may have a blank uninterrupted length greater than 20 feet.

Institutional: The scale and proportion of institutional buildings should be appropriate to the function and use of the building. The scale of prominent civic buildings such as a village hall or central library would differ from a recreation

center. The facades of prominent civic buildings are to be articulated so as to distinguish them from their context. Emphasis of the vertical rhythms and structural bays should be minimized to provide a larger building mass to establish the hierarchy of the building. Vertical rhythms should reinforce the importance of the structure with 1 to 10 foot projections restricted to larger building masses that span 40-60 feet. The large-scale change in mass will establish hierarchy within the building facade. (See figure 27) Educational, recreational and public works facilities located near or adjacent to a residential district, should provide a contextual design sensitive to the neighborhood.

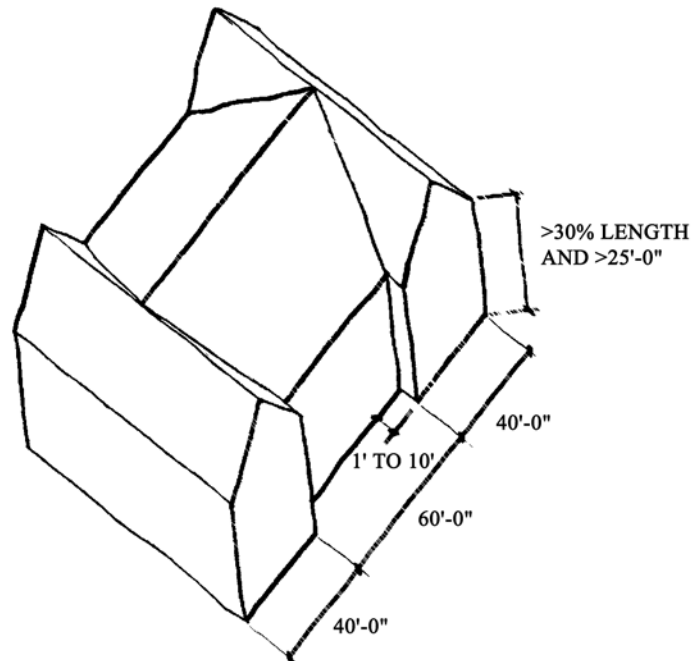


Figure 27

- c. **Facade Articulation:** Articulation is achieved through the combination of materials, introduction of detailing and changes in plane of the facade.

Commercial, Mixed Use and Multiple-Family Residential: Facade elements should be recessed and/or projected to provide a variety of changes of plane, interest in light and shadow and to establish a hierarchy with the architectural elements. Building facades are to be proportioned to respect human scale and the existing prevalent scale of the Village's architecture. No building facade that faces a street or pedestrian open space should have a blank uninterrupted length of wall greater than 20 feet. In addition, the proportion of the fenestration should comply with Section VI.d.

Commercial and Mixed Use: Ground floor /storefronts that face public streets, adjacent development or pedestrian open space should be subdivided using fenestration along no less than 60% of the facade.

Institutional: Civic and religious institutional buildings tend to be larger and the facade articulation should be restrained so that the massing is emphasized. Vertical rhythm should be created by the articulation of stacked windows and doors.

- d. Fenestration:** The pattern of wall penetrations is created by window and door openings.

Primary facades are defined as facades facing a street or pedestrian open space.

Secondary facades are defined as facades facing pedestrian parking areas or alleys.

Windows should be recessed back from the overall plane of the building facade at the window head and sill to create additional articulation and shadow.

Strip windows are not allowed.

Commercial and Mixed Use: In order to provide a desired proportion of fenestration the following guidelines should be met:

Primary facade: At least 60% of the first floor facade is to be windows/storefront or entrances. (See figure 28) At least 25% but no more than 40% of the upper floors are to be windows or doors. (See figures 29 & 30) Note: Percentage is based on the total facade square footage, which is calculated from the top of the first or ground floor to the top of second floor.



Figure 28



Figure 29



Figure 30

Secondary facades: At least 25% of the first floor facade is to be windows/storefront or entries. At least 25% of the upper floors are to be windows or doors. Note: Percentage is based on the total facade square footage, which is calculated from the top of the second floor to the underside of roof eave.

Institutional: Since most institutional buildings are freestanding and larger in scale, the fenestration pattern does not vary much between the primary and secondary facades. To provide a desired proportion of fenestration and to promote an appearance of solidity:

Ground floor façade: Windows or doors should interrupt 25% but not more the 50% of the wall area. Uninterrupted wall area should not extend for more than 20 feet without the introduction of blind niches or windows. Note: Percentage is based on the total facade square footage, which is calculated from the top of the first or ground floor to the top of second floor. (See figure 31)



Figure 31

Upper floor facades: At least 20% but not more the 50% of the upper floor's wall area should be interrupted by windows. Uninterrupted wall area should not extend for more than 20 feet. Note: Percentage is based on the total facade square footage, which is calculated from the top of second floor to the underside of roof eave. (See figure 31)

Multiple-family Residential: In order to provide a desired proportion of fenestration the following guidelines should be met:

Ground and upper floor facades: At least 35% but no more the 60% of the façade should be windows or doors.

- e. **Hierarchy:** The prioritization of certain building masses, components or elements over others.

Commercial and Mixed Use: The hierarchy of public over private spaces should be conveyed by the facade. Public or retail spaces should be open and inviting through the introduction of storefronts with doors integral to the system. Private or office/residential spaces should have a separate entrance articulated independently from the storefront. (See figure 32)

Institutional: The primary facade should have a distinct public main entrance.

Multiple-family Residential: Multiple-family residences should have a distinct and articulated common entrance on the main facade(s). Town homes should have individually articulated entrances.



Figure 32

VII. Articulation

- a. Entries:** Proportion, scale, location and details should be used to differentiate public entrances from private or semi-private entrances at all uses.

1. Hierarchy

Commercial, Mixed Use and Institutional: The identity of the public entrance should be evident from the public way and differentiated from the semi-public and private entrances. Public entries should have a large-scale approach and be open and inviting whereas semi-public and private entries are integral to the adjacent building facade and more opaque.

Multiple-family Residential: Proportion, scale, location and details should be used to differentiate common entrances from private entrances.

2. Location

Commercial and Mixed Use: Public entrances should be located along the main thoroughfares and at corners. Private or semi-private entrances should be located either to the side of a single bay building or centrally for a multiple bay building.

Institutional: Public entrances, both main and secondary, should be located in a central location on the main facade or along major access routes or vistas. Services entrances should be remotely located from the open public space and not visible from the main public approach.

Multiple-Family Residential: Common entries will be oriented toward the main street or thoroughfare. Garage entrances should be oriented toward a secondary street, alley or away from the pedestrian way.

2. Screening

For at-grade equipment screening, see Sections IX.a (p.26), X.c.9 (p. 33), and XI.d.5 (p.57).

Mechanical equipment located at grade should be screened from view with a fence or wall that is constructed of the same materials as the adjacent building. Rooftop equipment that cannot be located out of view should be screened by walls constructed of materials sympathetic to those of the primary facade.

VIII. Materials

Building materials throughout the districts consist primarily of masonry and stucco. The existing buildings currently have a good palette of colors, textures and material mixes from which new materials should be selected. The masonry palette consists of wirecut, smooth and textured modular brick and rough-face and dressed limestone veneer. Rough-faced limestone should be limited to accent or base pieces only. The brick color palette should be restricted to those present in the district but can vary in color from reds to yellows and have varying levels of iron spotting. Pink or orange brick is not allowed.

English Tudor buildings obtain some of their character from the mix of materials used in the upper floors. Creative use of material combinations is encouraged to break up the massing. The number of facade colors should be minimized to maintain unified districts – white and cream stucco with reds and browns, emphasizing earth tones and eliminating saturated colors.

Commercial and Mixed Use: Acceptable materials include modular brick, rough-faced or dressed limestone and exterior grade stucco with wood trim. Wood, aluminum or vinyl siding, metals, rough/random lannon stone, concrete block (split face or smooth) and glassblock are not acceptable materials. EIFS may be allowed if the location is limited to the second floor facades or higher and the finish and articulation are acceptable. The finish of the EIFS must resemble exterior grade stucco of the historic English Tudor buildings in the Village.

Institutional: Institutional buildings are encouraged to have monochromatic material selection such as modular brick, or rough-faced or dressed stone. Wood, aluminum or vinyl siding, metals, rough/random lannon stone, concrete block (split-face or smooth) and glassblock are not acceptable materials. EIFS may be allowed if the location is limited to the second floor facades or higher on secondary facades only and the finish and articulation are acceptable. The finish of the EIFS must resemble exterior grade stucco of the historic English Tudor buildings in the Village.

Multiple-Family Residential: Acceptable material for multiple-family structures includes modular brick, limited areas of dressed limestone, and exterior grade stucco with wood trim. Wood siding is allowed on secondary facades on upper floors only. Aluminum or vinyl siding, metals, rough/ random lannon stone, concrete block (split face or smooth) and glassblock are not acceptable materials. EIFS may be allowed if the location is limited to the second floor facades or higher and the finish and articulation are acceptable. The finish of

the EIFS must resemble exterior grade stucco of the historic English Tudor buildings in the Village.

Acceptable Materials:

a. Primary Facade

Commercial, Mixed Use, Multiple-Family and Institutional

Modular face brick (See figure 43)
Limestone (Limited to partial first floor only. Limestone is to be integrated with brick for multiple-family residential) (See figure 44)
Cast stone, which clearly simulates stone, is limited to accent pieces such as belt courses, sills and shoes. (Split face or rusticated are not permitted.)
Exterior grade stucco with wood trim (See figure 45)
Wood siding (Multi family Residential only)



Figure 43

b. Secondary Facade

Commercial, Mixed Use, Multiple-Family and Institutional

Modular face brick (See figure 43)
Modular common brick
Dressed limestone (Limited to first floor only) (See figure 44)
Cast stone, which clearly simulates stone, is limited to accent pieces such as belt courses, sills and shoes. (Split face or rusticated are not permitted.)
Exterior grade Stucco with wood trim (See figure 45)
EIFS (upper floors only, troweled texture to resemble stucco) (See figure 46)



Figure 44

c. Roof materials

Commercial, Mixed Use, Multiple-Family and Institutional.

Clay Tiles (See figure 47)
Cement Tiles and Shingles
Ceramic Tiles that simulate natural materials.



Figure 45

Architectural Series of Asphalt Shingles
(3 ply) (See figure 49)
Wood Shingles (Fire treated)
Slate (See figure 48)
Real Copper (No other metal roofs are
allowed)



Figure 46

Institutional only

Flat roofs must be hidden by parapet
on primary / secondary facades.

Commercial and Multiple- Family

Flat roof must not be visible from
street, pedestrian, or open spaces.

d. Door and Window Materials:

Commercial, Mixed Use, Institutional,
Multiple- Family Residential: Entry
doors should be wood or aluminum
stile and rail with varying degrees of
glass. Public entry doors should be
fully glazed whereas private and semi-
private entries should be primarily
solid panel doors. Storefront window
units should be either paneled
aluminum or brass. Many original
storefronts, some with transom
windows, remain in the districts.
Efforts should be taken to
repair and renovate these systems
where feasible. Window frames should
be wood, steel or aluminum. Vinyl
windows are not acceptable. Muntin
divisions should be real divided glass
or simulated with spacer bars. Snap-in
muntins are not acceptable. Color
selection should be sympathetic with
the overall building color palette and
take into account the adjacent building
materials within the structure,
immediately adjacent structures,
structures within the same block and
structures across the street.

Entry door hardware is to be exterior grade with weather-resistant finish. Hardware
design and finish is to be appropriate with facade articulation, color palette and
district character. Glazing should be clear glass without tint or film.



Figure 47



Figure 48



Figure 49

ATTACHMENT C1

My Name is Alfred Stepan and I own the property at 574 Green Bay Road.

I am here to Object to the contemplated approval of the special uses being contemplated for my neighbor at 564 GBR

As the subject property is not in the C1A overlay district I am **not here to object to its use**; but it to the relief that's customary considered for Property under a PUD (which is conservatively 4x times the size of this property's foot print or 10,000 sqft). PUD's often grant relief for Public Benefit....not sure what the benefit of the relief is here? To squeeze as much as possible in its current envelope?

As some of you are aware that I developed Fred's Garage under these same restrictions set forth by the Village which this property resides under and as such I am familiar the design restrictions.

In order to negate the Village's need for Parking to be Required on-site; its my understanding that the First Floor must be smaller than 2,500 sqft (this does not include common areas, hallways, storage etc). As such; Fred's was designed in accordance with these parameters.

In my opinion; the subject property is circumventing this requirement by the creation of a full floor basement which is to be used for Agent Officing. This is not the intent of the code. In essence the Applicant is attempting to create 5,000 sqft of Office Use as shown by the applicant's plan. The request for off-site parking is being abused here to accommodate 5,000 sqft use where it should only serve the first floor.

But I understand the rules and know how they can be interpreted and circumvented.

In regards to the Residential Portion of the building: I am under the impression that the applicant is requesting (1) off-site parking space as they can not accommodate (3) required spaces without any relief

If this property is being considered for a Transit Orientated Project – Is this the fist of new standard for the Village? Is a reduction automatically being granted because a Project can't accommodate its use on-site?

Is the Village making a statement to allow Parking Lifts to satisfy Residential Requirements? Will this precedence be acceptable for any revisions to One Winnetka, the Post Office or perhaps the library?

In regards to the Alley Way.....I am formally contesting the relief as being proposed by the Applicant. The Alley is already congested. Fred's, Cisneros, Dry Cleaners, Bunny and Babe and the Green Bay Road Café all utilize this commercial alley for loading. This is a recipe for disaster. As a user of the alley; I can predict that we will be called to clear the alley because of the vehicles can not circulate out of reduced alley.

To provide set-back relief could be causing a life-safety issue. Are the Villages largest fire trucks able to maneuver this alley? If there is a fire at Fred's or any of the adjacent properties; are they going to be able to be served by the alley?

If you recall this direct area was so tight that the Village asked me as the Property Owner of 574 GBR to provide an easement for switch gear for the village lights.....now you want to shrink the alley more?

Did KLOA test for Garbage, Delivery and Firefighting service? Where do you think they're going to deposit the snow from the alley? It's already treacherous during the winter.

What benefit is being served by the public by reducing our alley to allow parking for one building.

Some other questions are:

- The plan show's the top of the Trellis on the 4th floor to be 47 feet.....is this in accordance with the Villages standards? Didn't it used to be 35feet and tiered? Including the placement of HVAC equipment?
- ---- Isn't this an additional height variance being requested?
- Why is this property not landmarked?

From: [Al Stepan](#)
To: [Liz Dechant](#); [Planning](#)
Subject: Re: 564 GBR Hearing
Date: Thursday, May 19, 2022 1:18:32 PM

CAUTION: This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

to reiterate; my objection pertains to traffic servicing the alley for Freds and our neighbors and having realtors parking in the loading zones.

On Thu, May 19, 2022 at 12:46 PM Al Stepan <al.stepan@svn.com> wrote:

Please note as owner the adjacent property; 574 GBR, that I object to its scale and lack of on-site parking.

I will be attending the meeting on Monday Night 5/23 @ 6pm to voice my concerns.

Al Stepan
574 Green Bay Road

--

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Alfred C. Stepan | Managing Director
SVN | Chicago Commercial
940 W. Adams Street, Ste 200, Chicago, IL 60607
Mobile: 312.342.7005 | Office: 312.676.1879
www.svn.com | [Bio](#) | [Listings](#)

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MEMORANDUM VILLAGE OF WINNETKA

COMMUNITY DEVELOPMENT DEPARTMENT

TO: DESIGN REVIEW BOARD
FROM: CHRISTOPHER MARX, AICP, ASSOCIATE PLANNER
DATE: JUNE 22, 2022
SUBJECT: 768 OAK STREET - WINNETKA PUBLIC LIBRARY - CERTIFICATE OF APPROPRIATENESS (CASE NO. 22-14-DR)

INTRODUCTION

On June 28, 2022, the Design Review Board (DRB) is scheduled to hold a public hearing on an application submitted by the Winnetka Public Library (the "Applicant") as the owner of the building at 768 Oak Street (the "Subject Property") for approval of a Certificate of Appropriateness to allow the installation of a decorative art statue and masonry base on a sitting area near the parking lot entrance of the Subject Property.

PROPERTY DESCRIPTION

The Subject Property is located on the southeast corner of the intersection of Green Bay Road and Linden and Oak Streets and is zoned B-1 Multi-Family Residential. The Subject Property contains the Winnetka Public Library along with the Library's parking lot and an outer courtyard. Figure 1 below identifies the location of the Subject Property.



Figure 1 – Aerial Map

PREVIOUS APPROVALS

The Applicant was granted a Certificate of Appropriateness for exterior changes that included landscaping improvements to the parking lot area at the September 29, 2021, DRB meeting. The changes in the parking lot included the removal of a bike rack and a surrounding masonry wall, as well as the installation of the landscaping and sitting area where the proposed statue would be installed. Figure 2 on the following page

identifies the new sitting area and landscaping approved by the DRB in September.



Figure 2 – Subject Property – Proposed location of statue in landscaped seating area (facing east)

CURRENT REQUEST

The Applicant is seeking approval to install an artistic statue located near a seating area in front of the library parking lot. The statue is a small representation of a young boy reading a book with a finish intended to mimic a bronze appearance. The statue would be placed on top of a masonry platform made of Aubin stone/concrete, which would be located in the center of a concrete seating area with wood benches on each side. The statue is a donation from a local artist that is meant to be displayed near the parking lot and towards the street for visibility to the general public. The statue can be seen below in Figure 3. Additionally, the Applicant has provided renderings and illustrations of the statue and masonry base that are available in the application materials included in Attachment A.



Figure 3 – Subject Property – Existing statuary art located on northern lawn along Green Bay Road

CERTIFICATE OF APPROPRIATENESS CONSIDERATIONS

As established by the Village Code, the Design Review Board is to consider the following four (4) factors in determining whether to grant a Certificate of Appropriateness:

- (1) whether the proposed external architectural features and site improvements are appropriate to and compatible with the character of the immediate neighborhood;
- (2) whether the proposed external architectural features and site improvements are appropriate to and compatible with adopted Village plans for and improvements in the immediate neighborhood, and including both urban design and site arrangement considerations;
- (3) whether the proposed external architectural features and site improvements are consistent with applicable Village design guidelines and such standards and criteria as may be adopted by the Board; and
- (4) the probable effect of the proposed external architectural features on the integrity of the immediate vicinity.

DESIGN GUIDELINES ANALYSIS

The Design Guidelines provide guidance on the appearance of public art. For institutional areas, the Guidelines state that where appropriate, public art should be provided to enhance the Village's character and convey historical or social significance. The Guidelines also generally encourage masonry materials for building materials and overall aesthetics, including outdoor hardscaping. The proposed improvements would be consistent with Design Guidelines recommendations. An excerpt of the Design Guidelines pertaining to the proposed statue installation is included as Attachment B.

SUMMARY

The Applicant requests that the DRB find the proposed statue and masonry base as appropriate and compatible with the Design Guidelines and approve the application as proposed. Should the DRB approve the Certificate of Appropriateness, the Applicant would not need to receive a building permit prior to installation.

ATTACHMENTS

Attachment A: Application Materials

Attachment B: Design Guidelines Excerpt

V I L L A G E O F W I N N E T K A , I L L I N O I S
DEPARTMENT OF COMMUNITY DEVELOPMENT

CERTIFICATE OF APPROPRIATENESS APPLICATION

Project Address: 768 Oak StName of Business(es): Winnetka-Northfield Public Library District

Application is hereby made for the following work (please check all that apply):

- ☐ Sign Sign Permit Application attached? ☐
- ☐ Awning Awning Permit Application attached? ☐
- ☒ Other (general description) Exterior Statue Base

Please provide a detailed description of the proposed work (attach additional information such as material specifications, photographs, etc.): Install a limestone statue base with one plinth and a slab on top.The single plinth will be 30"x18"x26" and the slab will be 60"x36"x4"

I/We hereby certify that as Owner (Lessee/Owner) of the property located at 768 Oak St (address), I am/we are authorized to submit plans for alterations of the subject property. I/We agree to perform the subject work in accordance with the conditions of approval by the Winnetka Design Review Board as well as all other applicable codes, rules and regulations of the Village of Winnetka.

SIGNED

PRINTED NAME(S)

Monica Dombrowski

ADDRESS

768 Oak St

PHONE NO.

(847) 386-5270

EMAIL

mdombrowski@winnetkalibrary.org**FOR OFFICE USE ONLY**

COA applied for (date): _____

COA Case Number: _____

COA Issued (date): _____

PRIMARY DESIGN FIRM _____

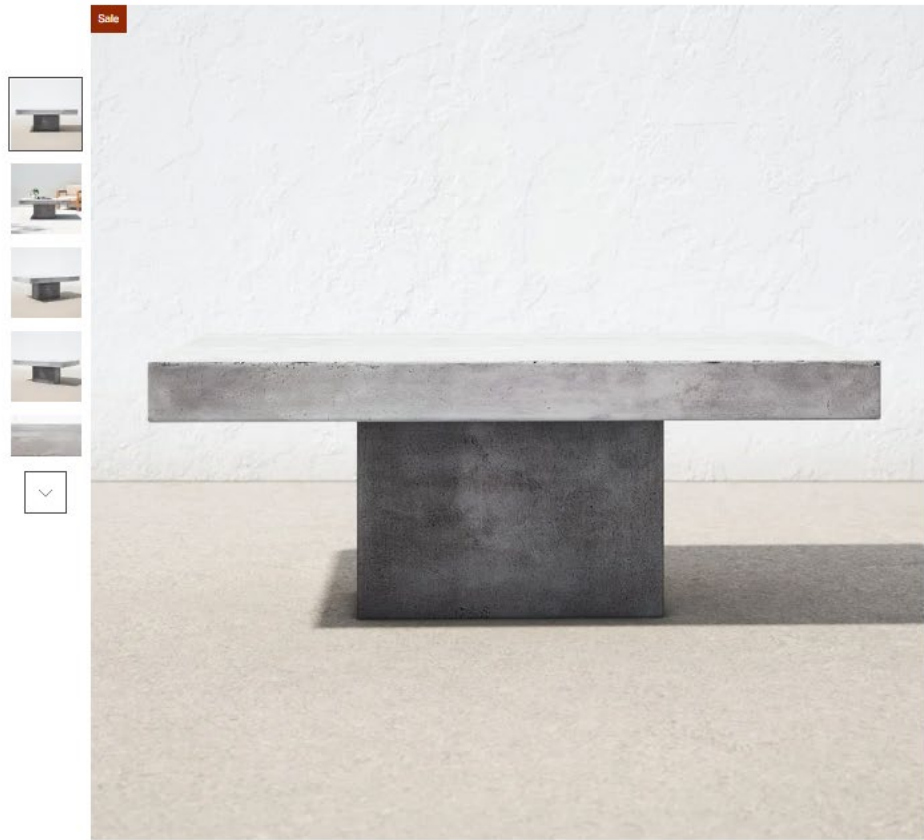
CONTACT NAME _____

ADDRESS _____

PHONE NO. _____

EMAIL _____





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Design Dimensions + Details Shipping + Returns

The fibers-tone tables are made with high-quality concrete and fiber mix, to give them the cool, modern look you want, but keeping them light and movable.



Statue Base Location







2. Screening

For at-grade equipment screening, see Sections IX.a (p.26), X.c.9 (p. 33), and XI.d.5 (p.57).

Mechanical equipment located at grade should be screened from view with a fence or wall that is constructed of the same materials as the adjacent building. Rooftop equipment that cannot be located out of view should be screened by walls constructed of materials sympathetic to those of the primary facade.

VIII. Materials

Building materials throughout the districts consist primarily of masonry and stucco. The existing buildings currently have a good palette of colors, textures and material mixes from which new materials should be selected. The masonry palette consists of wirecut, smooth and textured modular brick and rough-face and dressed limestone veneer. Rough-faced limestone should be limited to accent or base pieces only. The brick color palette should be restricted to those present in the district but can vary in color from reds to yellows and have varying levels of iron spotting. Pink or orange brick is not allowed.

English Tudor buildings obtain some of their character from the mix of materials used in the upper floors. Creative use of material combinations is encouraged to break up the massing. The number of facade colors should be minimized to maintain unified districts – white and cream stucco with reds and browns, emphasizing earth tones and eliminating saturated colors.

Commercial and Mixed Use: Acceptable materials include modular brick, rough-faced or dressed limestone and exterior grade stucco with wood trim. Wood, aluminum or vinyl siding, metals, rough/random lannon stone, concrete block (split face or smooth) and glassblock are not acceptable materials. EIFS may be allowed if the location is limited to the second floor facades or higher and the finish and articulation are acceptable. The finish of the EIFS must resemble exterior grade stucco of the historic English Tudor buildings in the Village.

Institutional: Institutional buildings are encouraged to have monochromatic material selection such as modular brick, or rough-faced or dressed stone. Wood, aluminum or vinyl siding, metals, rough/random lannon stone, concrete block (split-face or smooth) and glassblock are not acceptable materials. EIFS may be allowed if the location is limited to the second floor facades or higher on secondary facades only and the finish and articulation are acceptable. The finish of the EIFS must resemble exterior grade stucco of the historic English Tudor buildings in the Village.

Multiple-Family Residential: Acceptable material for multiple-family structures includes modular brick, limited areas of dressed limestone, and exterior grade stucco with wood trim. Wood siding is allowed on secondary facades on upper floors only. Aluminum or vinyl siding, metals, rough/ random lannon stone, concrete block (split face or smooth) and glassblock are not acceptable materials. EIFS may be allowed if the location is limited to the second floor facades or higher and the finish and articulation are acceptable. The finish of

12. Public Art: Public art can create a framework to organize open spaces, integrate building and landscape design or highlight a functional element such as a fountain. Where appropriate to new or existing developments in the Business Districts, Multiple Family Residential or Institutional areas, public art should be provided to enhance the Village's character and convey historical or social significance. (See Figure 51k)

13. Public Signs/Community Wayfinding. Consistent, well-designed and clearly interpreted community wayfinding signs should be installed throughout the business districts, multiple family, or institutional areas as needed. (See Village Signage)

14. Decorative Water Features/Drinking Fountains. Drinking fountains should be considered for high pedestrian traffic areas or open spaces. The design should coordinate with the overall streetscape design theme and family of elements. (See Figure 51l) Decorative fountains that are proportionate to and appropriate with their surroundings are encouraged in open spaces. If used, fountain design should carefully consider maintenance and safety.



*Examples of Public Art/Sculptures
Figure 51k*



*Standard drinking fountain
Figure 51l*



MEMORANDUM VILLAGE OF WINNETKA

COMMUNITY DEVELOPMENT DEPARTMENT

TO: DESIGN REVIEW BOARD
FROM: DAVID SCHOON, DIRECTOR
DATE: JUNE 23, 2022
SUBJECT: WINDOW SIGN REGULATIONS & DESIGN GUIDELINES

At the June 28, 2022, Design Review Board meeting, the Board will continue its discussion regarding potential changes to the Village's current window sign code requirements and design guidelines.

Over the last few months, the Board has held workshop sessions during which the Board reviewed the Village's current window sign regulations and other community's requirements as well as potential changes to the Village's sign requirements and guidelines for window signs. Based upon its discussions, the Board identified an approach by which staff would be able to administratively review and approve certain window signs, while the remaining window signs would require Design Review Board review and approval. The proposed amendments would also amend the variation standards to provide more appropriate standards for the Board to consider when reviewing Sign Code variation requests of not only the window sign requirements, but also requirements for other types of signage. **Attachment A** summarizes, which types of window signs could be administratively approved by staff and which would require Board approval. It also identifies other draft Sign Code amendments.

Also, as the Board considers its discussion of proposed changes to the window sign requirements, staff has provided some images of window signs to consider as it makes its recommendations regarding which signs could be approved administratively by staff and which would require review by the Board. The examples provided in **Attachment B** relate to allowed number of colors and what constitutes individual letters/logos and what constitutes a background.

Village staff has also sent an invitation to business owners informing them of the changes the Design Review Board is considering and inviting them to review the materials and provide us with comments either in writing or in-person at the June 28 meeting. **Attachment C** includes a copy of the notice that was sent to Winnetka business addresses.

After reviewing the draft window sign code amendments included in Attachment A and hearing comments from members of the public and the business community, the Board will want to determine if it is ready to make a formal recommendation regarding window sign code requirements and guidelines. If so, the Board should direct staff to prepare the actual code language for its consideration at a future meeting.

ATTACHMENTS

Attachment A: Draft Window Sign Code Amendments
Attachment B: Window Sign Examples
Attachment C: Copy of Notice Sent to Winnetka Businesses

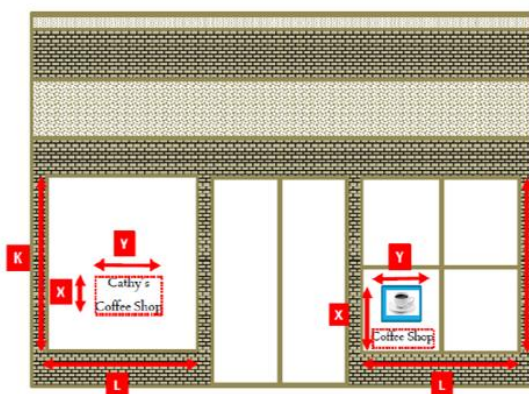
Draft Window Sign Amendments 6/28/22 DRB Meeting

Window Signs - Administrative Approval

If a window sign meets all of the following requirements, staff may be able to administratively approve the window sign. If a sign does not meet all the following requirements, the sign must be reviewed by the Design Review Board.

1) Sign Area Requirements.

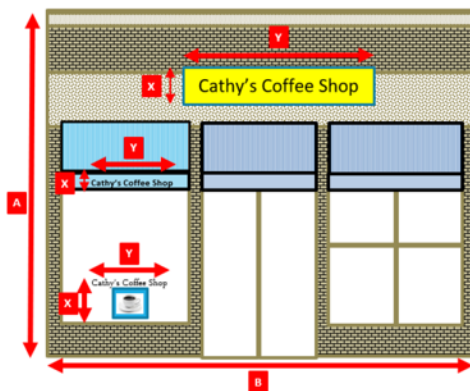
- A window sign(s) shall occupy 10% or less of the window opening, except a window sign(s) in a door window and transom window shall occupy 50% or less of the window opening. *(Existing sign requirement.)*



- May occupy no more than 10% of a window opening

$$\text{Sign Area/Window Area} = \frac{(X * Y) + (K * L) \leq 10\%}{}$$

- The total area of all **wall signs**, **window signs**, and **awning signs** shall be no more than 15% of the area of street exposure. *(Existing sign requirement.)*



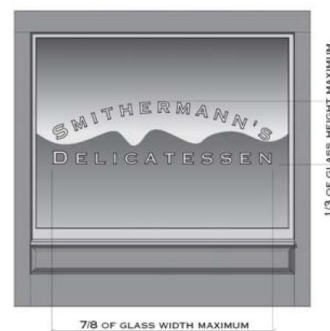
The total area of all wall signs, window signs, and awning signs may be no more than 15% of the area of street exposure

$$\text{Total Street Exposure} = A * B$$

$$(\text{Wall Sign Area} + \text{Window Sign Area} + \text{Awning Sign Area}) \leq 15\% \text{ of Total Street Exposure}$$

2) Letters & Logo Size Requirements

- Letters & logos shall be no taller than 8", except (i) one logo and the first letter of each word may be up to no taller than 24" and (ii) store hours and contact information shall be limited to 2" in height, AND
- Height of a window sign shall be limited to 1/3rd height of glass area, and width of window signs shall be limited to 90% of glass width. *(These are new, more generous standards.)*



Draft Window Sign Amendments

6/28/22 DRB Meeting

3) **Materials & Colors Requirements**

- a) Decal window signs shall be die-cut and limited to individual letters & logos (e.g., do not have a background)
- b) Decal window signs shall be limited to one single color.
- c) Floating window signs shall be limited to letters and logos of one color on a solid background of another color, for a total of two colors.
- d) Highly reflective materials are not permitted.
(These are new standards so as to allow for administrative approval of window signs.)



Individual Letters & Logos

4) **Illumination Requirements.** Signs shall not be illuminated. *(Existing sign requirement.)*

5) **Sign Placement Requirements**

- a) A window sign shall be only located in the lower two-thirds of the window opening. This does not apply to a window sign in a door window or transom window. *(New more generous window sign standard.)*
- b) A window sign shall not extend over or through architectural features, including but not limited to window muntins.
- c) A decal window sign shall only be applied to the interior of the window. *(New standard specifically for administrative approval.)*

Draft Window Sign Amendments 6/28/22 DRB Meeting

Window Signs Requiring Review by the Design Review Board

Any sign that does not meet all the requirements for administrative approval listed above shall be subject to approval by the Design Review Board. In addition, such signs must meet the following requirements and comply with the following guidelines. Any variation from the following requirements, when permitted by this Code, shall require Board approval of a Sign Code variation.

1) Sign Area Requirements.

- d) A window sign(s) shall occupy 10% or less of the window opening, except a window sign in a door window and transom window shall occupy 50% or less of the window opening. *(Existing sign requirement.)*
- e) The total area of all wall signs, window signs, and awning signs shall be no more than 15% of the area of street exposure. *(Existing sign requirement.)*

2) Materials & Colors Requirements

- a) Decal window signs shall be die-cut and limited to individual letters & logos (e.g., do not have background). *(New sign requirement.)*

3) Illumination Requirements. Window signs shall only be externally illuminated. *(Existing sign requirement.)*

4) Design Guidelines

- a) The Board shall consider the “Standards and Criteria for Issuance” included in Section 15.60.150.F, of the Sign Code, which apply to all types of signs, when reviewing the design of window signs. *(Existing Sign Code design standards with amendments. Deletions struck through, and additions **bold and double-underlined**.)*

Section 15.60.150 Certificate of appropriateness.

F. Standards and Criteria for Issuance. The following factors and characteristics relating to the safety and appearance of signage, shall govern the board's evaluation of design submittals:

*1. The sign area ~~shall not exceed the maximum permitted area and~~ shall be in proportion and scale to the building or to other buildings or signs in the surrounding area *(This deleted language is already a code requirement, so language is redundant);**

*2. A signage package for a business establishment ~~Projects which include~~ **that includes** a number of signs and graphics shall have an overall plan **that demonstrates the compatibility of the design and colors of all the signs that are part of that package;***

3. The amount of information contained in or on any sign or group of signs shall be limited so that it results in a clear and readable design;

*4. Signs and graphics shall have a harmonious relationship with nearby signs, buildings and the neighborhood, and shall be designed so as not to adversely affect adjacent structures. In this respect the sign shall ~~be related~~ **relate** to its building, structure and neighborhood in terms of size, shape, material, color, texture, lettering, location, arrangement, lighting, and the like;*

5. Colors shall be used with restraint and excessive brightness shall be avoided;

*~~6. External lighting shall be arranged so that the light source is screened from view~~ *(This deleted language is already a Sign Code requirement (Sec. 15.60.130.B - Illumination); language is redundant.);**

~~6.7.~~ The additional provisions of this chapter, as specified in this chapter, shall be part of the criteria of the design review process.

Draft Window Sign Amendments 6/28/22 DRB Meeting

ADDITIONAL SIGN CODE AMENDMENTS

Deletions ~~struck through~~, and additions **bold and double-underlined**

Sign Variations

C. Variations shall be permitted only if:

1. They are in harmony with the general purpose and intent of this chapter; and
2. ~~The plight of the petitioner is due to unusual circumstances;~~ **Given the design of the building and its elements or the design of the site on which the building is located, the design of the sign is as compatible, if not more, with character of the business district than the standard sign regulations allow,** and
3. ~~There are practical difficulties or particular hardship in the way of carrying out the strict requirements of this chapter;~~ **For window signs, the design of the sign does not significantly inhibit the viewing of store products, activities, or services, and**
4. **The design of the sign is contextually appropriate for the type of business, and**
5. **The design of the sign exhibits a high degree of artistic embellishment, and**
6. The variation will not alter the essential character of the locality.

E. Notwithstanding the provisions of this section, the Sign Board shall not have the power to:

1. Permit signs that are prohibited **by 15.60.060 of the Sign Code, unless it can be demonstrated the variation would allow a type of sign that (a) had been used on the building on which it is to be located or (b) historically has been used by the type of business requesting the particular prohibited sign type;**
2. Waive permit requirements;
3. Permit signs which violate the safety and maintenance provisions of Section 15.60.130;
4. Vary the nonconforming sign provisions of Section 15.60.150 as applied to any given sign.

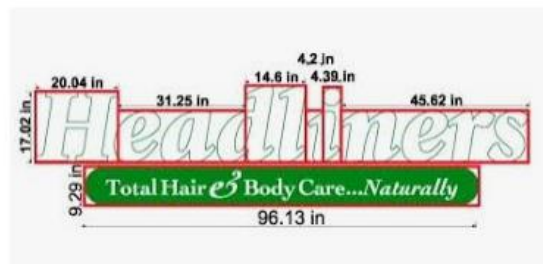
Sign Measurements

Subsection 15.60.130.A. Sign Measurement.

1. Area to Be Included. The supporting structure or bracing of a sign shall be omitted in measuring the area of the sign unless such structure or bracing is made part of the message or face of the sign. When a sign has more than one display face, all faces shall be included in determining the area of the sign; provided that, if the distance between the sign faces of a two-faced sign does not exceed twelve (12) inches, the area of the sign shall be measured as the area of one face.

2. Area of Sign With Background Panel. A sign placed or painted on a background panel shall be measured by computing the area of the background panel.

3. Area of Sign Without Background Panel. A sign with individual letters or symbols placed separately on a building wall, **window**, awning, or other structure without a background panel shall be measured as the sum of the areas of the smallest regular geometric figures that can separately encompass all words, letter areas, figures, emblems, and other elements of the sign.



Draft Window Sign Amendments 6/28/22 DRB Meeting

~~4. Sign Spacing. No sign wording, illustration or element that is less than two feet from any other sign wording, illustration or element shall be considered a separate sign for purposes of calculating sign area.~~

5. Sign Height. The height of a sign shall be measured from the adjacent natural grade, to the highest point of the sign.

Temporary Window Signs

5. Window signs displayed on nonresidential premises located in a commercial zoning district to advertise special sales of merchandise or special commercial events, subject to the following conditions:

- a. No such sign may be illuminated,
- b. No such sign shall be more than eight square feet in area and the total area of all temporary window signs, ~~both temporary and permanent~~, shall not exceed the ten (10) percent of the window area limitation for window signs as provided in Section 15.60.120(B)(1)(d),
- c. No such sign shall be displayed for more than thirty (30) days;

FOR REFERENCE PURPOSES ONLY, THE TYPES OF PROHIBITED SIGNS

Section 15.60.060 Prohibited signs.

No person shall display any sign of the following prohibited types, or in the following prohibited locations:

A. Animated signs and signs and displays consisting of a string, cluster or series of lights, except those permitted in connection with civic, patriotic or religious holidays in accordance with Section 15.60.090(A)(3);

B. Internally illuminated signs;

C. Translucent awnings and signs placed on translucent awnings;

D. Changeable copy signs, other than gasoline price signs erected at automobile service stations, incidental signs, portable menu board signs displayed in accordance with Section 15.60.080 J, display case signs in accordance with Section 15.60.120(B)(7), and that portion of bulletin board signs erected in accordance with Section 15.60.110(A)(5) of this chapter;

E. Signs that are attached to the roof of any building, or that are located upon or above a roof, or above the eave line of a roof;

F. Signs painted directly on the wall of a building, fence, or similar structure;

G. (Repealed.)

H. Signs that advertise or direct attention to a business, commodity, service or entertainment conducted or offered for sale at a place other than the premises on which the sign is located. This prohibition shall not apply to signs that are located inside a building and direct attention to noncommercial events or organizations;

Individual Letter & Logo Examples



Staff Review
– Individual letters/logos & one color

DRB Review
- More than one color





DRB Review
—
Portion of
sign message
contains
background



Staff Review – If business' logo
DRB Review – If not logo,
because of text on a background



June 22, 2022

Dear Winnetka Business Owners:

The Design Review Board is in the process of reviewing the Village's sign regulations, including how to streamline the process for businesses. Over the last couple of months, the Board has been discussing window sign regulations.

We would like to invite you to the Tuesday, June 28, 2022, Design Review Board meeting to provide comments on the proposed regulations. The meeting will be held in the Village Hall Council Chambers at 510 Green Bay Road and will start at 7:00 PM.

Currently, all permanent window signs require a sign permit and approval by the Design Review Board. Under the proposed amendments, all permanent window signs would still require a sign permit; however:

- certain types of window signs would be approved in an expedited fashion administratively by Village staff; and
- signs that do not meet the criteria for administrative approval by Village staff would still need to be reviewed and approved by the Design Review Board.

The current draft of the proposed regulations and guidelines for window signs can be found on the following Village webpage www.villageofwinnetka.org/signamendments. The proposal is not finalized, and we look forward to receiving your thoughts and comments.

If you are unable to attend the meeting, you may also provide comments in one of two ways: (1) by sending an email to dschoon@winnetka.org; or (2) by delivering a letter to Community Development, Village of Winnetka, 510 Green Bay Rd, Winnetka, IL 60093. Also, if you have any questions prior to the meeting, please feel free to reach out to me at 847-716-3526 or dschoon@winnetka.org.

Sincerely,

David Schoon
Community Development Director



MEMORANDUM VILLAGE OF WINNETKA

COMMUNITY DEVELOPMENT DEPARTMENT

TO: DESIGN REVIEW BOARD
FROM: DAVID SCHOON, DIRECTOR
DATE: JUNE 23, 2022
SUBJECT: SINGLE FAMILY RESIDENTIAL DESIGN GUIDELINES

INTRODUCTION

At the June 28, 2022, Design Review Board special meeting, the Board is scheduled to hold a continued study session on the topic of residential design guidelines for new single-family homes. At its May 19, 2022, meeting, the Design Review Board meeting held its first study session regarding this topic. At that meeting staff presented information regarding (1) new home construction trends in the community, (2) the existing design review process for landmark homes in the community, (3) the Village's previous Zoning Code requirements and amendments to address design elements of new homes, (4) the Residential Design Handbook that was developed between 2003 and 2010, and (5) single family design review requirements for nearby communities. **Attachment A-1** contains copies of the materials from the May 19 meeting.

As stated at the May meeting, the Village President is interested in hearing the thoughts of Board members regarding how the Village can better ensure that the design of new single-family homes and major additions are compatible with the neighborhoods in which they will be located. Questions the Board may find helpful to consider as they discuss the issue are the following:

1. Should the Village take steps to encourage compatible single family residential design, take steps to establish a design review process, or both?
2. If the preferred path is to encourage compatible design, what steps should the Village take?
3. If the preferred path is to establish a required design review process,
 - a. How should the Village engage the community and other boards and commissions with the development of such a process?
 - b. What might the actual design review process look like?
 - i. What types of single-family home construction projects would require review?
 1. New construction, additions, or exterior alterations?
 2. Only the principal structure (the new home) or also accessory structures (detached garages, pool houses, etc.)?
 3. Only those improvements visible from a public or private street?
 4. Should there be a process for staff to grant waivers to certain construction projects having to go through the process?
 - ii. What should the design review process focus on?
 1. Guidelines that focus more on how the design of the new home contextually fits within the block in terms of its scale and form **or**
 2. Guidelines that are more specific in terms of what types of designs or design elements are allowed?
 - iii. What bodies will be involved in the review and approval?

1. Will an advisory body review and approve the design, with appeals going to the Village Council?
 2. Or will the advisory body only make a recommendation, with the Council making the final determination?
- iv. What will be the design standards that the decision-bodies use to make their final determinations?
 - v. Are there any zoning variations that may be granted as part of this review process?
 - vi. Based upon what the design standards will be, what will applicants be required to submit as part of the application process?
 - vii. How will the public be provided an opportunity to participate in the review process? Will there be a public notice requirement (e.g., web posting, mail notice)?
 - viii. What type of staff resources is the Village willing to commit to this process?

Staff will be present at the June meeting to assist the Board with this discussion.

ATTACHMENTS

Attachment A-1 May 16, 2022, Staff Report and Attachments Regarding Single-Family Residential Design Guidelines



MEMORANDUM VILLAGE OF WINNETKA

COMMUNITY DEVELOPMENT DEPARTMENT

TO: DESIGN REVIEW BOARD
FROM: DAVID SCHOON, DIRECTOR
DATE: MAY 12, 2022
SUBJECT: SINGLE FAMILY RESIDENTIAL DESIGN GUIDELINES

INTRODUCTION

At the May 19, 2022, Design Review Board meeting, the Board is scheduled to hold a study session on the topic of residential design guidelines for new single-family homes. Over the years, the community has discussed the idea of establishing design guidelines and a process for evaluating the design of new single-family homes. The Village President has requested that the Design Review Board provide its thoughts regarding the issue for the Council's consideration.

Most recently the issue was discussed in early 2021 when the Village Council amended the Village Code (a) to extend the demolition delay period for historic or architecturally significant homes and (b) to create a maximum building size (GFA) bonus to serve as a possible incentive to renovate homes found to be historic or architecturally significant. Focusing its attention at the time on preserving historic and architecturally significant homes, the Council deferred discussion of single-residential design guidelines to another time.

President Rintz has requested that the Design Review Board discuss how the Village may better ensure single-family home design that is compatible with the character of the neighborhood in which it is located. Previous discussions have included measures ranging from the publication of non-binding guidelines to a more formal design review process for new homes. The discussion has ranged from consideration of guidelines that focus more on how the design of the new home contextually fits within the block in terms of its scale and form or guidelines that are more specific in terms of what types of designs or design elements are allowed.

To assist the Board with its discussion, this staff report reviews the Village's current single-family design review requirements (which focuses on historic or architecturally significant homes), the previous development of a Winnetka Residential Design Handbook, and single-family design review requirements in other nearby communities.

NEW HOME CONSTRUCTION TRENDS

There are approximately 3,800 single-family homes in the community. Between 2000 and 2020, the Village processed approximately 680 demolition permits in single-family residential zoning districts. Since the 90's recession, the annual number of demolition permits is nearly half that prior to that recession (See *Figure 1*).

Since 2020, the number of single-family home demolition permits that have been processed in 2020 (27) and 2021 (26) is generally consistent with the post-recession annual average of 24.

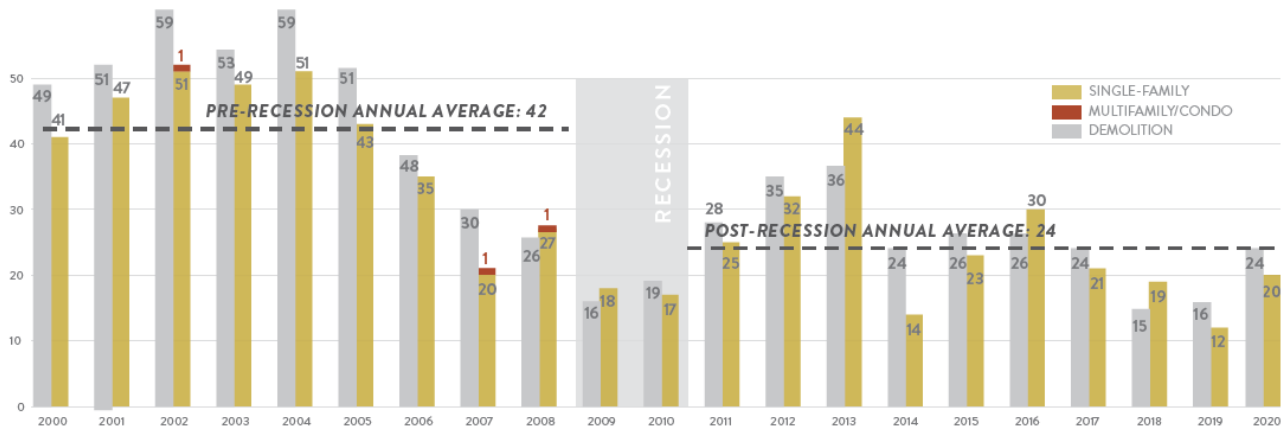


Figure 1 – Winnetka Housing Permits and Demolitions by Year

EXISTING DESIGN REVIEW PROCESS – LANDMARK HOMES

The Village currently only requires the review of alterations to a small number of homes (30) that are designated as a local historic or architectural landmark. This review is conducted by the Landmark Preservation Commission. If the home is a “designated” landmark, the Commission’s review is only advisory, and the property owner is not required to comply with the recommendations of the Commission. Only if a home is a “certified” landmark is the owner is required to comply with any Commission recommendations. Only one (1) home in the community is a certified landmark.

ZONING AS A TOOL TO SHAPE RESIDENTIAL DESIGN

With the exception of landmark homes described in the previous section, the design of alterations, additions, or new homes are not subject to architectural review outside of compliance with Village building and zoning codes.

Over the years the Village has adopted and refined zoning regulations to limit the scale of development in residential zoning districts. Traditional methods of limiting the size of homes (setback requirements and height limits) have been in place since the adoption of the Village’s first zoning ordinance in 1921. In 1989 the Village adopted its first limits on maximum building size (gross floor area), which has since been amended several times in an attempt to maintain balance between the scale of new homes and those which already exist in the Village.

While the regulation of gross floor area in the zoning ordinance is the most visible means of controlling the scale of new development, other amendments have been crafted over the years to target more precise elements of residential design. For example, a “gross floor area bonus” has been available since 1989 to encourage the use of detached garages, rather than attached garages, so to reduce the scale of the principal home structure. Numerous other zoning amendments were established to more precisely target elements which contribute to bulk, (such as establishing a maximum height of a first floor). Other approaches included development of zoning bonuses as an incentive for certain architectural details, such as open front porches or roof dormers.

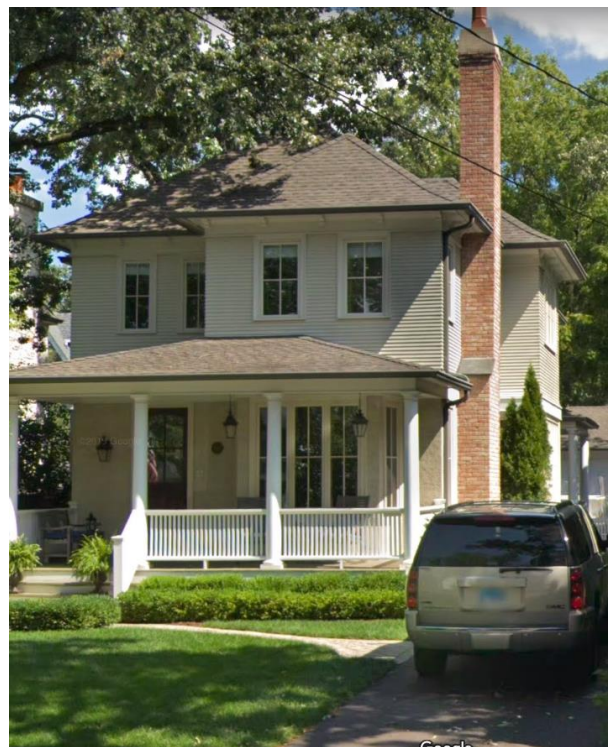
Zoning amendments described above have been fairly effective where targeting certain elements of residential design (such as the regulation of first floor height). Other examples, such as a zoning bonus for open front porches have been widely adopted by builders.

2010 RESIDENTIAL DESIGN HANDBOOK

Despite numerous amendments to zoning regulations (and with the pace of new construction continuing at a record pace), the Village Council still found itself receiving complaints regarding the scale of new homes. Between 2003 and 2010, an ad hoc committee of the Village studied the issue of residential design more closely, and ultimately widened the scope of review beyond “traditional” zoning approaches.

As part of the review process, the “Ad-Hoc House Design Committee” investigated dozens of new homes with an eye toward identifying homes which embodied successful design techniques, and others which were less successful.

Images below are emblematic of the Committee’s findings. The two Winnetka homes pictured below are new construction built on previously developed lots. Lots are of the same size and width, and as a result are nearly identically sized in terms of zoning. Various details of these two identically sized houses and others in the Village led the Committee to ultimately determine that successful design involved more granular details of design, such as material composition, roof form, detailing, etc., as important factors in how well a home fits into its neighborhood context.



The Committee’s work culminated in a draft handbook identifying a range of appropriate contextual design details (Attachment A)

Development of the handbook was precipitated at least in part by a series of community conversations regarding teardowns and new construction, and the impact of teardowns on surrounding neighborhoods. In short, the handbook was initiated in part out of a recognition that traditional zoning regulations were not the most appropriate tool to address more finely grained details to improve how a new home “fits into” the surrounding neighborhood context.

The purpose of the handbook was “intended to help residents maintain and enhance the unique character and design quality of residential neighborhoods in Winnetka”. It was to be “published by the Village of Winnetka in the interest of promoting ‘good neighbors’ through designs which will be

compatible with the community's design traditions." The idea was to make the document available to residents and their design professionals to encourage good residential design in the community. Staff would also promote its availability to applicants to 'encourage good design'.

Though the Village developed a draft residential design handbook, the handbook was never actively distributed nor did the Village establish a review process for the design of single-family homes.

SINGLE-FAMILY DESIGN REVIEW REQUIREMENTS IN NEARBY COMMUNITIES

During the Council's review of the demolition permit process in early 2021, staff compiled a table summarizing the demolition review, historic preservation review, and new single-family home design review processes for nearby communities. Attachment B includes an excerpt from that table. The table summarizes whether the community requires a single-family residential design review process for either historic homes or non-historic homes.

The following is a summary of our findings regarding the **new single-family home design review processes**.

Design Review of New Single-Family Homes That are Historic or *Within* Historic Districts. Highland Park, Lake Forest, and Wilmette are communities that require this. The purpose of this requirement is to ensure that the new home is compatible with the contributing structures within the historic district.

Design Review of Exterior Alterations to Existing Single Family Homes and Construction of New Single-Family Home *Outside* of Historic Districts. Lake Bluff and Lake Forest are communities that require this.

The Village of Lake Bluff's review of the design of single-family homes is narrowly focused. The building commissioner can refer to the architectural board of review a building permit application when she/he determines that the proposed construction, alteration, enlargement, or remodeling of the exterior of any new or existing building within any residential district will have a design and appearance that is excessively similar or dissimilar to buildings in the area.

The Lake Bluff Code more specifically defines that standard of review as follows:

Excessive similarity or dissimilarity of design and appearance in relation to any other existing building or structure, or a building or structure for which a permit has been issued, within a distance of three hundred feet (300') of the subject property, or in design and appearance generally prevailing in the area, of the subject property, in respect to one or more of the following features:

- A. Facade;
- B. Size and arrangement of either doors, windows, porticoes, or other openings or breaks in the facade facing the street, including a reverse arrangement thereof;
- C. Cubical contents;
- D. Gross floor area;
- E. Other significant design features, such as, without limitation, roof line, height of building, construction, material, or quality of architectural design; or
- F. Location, orientation or elevation of building, parking, storage or refuse areas upon the subject property.

The architectural board of review has final jurisdiction on determining whether to approve the proposed construction. An applicant does have the right to appeal the architectural board of review's decision directly to the Village Board of Trustees. In speaking with Lake Bluff staff, this

provision of the Village Code is rarely used. In fact, in early 2021, the staff member said it has not been used for at least the last five years.

The Village of Lake Forest not only requires new homes within a historic district to go through a design review process, but also requires new homes elsewhere in the community to go through a design review process before the Building Review Board. Single-family home construction projects involving new home construction, demolitions, and additions and alterations to existing homes must go through the process. The Lake Forest Building Review Board reviews the proposed changes and makes a recommendation to the City Council. A public hearing notice regarding the Building Review Board's consideration of the application is sent to the owners of property within 1,320 feet of the subject property or within three properties deep, whichever is less.

The City Council makes the final determination regarding whether to approve, approve with conditions, or deny the application. The Architectural and Site Design Review section of the Lake Forest Code includes standards for review as well as reference "The City of Lake Forest Residential Design Guidelines". (A copy of the Design Guidelines as well as the applicable code section can be found in Attachment C.)

One other feature of the Lake Forest process that should be noted, is that the Building Review Board and the Historic Preservation Commission are given the authority to review and make recommendations regarding exceptions to the maximum floor area requirements. Village Council approval is required for such exceptions.

Park Ridge is another local community that requires design review of the construction of new single-family homes as well as alterations, solar PV, and solar thermal systems affecting street elevations of single-family homes (excluding windows, doors, exterior cladding, or roof covering). The Park Ridge Appearance Commission reviews the proposed changes and decides as to whether to issue a Certificate of Approval. The Commission makes its determination based upon compliance with adopted Urban Design Guidelines. The Appearance Code provides no appeal provision. The Park Ridge design review process appears not to include any public notice requirements.

SINGLE-FAMILY HOME DESIGN REVIEW PROCESS IN WINNETKA?

As previously stated, the Village President is interested in hearing the thoughts of board members regarding how the Village can better ensure that the design of new single-family homes and major additions are compatible with the neighborhoods in which they will be located.

1. Should the Village take steps to encourage compatible single family residential design, take steps to establish a design review process, or both?
2. If the preferred path is to encourage compatible design, what steps should the Village take?
3. If the preferred path is to establish a required design review process,
 - a. How should the Village engage the community and other boards and commissions with the development of such a process?
 - b. What might the actual design review process look like?
 - i. What types of single-family home construction projects would require review? New construction, additions, or exterior alterations? Not only the principal structure, but also accessory structures (detached garages, pool houses, etc.)? Only those improvements visible from a public or private street? Should there be a process for staff to grant waivers to certain construction projects having to go through the process?

- ii. What should the design review process focus on (a) guidelines that focus more on how the design of the new home contextually fits within the block in terms of its scale and form or (b) guidelines that are more specific in terms of what types of designs or design elements are allowed?
- iii. What bodies will be involved in the review and approval? Will an advisory body review and approve the design, with appeals going to the Village Council? Or will the advisory body only make a recommendation, with the Council making the final determination?
- iv. What will be the design standards that the decision-bodies will use to make their final determinations?
- v. Are there any zoning variations that may be granted as part of this review process?
- vi. Based upon what the design standards will be, what will applicants be required to submit as part of the application process?
- vii. How will the public be provided an opportunity to participate in the review process? Will there be a public notice requirement (e.g., web posting, mail notice)?
- viii. What type of staff resources is the Village willing to commit to this process?

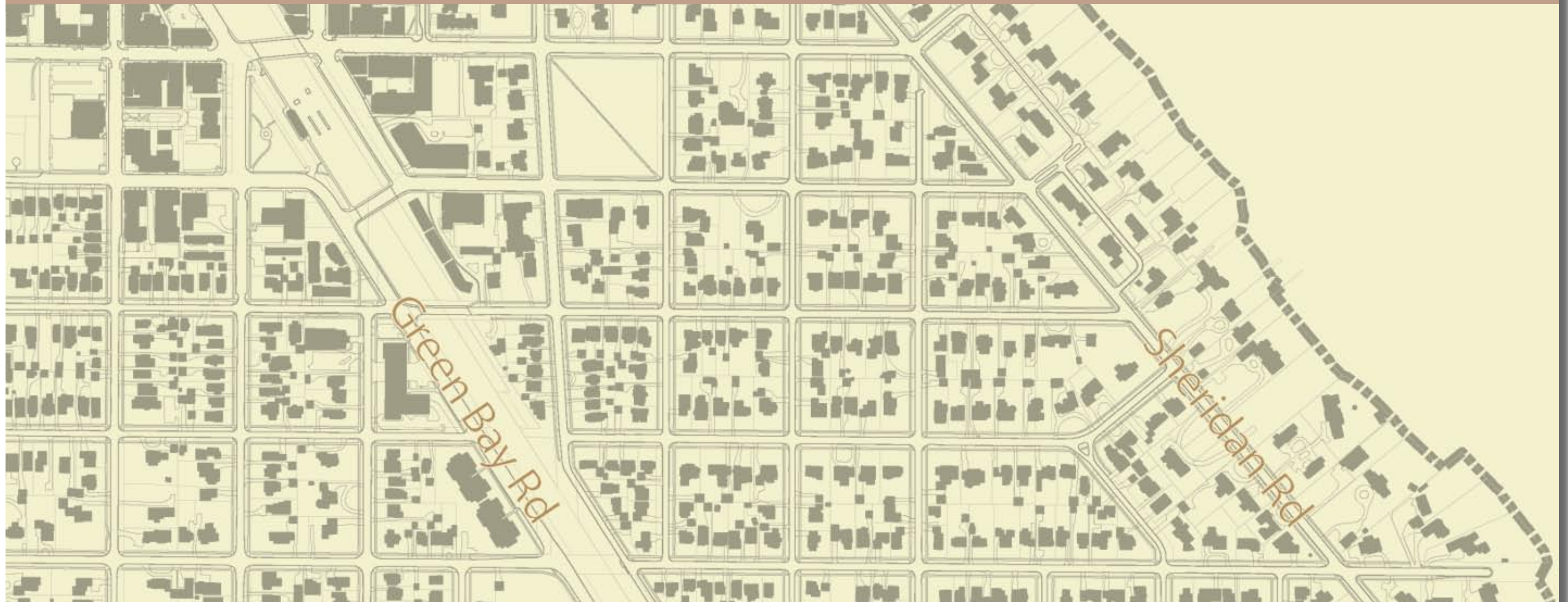
Staff will be present at the March meeting to assist the Board with this discussion.

ATTACHMENTS

- Attachment A Residential Design Handbook
- Attachment B Results of Single-Family Residential Design Guidelines Survey
- Attachment C Lake Forest Residential Design Guidelines

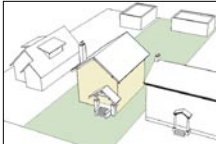
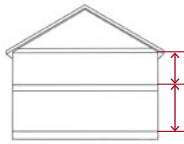
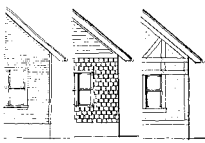
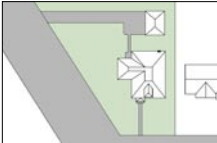
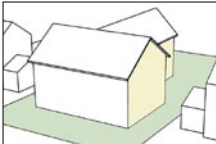
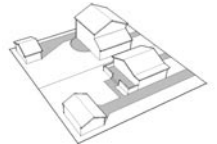
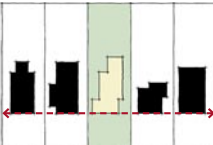


RESIDENTIAL DESIGN HANDBOOK



WINNETKA, ILLINOIS

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INTRODUCTION

Purpose

Winnetka is renowned for its beauty, as a community where homes, shops, streets and landscapes combine in a “beautiful land.” It retains the natural beauty that brought early settlers to the area, while nurturing development of a community that has established a sense of place. Family-oriented neighborhoods with tree-lined streets, gracious yards and well-crafted homes are signature features. Within this setting, new homes and improvements to existing ones are welcomed and, as new construction occurs, it is important that it fit with the Village character.

This handbook is intended to help residents maintain and enhance the unique character and design quality of residential neighborhoods in Winnetka. It is published by the Village of Winnetka in the interest of promoting “good neighbors” through designs which will be compatible with the community’s design traditions.

Goals

- To preserve the character of Village neighborhoods which initially attracted people to live here.
- To promote new residential development that respects the character of Winnetka and its varying neighborhoods.
- To facilitate a greater understanding of contextual design by owners, designers, residents and others in the development community.
- To provide a practical resource for identifying and maintaining Village neighborhoods’ characteristic design features.
- To encourage innovative and creative design through well-illustrated voluntary design guidelines.
- To be useful and easily understood by both professionals and the general public.

Scope

This handbook is for everyone interested in residential development in Winnetka, including property owners, visitors, architects, planners and developers. For the general reader, it provides an overview of design traditions in Winnetka. For those considering a residential improvement project or who want more details about how to understand neighborhood compatibility, it provides information on contextual design. For developers pursuing a project involving a residential property, the handbook also provides voluntary design guidelines for responding to specific issues in a manner which reflects the quality and character of Winnetka and its residential neighborhoods.



Tudor revival home, circa 1927. A common style during the early development of the Village.



New construction home on a larger lot within the Village, with massing and facade articulation evocative of earlier homes. Quality materials and period detailing will age gracefully.



Traditional clapboard siding and muted earth tones integrate this new home seamlessly with the neighborhood and surrounding landscape. Elements such as expressed beams and exposed rafter tails express a sense of craftsmanship and attention to detail.

Designing in Context

When beginning an improvement project it is important to understand the context in which it will be built. Winnetka neighborhoods developed with individuality, while at the same time maintaining a connection with the neighborhood and the Village as a whole. This produced distinctive, high-quality neighborhoods, with a sense of belonging among each other and the Village as a whole. Future improvements should respect these design traditions.

The features that define the context of a neighborhood vary. Some have rectilinear grid streets, with a consistent rhythm of houses that are uniformly aligned along a block. Others have curvilinear streets, sometimes even without curbs, and homes are placed at different angles with respect to the street. Respecting these character-defining features is an essential part of compatibility in Winnetka.

Contextual design considers a project’s setting and responds to it in a manner which respects the design traditions and identity of that area. It focuses on the character of the neighborhood in which the project is located and on basic principles of house design. This handbook outlines a basic approach to contextual design which will help property owners develop designs that will meet their needs and also be compatible with their neighbors.

Being compatible does not mean mimicking the design next door. In fact, another distinctive feature of Winnetka homes is that each is an individual design. The essence of compatibility is not about copying a style, but is instead a more fundamental consideration of the “framework” of a neighborhood. Within that context, using massing and proportion to convey appropriate scale and employing detail and materials to provide a sense of authenticity and high quality are essential. These and other principles are explained throughout this handbook.



Cedar shingles and siding, wood windows and high quality exterior trim carpentry is sympathetic toward other frame homes in the neighborhood, helping it blend in gracefully. The long slope of the roof line establishes an intimate scale and terminates at an inviting, well detailed front porch, creating a welcoming appearance from the street.

DESIGN A “WINNETKA” HOME

A house should fit with its context. It should not directly copy existing styles, but should reflect traditional building proportions, high quality construction and attention to detail. The following guidelines, therefore, promote development that is compatible with the neighborhood. They do not specify a style or design theme. Creative, contemporary and environmentally-responsive design solutions are encouraged when they are also in keeping with Winnetka’s design traditions.



Follow these arrows in this book for a step-by-step design process.



Extended horizontal lines of a Prairie Style house help it to appear low in scale, which is a design tradition in much of Winnetka, and is a feature of many styles in the Village. These elements can be used successfully in many Winnetka neighborhoods.



A new home appears to be more in scale when variations in massing and materials occur and basic building components, such as windows and doors, appear similar in size to those used traditionally. Applying trim with substantial depth around windows also contributes to a sense of scale. Such improvements enhance the “curb appeal” of a property, which includes how a house relates to its context.



Attention to detail is important. High quality wooden shutters are appropriately sized and include fully operational hardware, providing an additional level of detail and “visual depth”. Divided light windows with appropriately scaled trim boards also break down the overall scale of the facade and give the building a sense of warmth and richness.

THE BASICS OF DESIGNING A HOME

When designing a home in Winnetka, plan it at four different levels. First, consider the Village as a whole, then the specific neighborhood, and next the features of the building site. Finally address the building design itself.

Follow these basics of home design:

Village-wide

▶ Respect Village-wide Design Traditions.

Neighborhood

▶ Fit with the Neighborhood.

Site

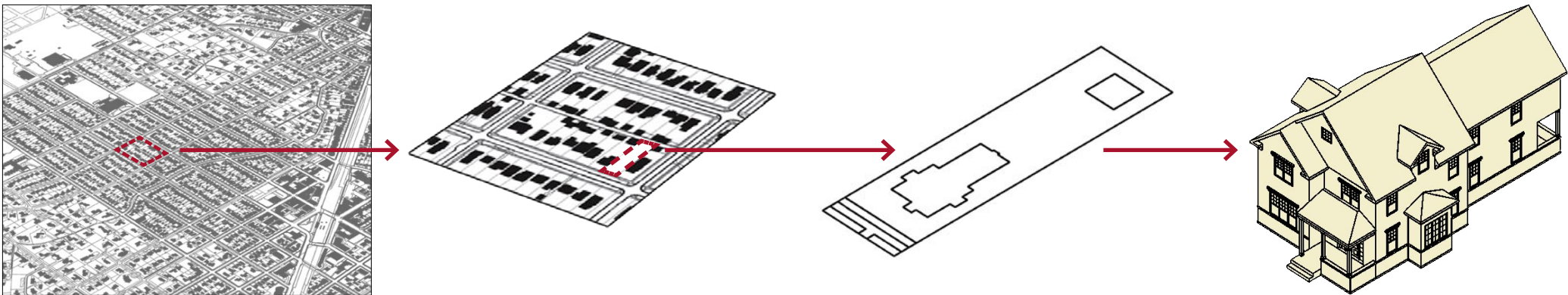
▶ Work with the Site.

Building

▶ Design a “Winnetka Home.”



Designing a “Winnetka Home” means fitting with the neighborhood while also responding to the individual features of the site itself. In this block, house styles vary, but they are of similar scale and maintain a uniform front setback. This adds to a sense of “fitting in.”



First, consider the character of Winnetka as a whole. This includes well-proportioned architectural designs, human-scaled buildings, open spaces, pedestrian orientation and a sensitivity to natural features. Uphold these traditions to maintain Winnetka’s high level of design quality and sense of community.

At the neighborhood level, look for similar development patterns that occur over several blocks. Respect uniform setbacks where they occur, for example. Such neighborhood-wide features are important for compatibility.

Next, assess the features of the site. Identify assets, such as hillsides, ravines and mature trees, and highlight them in the design.

Finally, design the home to fit the tone of Winnetka. Consider how the building will convey similar attributes as others and appear in scale, while maintaining a sense of individuality.

KEY PRINCIPLES: DESIGNING A “WINNETKA HOME”



Design a new home to reflect the design traditions of Winnetka. The principles illustrated here, and others, are described in the pages that follow.

These key principles apply to all new construction, as well as additions to existing homes in Winnetka. They can be adapted to any style or design approach.

Key Principles Topics

Designing a “Winnetka Home”	3
Neighborhood Scale	4
Neighborhood Character	5
Proportion to Lot Size	6
Building Setback	7
Design Character	8

Eaves have substantial depth (see page 14).

Window proportions provide a sense of human scale (see page 36).

Details are in keeping with the selected style (see page 35).

One story porch helps reduce scale as seen from the street (see page 29).

Entry is in proportion and relates to the street (see page 28).

Raised first floor is similar to others in the area (see page 23).



Variation in roof ridge helps reduce mass (see page 12.)

Placing some living space in roof form helps reduce building mass (see page 15).

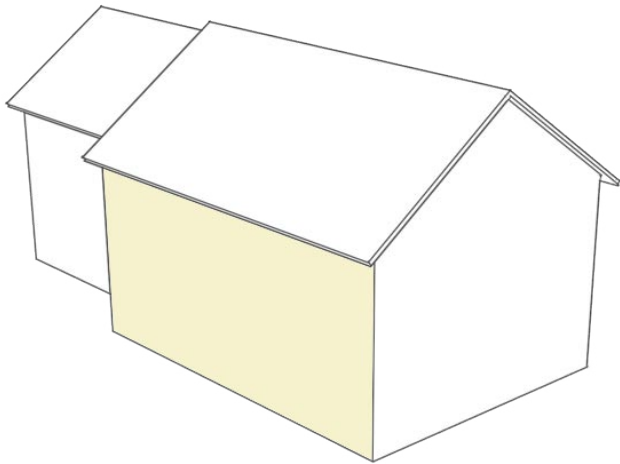
Side wall height is relatively low, to be compatible with neighbors (see page 24).

Variation in wall plane reduces perceived mass (see page 19).

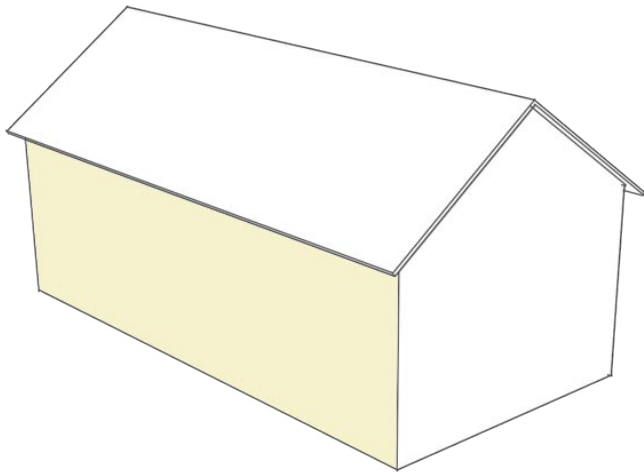
Bay window is in proportion (see page 31).

KEY PRINCIPLES: NEIGHBORHOOD SCALE

✓ Vary massing, using wall offsets and changes in ridge height, to reduce scale and add interest, with a modest impact to building footprint.



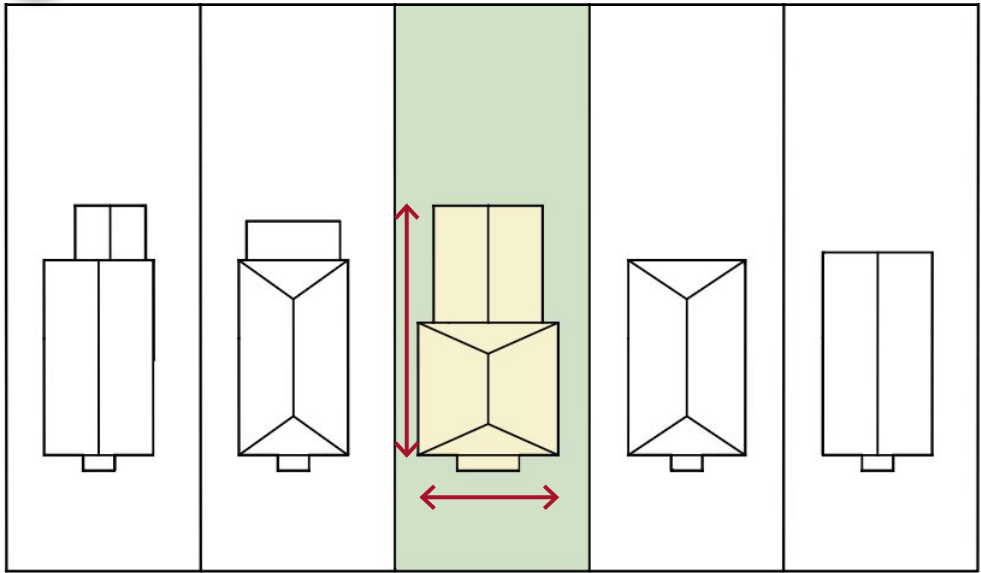
✗ Avoid a large, unarticulated mass, which will appear out of scale.



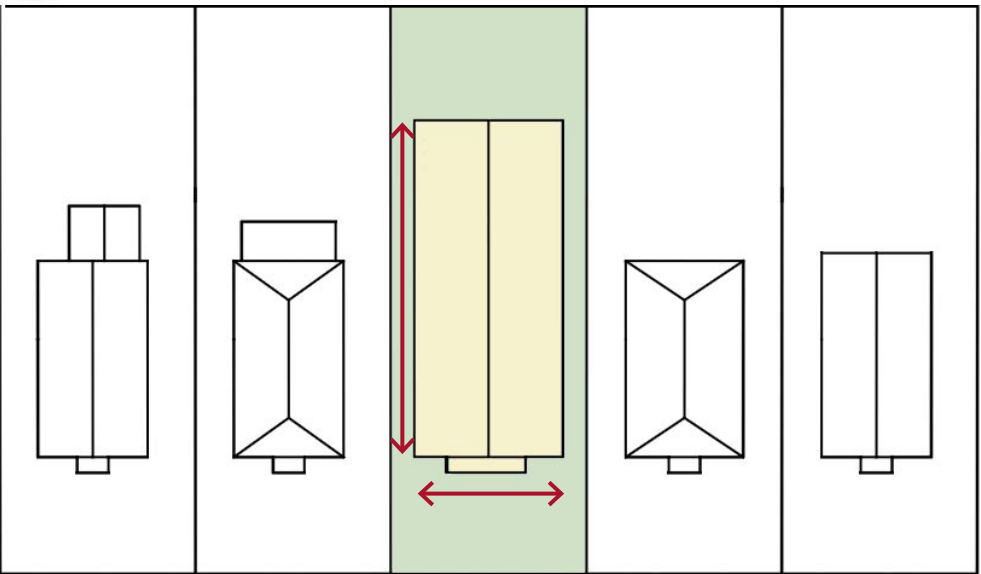
While the principles on the preceding page relate to the design of a house itself, other principles address massing with respect to neighbors.

▶ Design a new home to be in scale with the neighborhood.

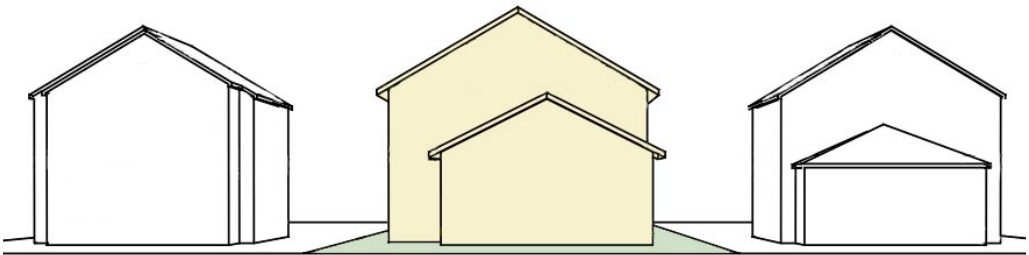
✓ While somewhat larger, this building footprint is in character with its neighbors.



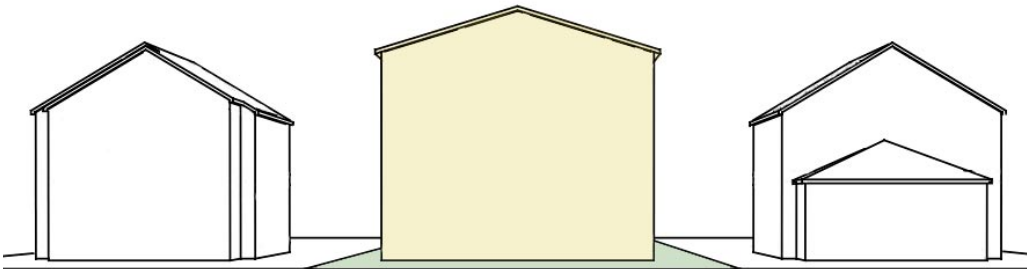
✗ Building footprint substantially exceeds traditional buildings in the area, and has a large, unarticulated roof form.



✓ New home is similar in height to its neighbors.



✗ Height of new home looms over neighbors.



KEY PRINCIPLES: NEIGHBORHOOD CHARACTER

▶ Design a home to be in character with the neighborhood.

✓ Compatible Form.



Preferred: The building mass steps down on both sides, resulting in a front facade which appears closer in scale to neighboring homes.

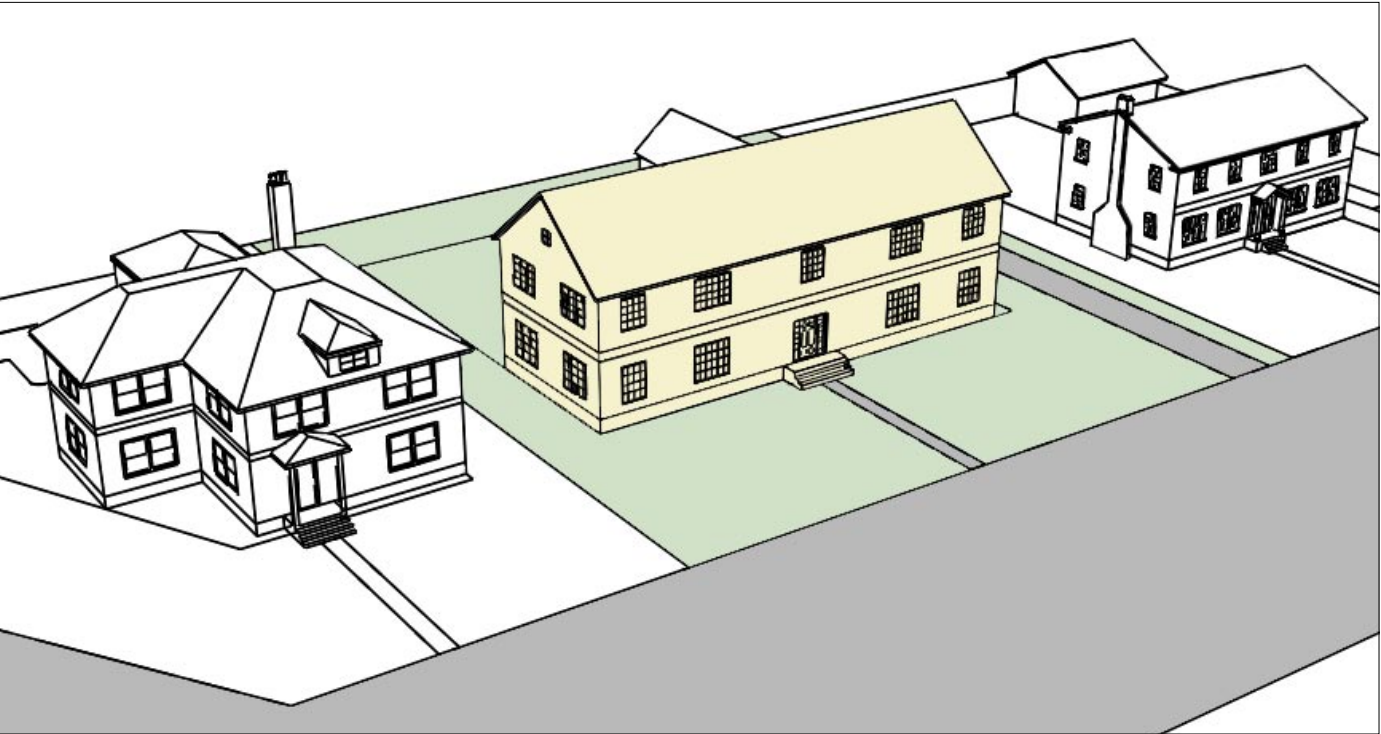
✗ Form Out of Character.



Avoid: This long tall front facade is out of character with the neighborhood.



Preferred: The bulk of the building massing is located at the center of the lot, and extends slightly towards the back, creating a more compatible street facade.



Avoid: The building mass is pushed up and stretched out at the front facade, resulting in an unarticulated form out of character and scale with the neighborhood.

KEY PRINCIPLES: PROPORTION TO LOT SIZE



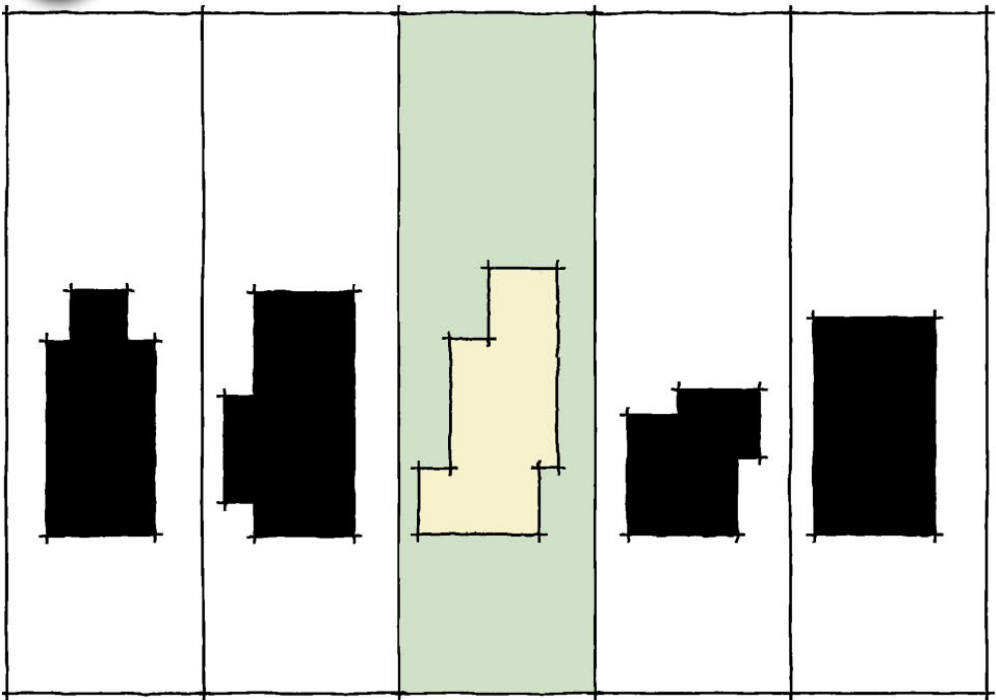
Locate a large house on a large lot. This house appears appropriately sized to its lot area, preserving large areas of green space as well as mature trees.



Building height should also be proportional to lot size, with smaller lots calling for shorter overall building heights. Consult zoning regulations on building height, which require shorter buildings in smaller lot zoning districts.

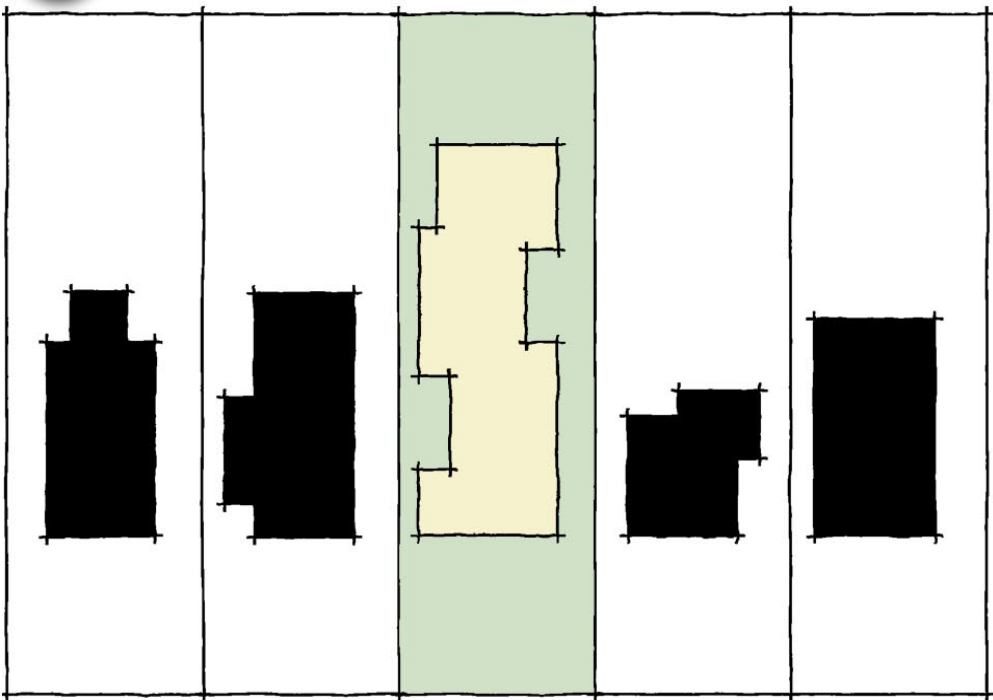
▶ Keep the house size in proportion to its lot.

✓ Building footprint is proportional to its lot size.



Appropriate: The scale of the building maintains open space on the lot and relates to nearby properties.

✗ Building footprint is out of scale with its lot.



Avoid: A noticeable increase in lot coverage increases the perceived size of a building.

A building’s relationship to its lot size influences its perceived scale and affects the sense of open space on a site. Consistency with the neighborhood is most important on small lots. Building footprints, setbacks and orientation should reflect neighborhood traditions. On average lots, a moderate increase from traditional lot coverage may be less apparent than on a small lot. On a large lot, an increase in lot coverage is even less apparent. Consistency with neighborhood context remains important in those settings, but can be achieved within a larger range of variation.

1. **Design a building mass to be in proportion to the lot size.**
 - This is especially important on small lots.
 - Moderate increases may be appropriate in neighborhoods with average lot sizes.
 - Some increase also may be considered in neighborhoods with large lot sizes.

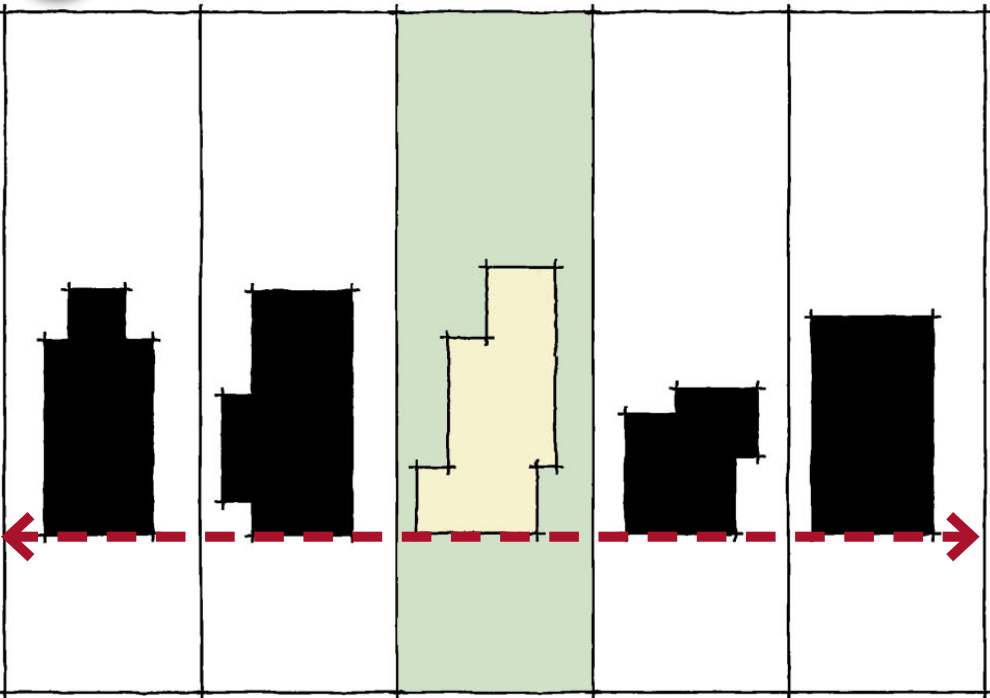
KEY PRINCIPLES: BUILDING SETBACK



Consider the established pattern of building front setbacks.



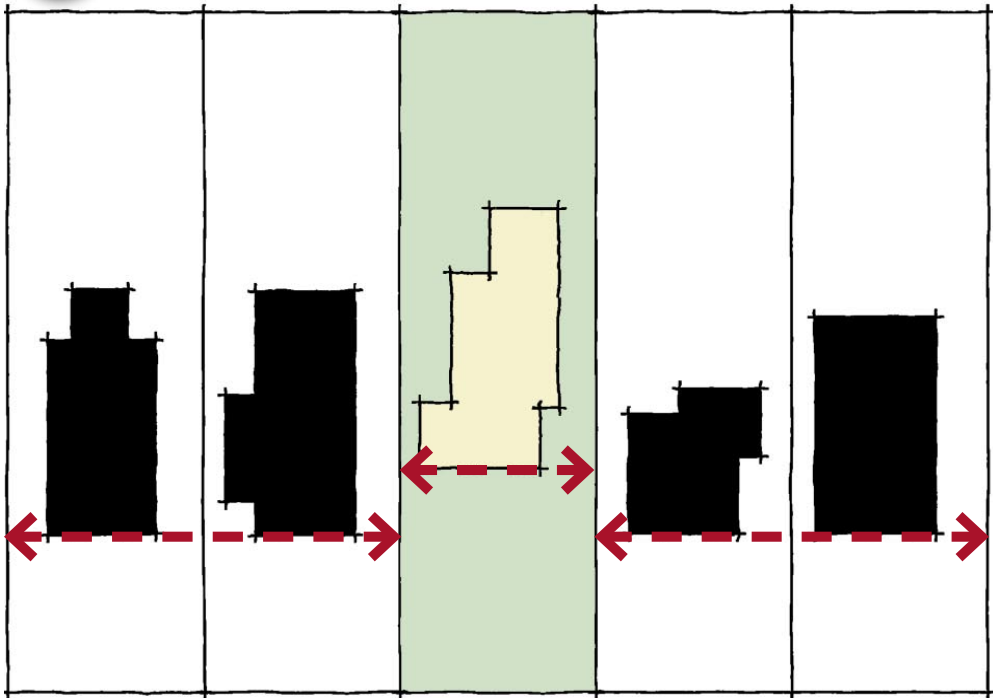
Neighborhood setback pattern maintained.



Appropriate: Maintain established front yard setback patterns. In this example a uniform setback is maintained.



Neighborhood setback pattern not maintained.



Avoid: A new setback that does not match the block pattern.

To determine an appropriate front setback, first consult the Village zoning code. Where it allows for variation, follow existing patterns. Within the Village there are three primary setback patterns:

Uniform Setbacks

In a uniform setback pattern, buildings are located at roughly the same distance from the street along an entire block.

Varied Setbacks

In a varied setback pattern, buildings are located within a range of distances from the street. There is generally a maximum and minimum distance where a few buildings are located, with the majority falling between these points.

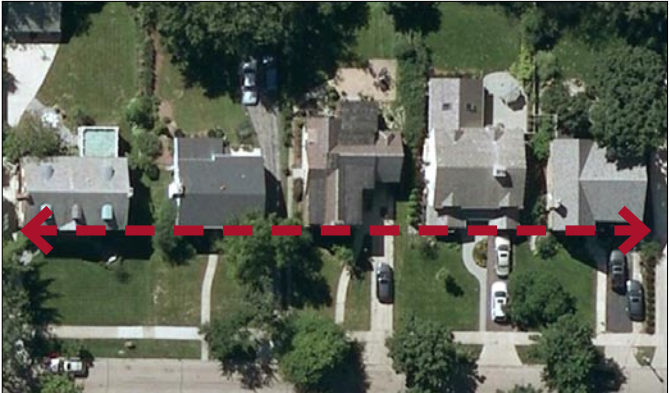
Staggered Setbacks

Staggered setback patterns appear primarily where a curvilinear street pattern meets a gridded street pattern. In these areas, the alignment from the gridded street is maintained across the curvilinear street, creating a setback which appears to step with the curve of the street.

2. Maintain established front yard setbacks.

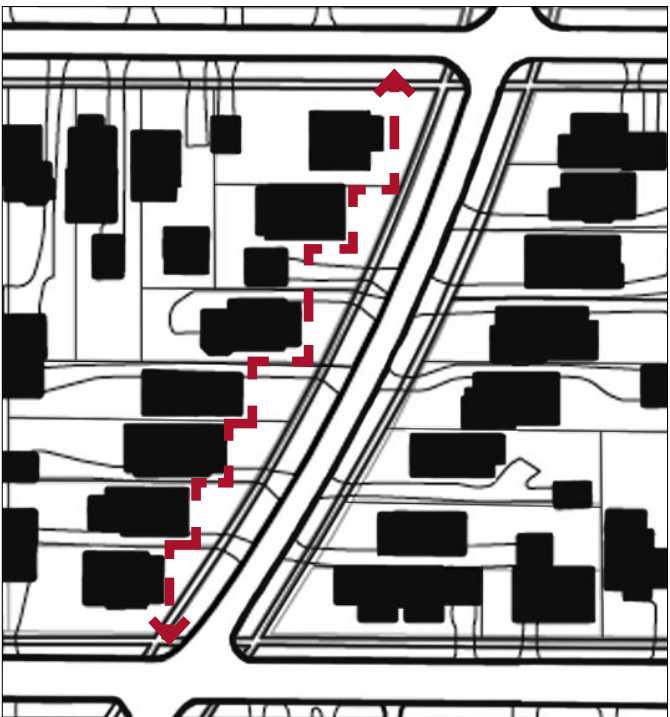
- Alternative setbacks to those established may be appropriate where they are permissible by zoning and where the overall effect to the street edge will not impact neighborhood character.

Uniform Setback Pattern



Prevailing setback patterns contribute to neighborhood character and impact the experience of pedestrians. This neighborhood has a predominantly uniform setback pattern and is a feature that should be respected when planning a new home in the area.

Staggered Setback Pattern



Staggered setbacks appear to step with the curve of the street. Where this occurs, maintain the pattern.

KEY PRINCIPLES: DESIGN CHARACTER

▶ The architectural style should fit with Winnetka.



Continue the traditional high level of design in new homes.



New homes that draw upon traditional styles are encouraged.



Many styles are appropriate to Winnetka. This new home reflects the Colonial style, which is prominent throughout the Village.



New homes reflecting the level of quality of traditional styles are encouraged.

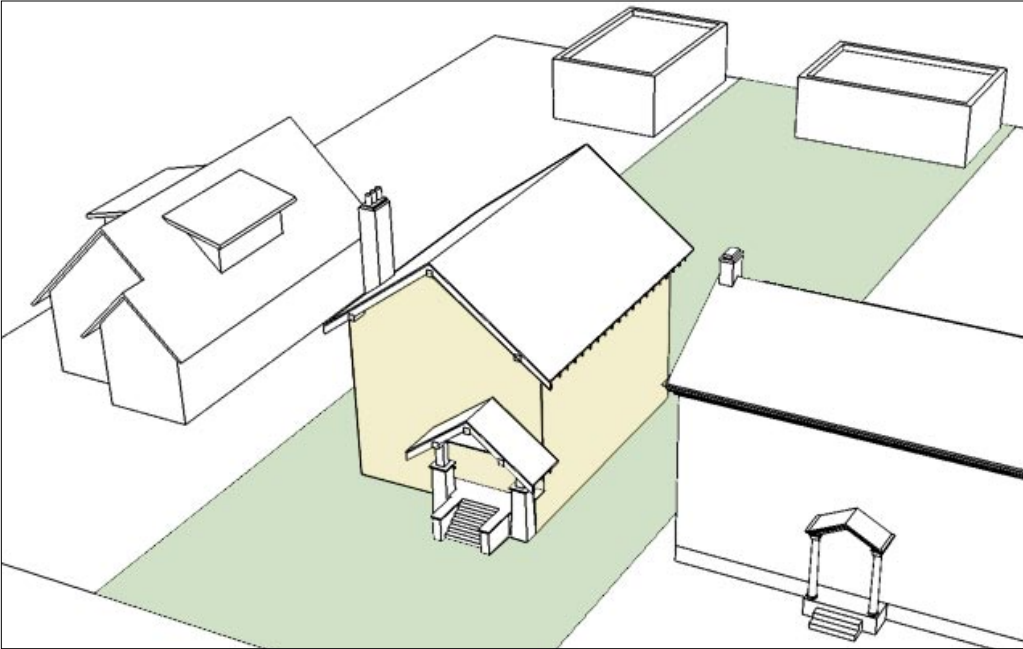
Many traditional and modern styles can fit in Winnetka. In all cases, new buildings and additions should be compatible with the existing neighborhood. A design that accurately draws upon traditional styles is welcomed, but it is not necessary to imitate existing building designs. Creative new designs can fit well, when they respect key features of the setting.

3. **Design a new home to fit the character of the neighborhood, while maintaining individuality in design.**
- Contemporary and creative design interpretations of traditional building styles are encouraged.
 - Winnetka has many examples of traditional styles that are well-designed. New homes that continue this level of quality are encouraged.
 - Don't copy another house design in the area.
 - See Appendix B, "Proportions of Selected Styles," for more information.

BUILDING FORM: FIT WITH CONTEXT

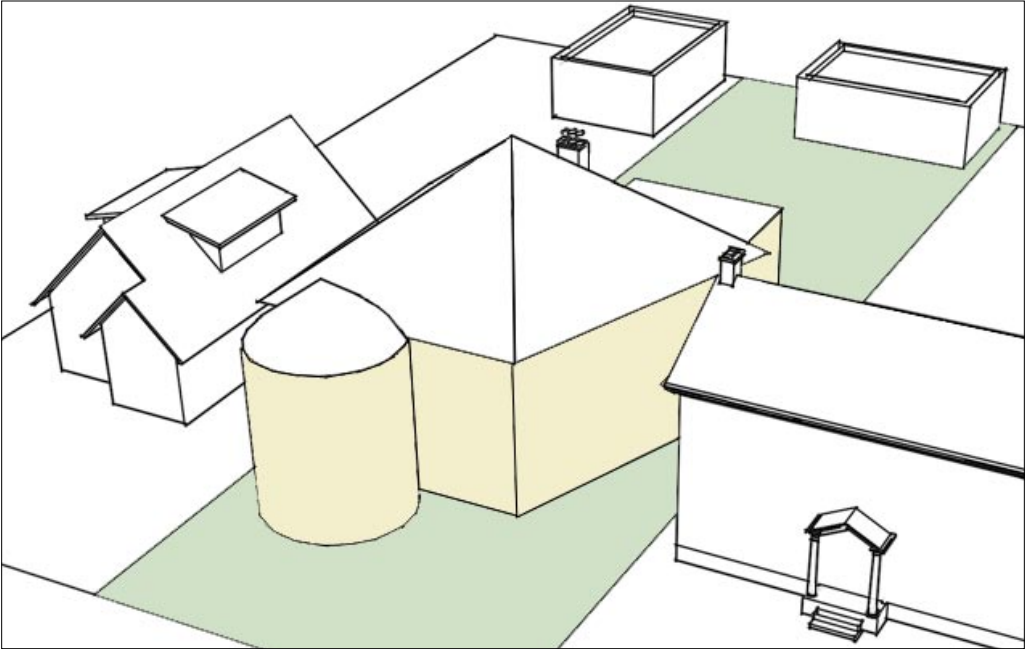
▶ Choose a basic building form that will be appropriate.

✓ Form in Character.



Preferred: Similarity in building form gives a sense of visual continuity.

✗ Form Out of Character.



Avoid: An out of character building form disrupts continuity with the neighborhood.

Form Character

Similarity of building forms contributes to visual continuity throughout Village neighborhoods. While architectural styles vary, most homes have similar forms within an individual neighborhood.

A new building should reflect the forms seen in the neighborhood. While some increases in houses are anticipated, they should not be so large that the visual continuity of the neighborhood is compromised. Any large building forms should be articulated with varied massing to reduce perceived scale and provide visual interest.

Fit with Neighborhood

4. Use a building form that is compatible with the neighborhood.
- A simple rectangular form is preferred.
 - A new form may also be used where it maintains the scale and character of the neighborhood. A new form may fit in when the overall building size is kept small.

Building Form Topics

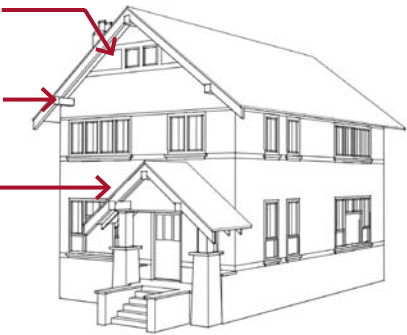
Fit with Context	9
Simplicity	10

Traditional Building Forms

These styles represent compatible building forms. Other styles may also have these features.

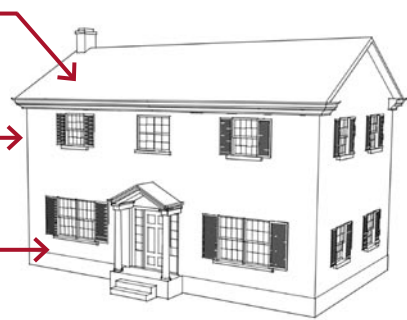
Craftsman

- Broad gables facing the street
- Exposed rafter tails
- Relatively low roof angle



Colonial Revival

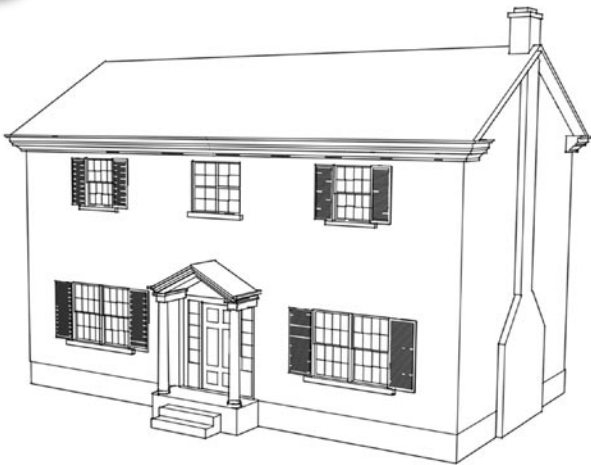
- Roof ridge parallel to the street
- Simple rectangular form
- Symmetrical composition



See Appendix B for additional information on selected building forms.

BUILDING FORM: SIMPLICITY

 Form Consistent



Colonial Revival building form.

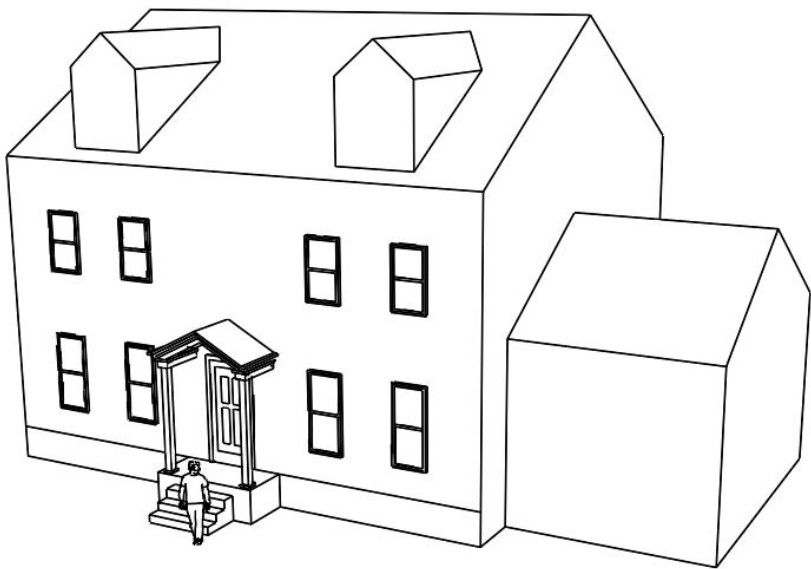
 Form Not Consistent



Inappropriate addition of Queen Anne tower to Colonial Revival building.

Appropriate Form

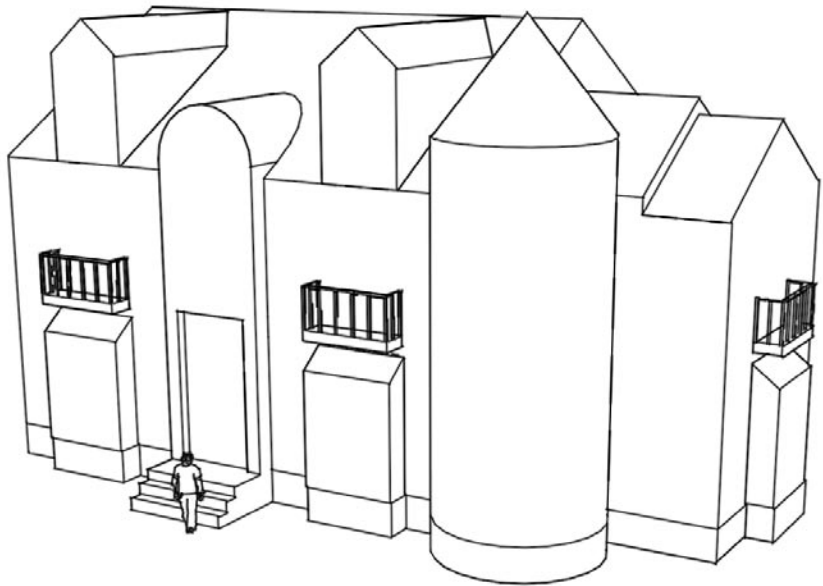
 Use a simple building form, with some variation to give a sense of scale.



Preferred: This building form provides articulation, without appearing overly complex.

Too Complex

 A building form that is too “busy” and makes a home look larger.



Avoid: An overly complex form increases perceived size.

Simplicity

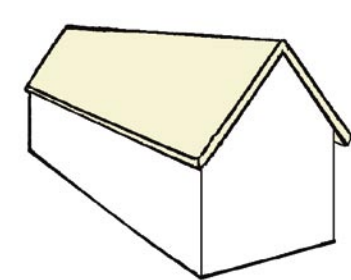
5. **Avoid using an overly complex building form.**
- A moderate amount of variation in form is appropriate.
 - A very busy form will actually make the house look larger.
 - Also use secondary forms, such as dormers, porches and bay windows, to provide interest, but don’t use so many that the design becomes busy.

Consistency

6. **The building form should be consistent with its architectural style and the overall design concept.**
- Secondary forms, such as subordinate wings or towers, should be in keeping with the style.
 - See also the guidelines for building elements and details that follow.

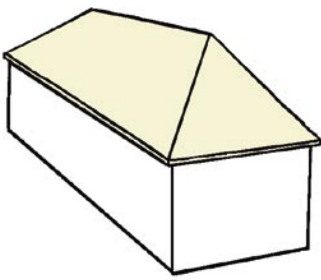
Roof Form: Styles

Roof Forms of Traditional Styles



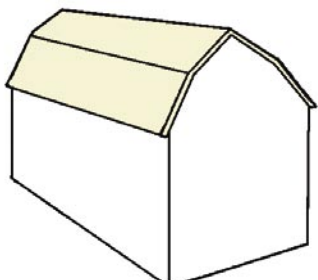
Steep Gable

- Cottage
- Colonial
- Queen Anne
- Tudor



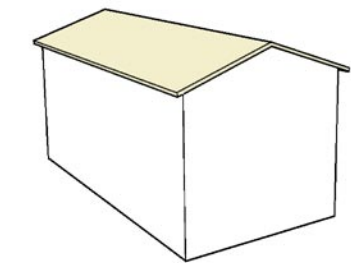
Hip

- Colonial
- Italianate
- Prairie



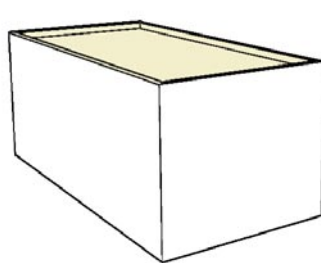
Gambrel

- Dutch Colonial



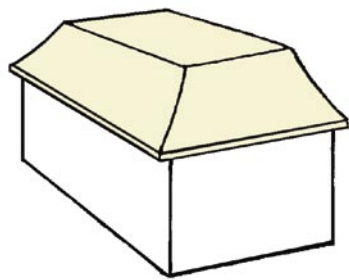
Low Gable

- Craftsman
- Prairie



Flat

- Modern
- Side wings of Colonial



Mansard

- French Provincial

Traditional roof designs in Winnetka are relatively simple. Most have one central form, with smaller subordinate roof elements connecting to it. This helps reduce the perceived scale of a home overall and provides visual interest. Basic gable and hip shapes are typical primary roof forms in Winnetka.

7. Use a roof form that appears similar to those seen on traditional houses in Winnetka.
- This is particularly important when a new house will be larger than those nearby.

Roof Form Topics

Styles	11
Composition	12
Pitch	13
Eaves	14

Roof Form in Winnetka



Gambrel Roof



Contemporary Flat Roof



A steeply pitched gable roof is appropriate in this setting, on a larger house setback a considerable distance from the street and its neighbors. Variations in building mass translate into an attractive, sculpted roof form.



In a slightly different neighborhood context, a more simplified roof form, with a lower pitched gable roof is appropriate.

ROOF FORM: COMPOSITION

▶ Consider how the roof form will fit the design.

Simplicity in Form

✓ Simple Stepped Roof Form



Preferred: Eaves should have substantial depth, to convey a sense of scale and add visual interest. See Appendix B for typical dimensions.

✗ Roof Form Too Busy



Avoid: Shallow eave depths which appear out of scale with the building.

Basic gable and hip shapes are typical. Smaller houses often have the simplest forms. The key is to keep the composition simple. When the roof design becomes too complex, it actually exaggerates the perceived scale of the house. A roof design, therefore, should exhibit a simple composition.

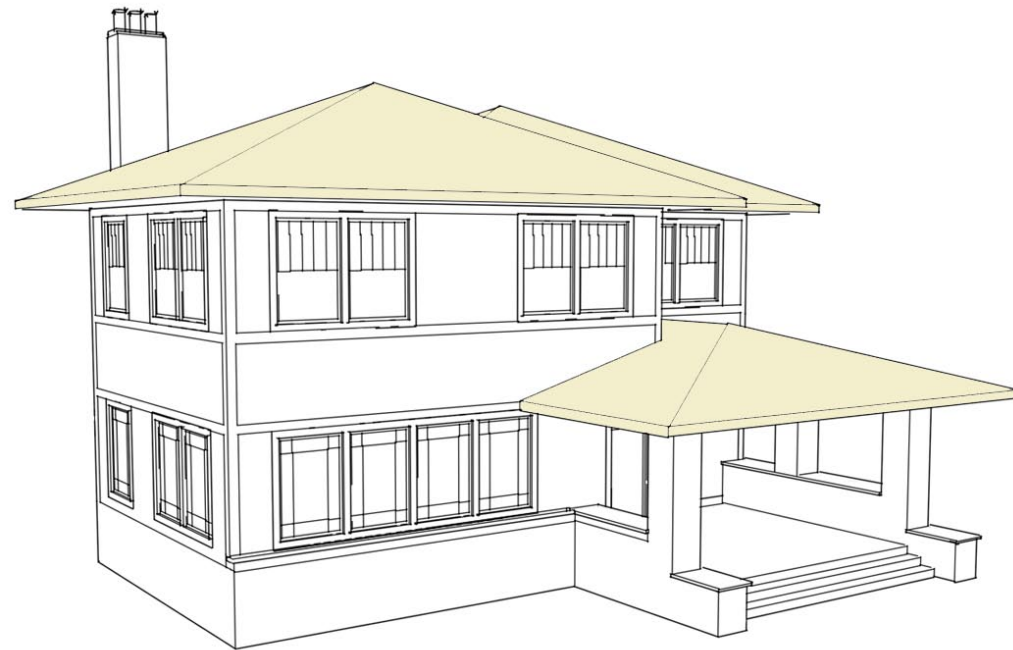
Simplicity

8. Use simple combinations of roof forms.
- Some variation in roof form is encouraged to reduce perceived scale, but do so with care.
 - Avoid complex roof forms that call attention to the building mass.
 - Avoid cluttering the building with excessive roof elements.
 - Keep dormers subordinate. Dormers should not overwhelm the character of the building.

ROOF FORM: PITCH

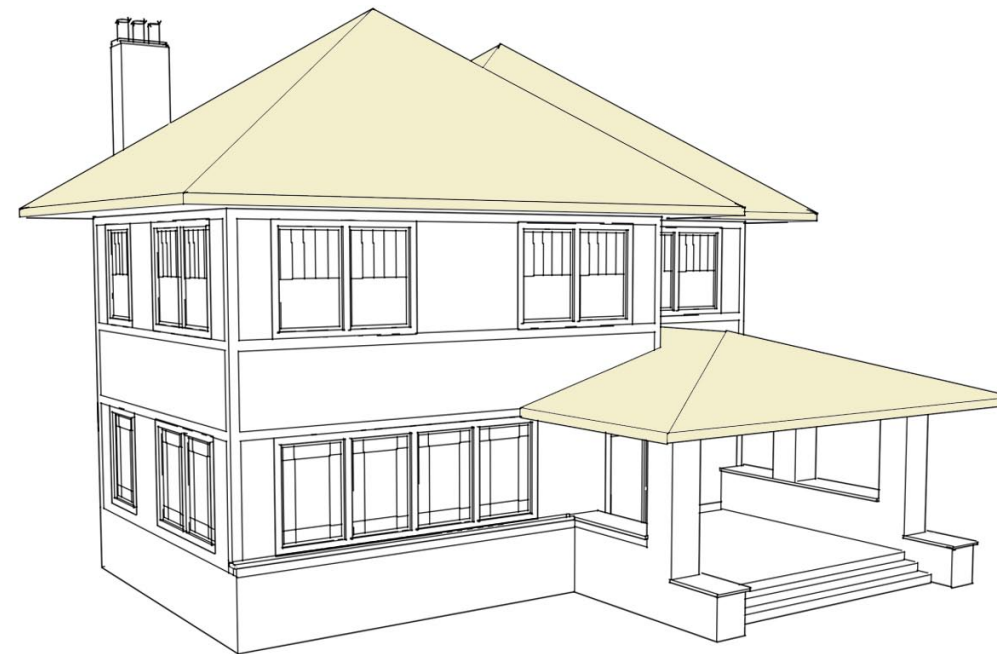
Prairie Roof Form

✓ Low Hip Roof Fits Home Style



Preferred: Roof form is typical of the Prairie style.

✗ Roof Pitch Too Steep for this Prairie Style Home



Avoid: Roof form does not fit with style of the home.

Craftsman Roof Form

✓ Appropriate Roof Slope



✗ Roof Slope Too Flat for this Craftsman Style Home



The slope (pitch) of a roof should be similar to those used traditionally for each specific house style seen in Winnetka. These traditional roof angles should not be distorted in the interest of gaining floor area or additional ceiling height.

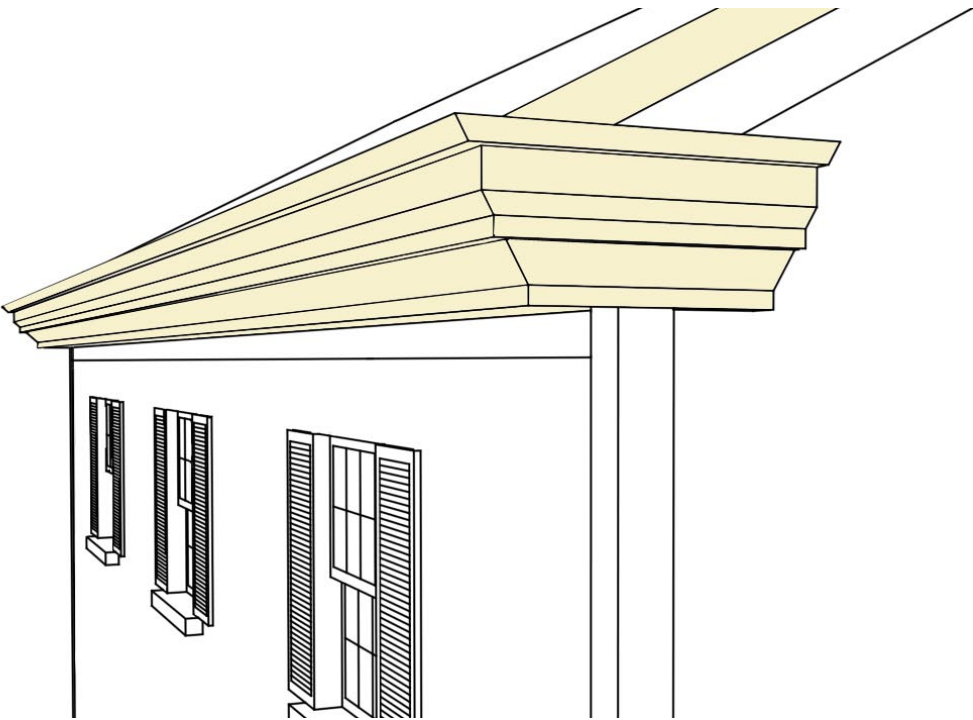
Consistency

9. **Use a roof form that is consistent with the building's style.**
 - Avoid mixing roof forms from different styles. For example, the shallow roof pitch of the Prairie style would be out of character on a design that draws upon the vertical proportions of a traditional cottage.

ROOF FORM: EAVES

Appropriate Eave Overhang

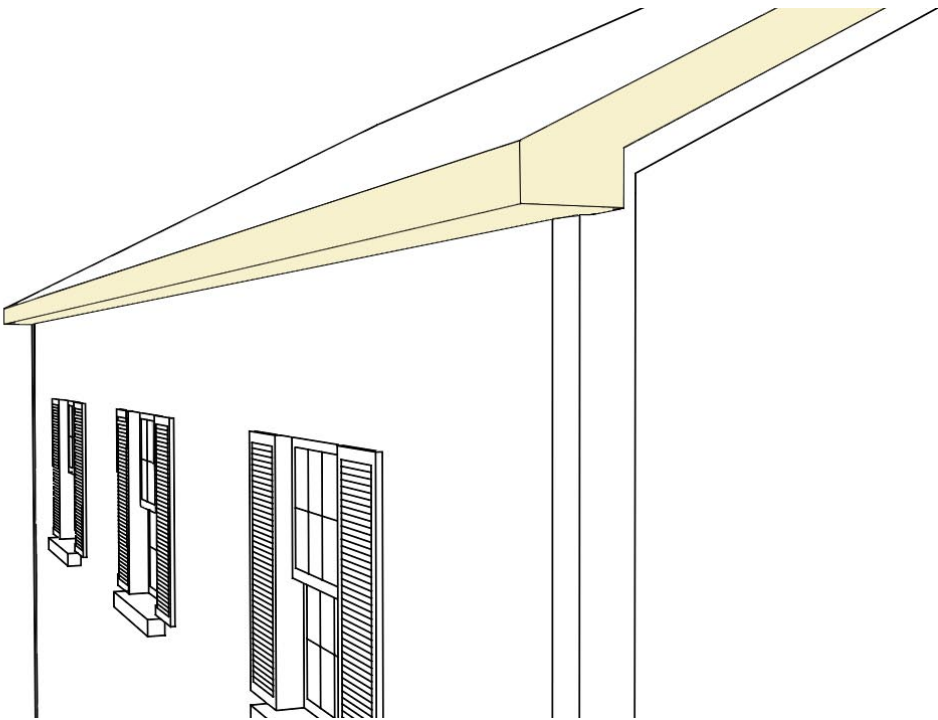
 Substantial eave overhang provides a sense of scale.



Preferred: Eaves should have substantial depth, to convey a sense of scale and add visual interest. See Appendix B for typical dimensions.

Eave Overhang Too Shallow

 Shallow eave overhang appears thin and lacks a sense of scale.



Avoid: Shallow eave depth appears out of scale with the building.



Generous eaves are appropriate to the building style, and are integrated into the overall design through use of “expressed beams” which serve to support the roof both structurally and visually.



Attention to detail is evident in this eave overhang. Eaves return around the gable end, and the underside includes a built-up molding with dentil bracket details.

Eaves should have a substantial depth to convey a sense of scale and add visual interest. The specific proportions vary by style. See also Appendix B for descriptions and proportions of typical roof forms that appear on some of the prevalent house styles in Winnetka. In most cases, establishing a strong shadow line with the eave is important.

10. Use eave depths that are consistent with the style.
- Avoid using shallow depths.
 - See Appendix B for examples of typical proportions.

BUILDING MASSING



Consider how building mass will fit with the neighborhood.



Building mass, divided into modules, fits with neighborhood scale.



Preferred: Building mass is divided into modules, the roof plan is varied, and wall planes change in height and setback from property lines.



Building mass appears out of scale with neighborhood.



Avoid: Building mass is unbroken, appearing greater in scale than others in the neighborhood.

Building Massing Topics

Building Massing	15
Front Walls	16
Front Wall Variation	17
Side Walls	18
Side Wall Variation	19



This home combines horizontal and vertical massing articulations to reduce its perceived scale. Vertically the home steps down to a one story porch, and horizontally the side wall is stepped in away from the side lot line.



The mass of this larger home is broken into several distinct modules, resulting in attractive facade articulation, and allowing for further reduction of the perceived mass through variations in height and roof form.

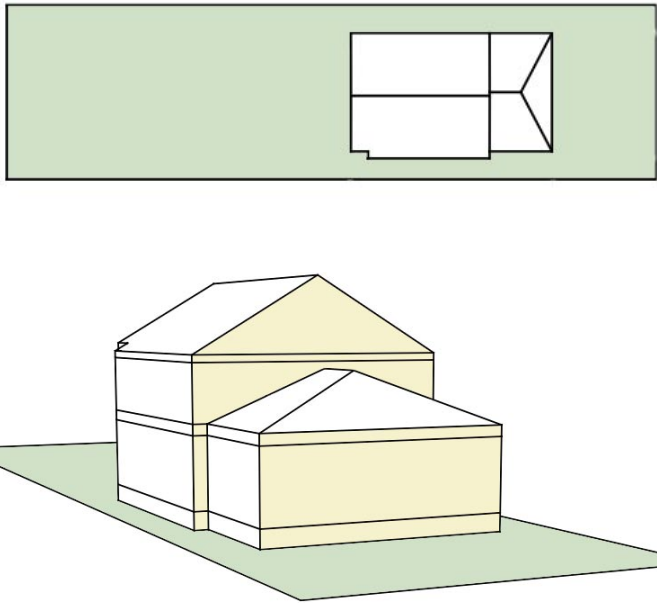
On many streets, buildings have similar mass; this feature should be maintained. A building should be shaped to appear similar in scale to others in the neighborhood. Articulation of building facades, often using relatively simple forms, is an essential way to reduce the perceived scale of a building. Variation should occur horizontally and vertically.

11. Divide a large building mass into simple modules to reduce its perceived size.
- Avoid long, uninterrupted wall planes.
 - Provide changes in wall height and setbacks along the sides of a property as well.
 - Also vary the roof profile.

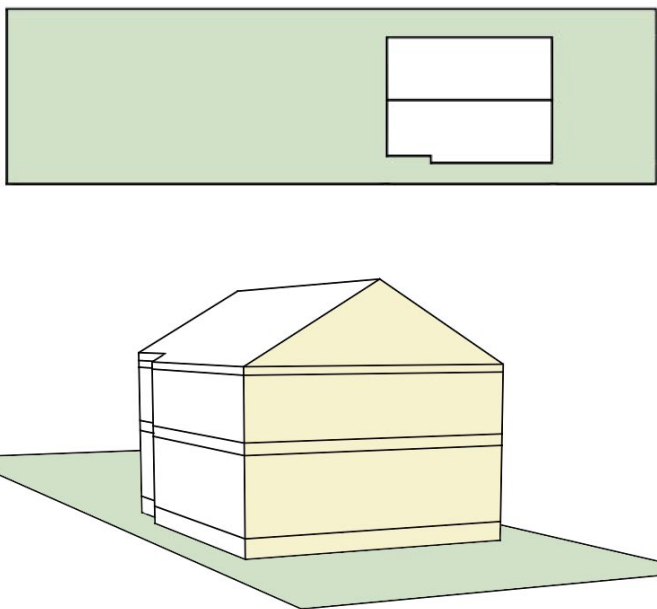
BUILDING MASSING: FRONT WALLS

Front Wall Massing

✓ One story mass at front wall.

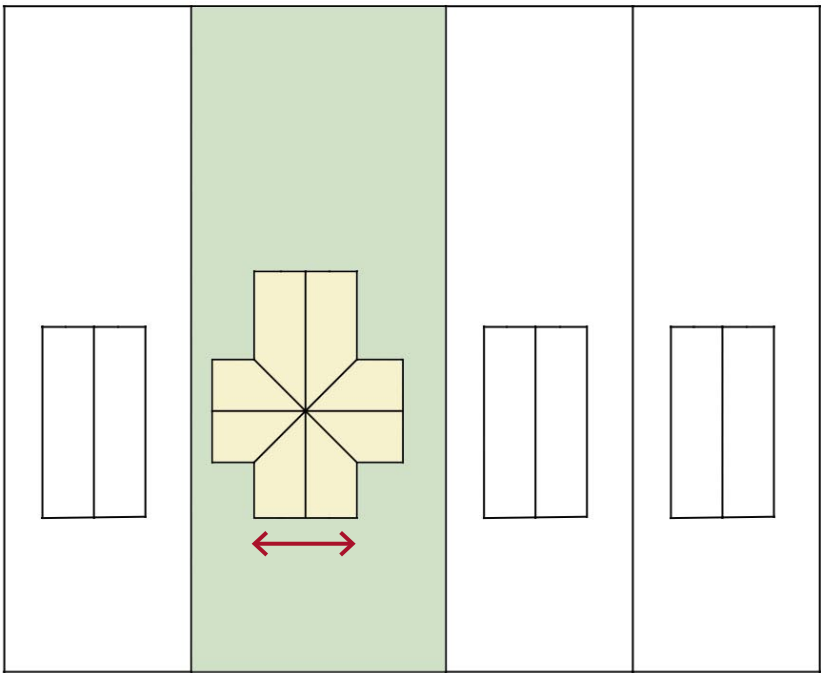


✗ Front wall unarticulated.



Appropriate Front Wall

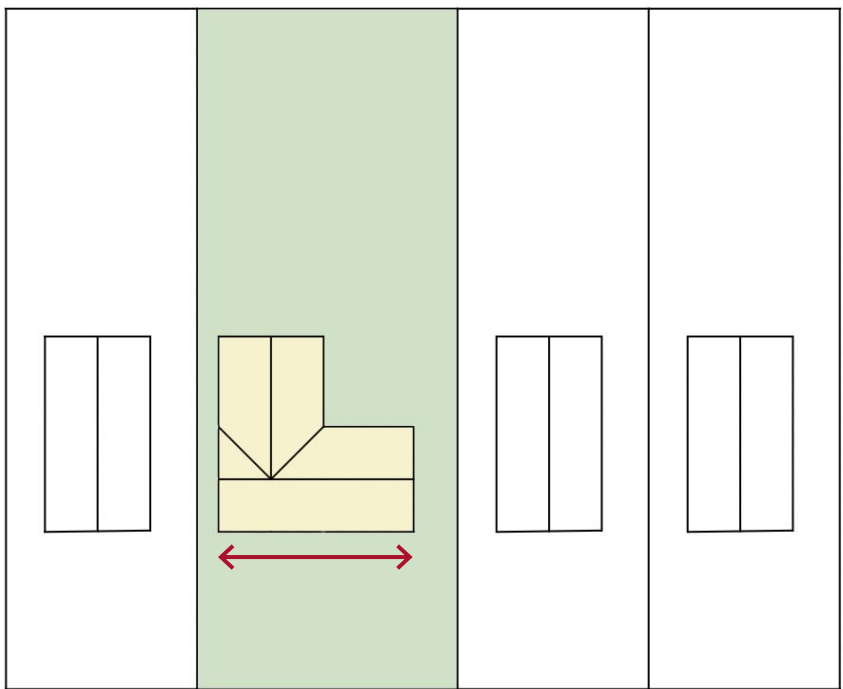
✓ Front wall is articulated and appears similar in width to those in the context.



Preferred: Front building mass is articulated to appear similar in scale to others in the neighborhood.

Inappropriate Front Wall

✗ Front wall is larger than those in context.



Avoid: Front building mass appears greater in scale than others in the neighborhood.

In many established neighborhoods in Winnetka the way in which the front of a house is designed significantly affects its perceived mass. Ideally, the overall width of the house will appear to be within the range of other houses seen traditionally in the area.

12. Design the front facade to appear in scale with others in the block.
- Design the front wall to help overall building mass appear to be in scale with the neighborhood.
 - Use setbacks in wall planes to reduce mass, or
 - Step down the height of some portion of the building front.



A wall offset and lower roof element help to reduce mass.

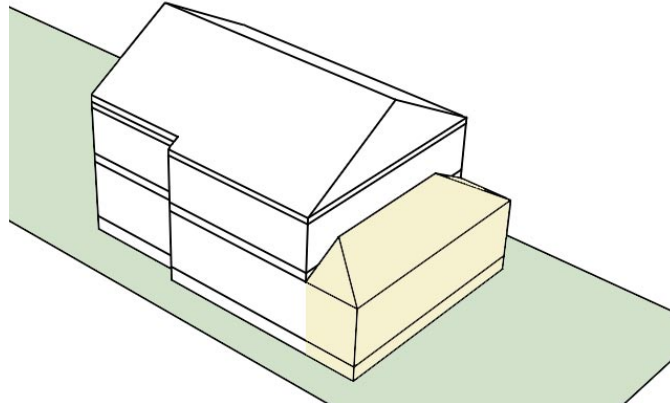


This home combines vertical and horizontal articulations to reduce its perceived scale.

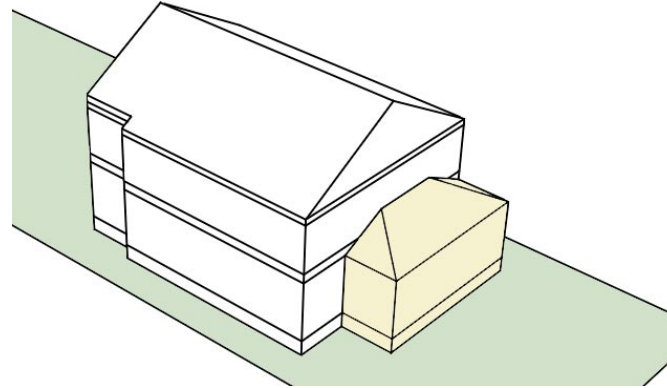
BUILDING MASSING: FRONT WALL VARIATION



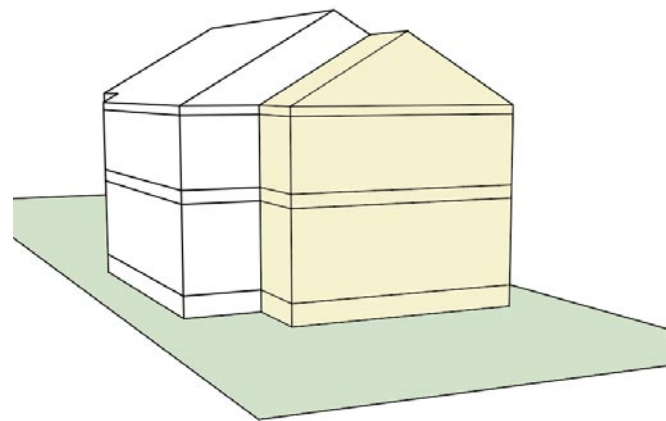
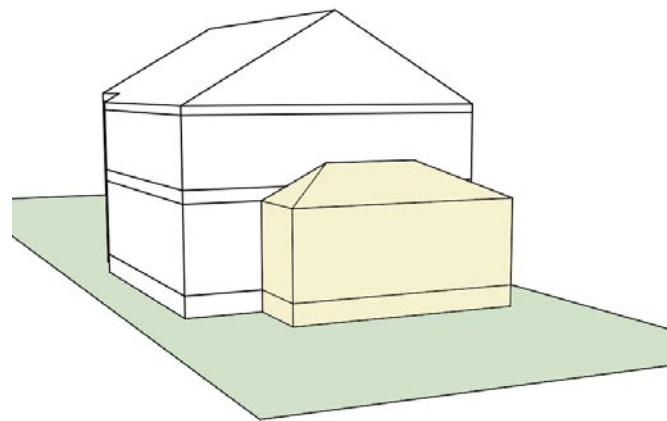
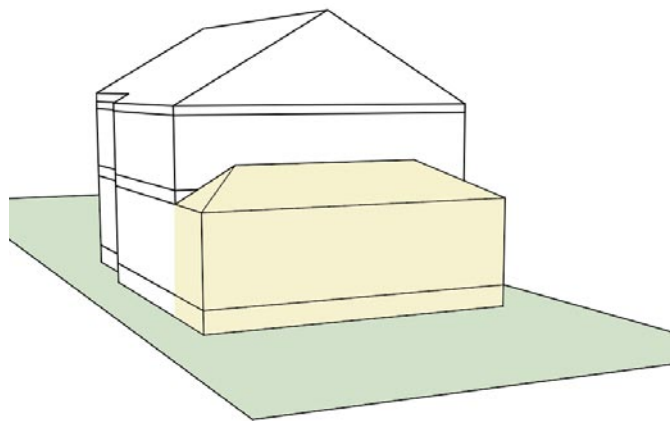
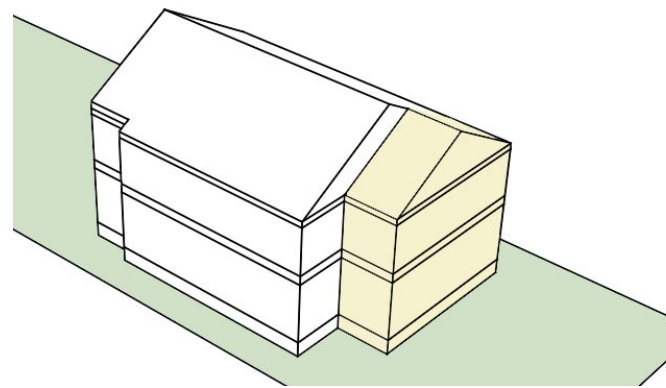
Full width one-story mass at front wall.



Partial width one-story mass at front wall.



Partial width two-story mass at front wall.



Overall massing should appear in scale with the lot. For larger homes, using variations in wall planes will reduce the apparent size. Creating offsets in walls, and stepping down the height of a building in front are good methods, and they are readily adaptable to many architectural styles. A range of massing options may be considered, depending on the overall style of the house. A Georgian style, for example, works best with symmetrical massing. A Victorian, Queen Anne Style, in contrast, works well with an asymmetrical change in wall offsets.

13. Provide variation in massing of the front facade.

- This provides interest and reduces perceived scale.
- Use a one-story element, or
- Limit the width of a two story wall to only a portion of the facade.



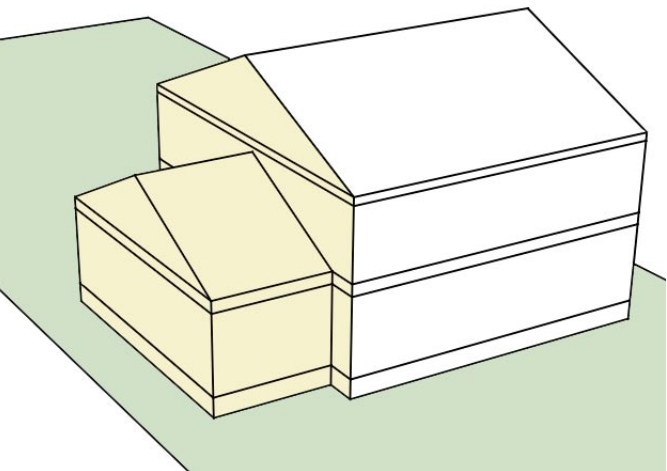
This front wall steps back from the street and includes a one story porch, which minimizes the apparent mass.



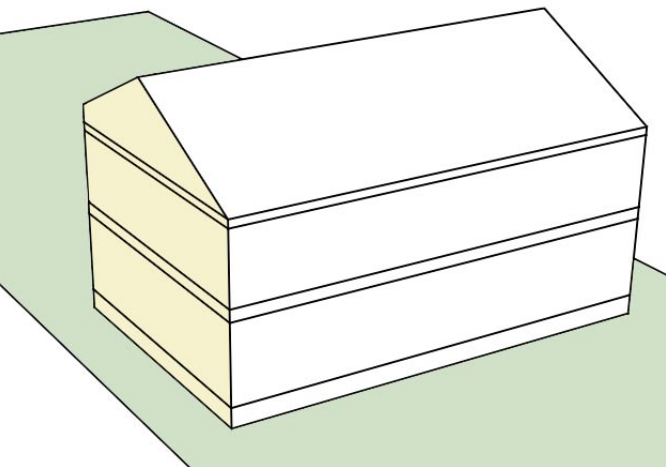
The width of this two story front wall is relatively narrow. The remainder of the building mass is stepped back. This variation helps to reduce the apparent mass of the house.

BUILDING MASSING: SIDE WALLS

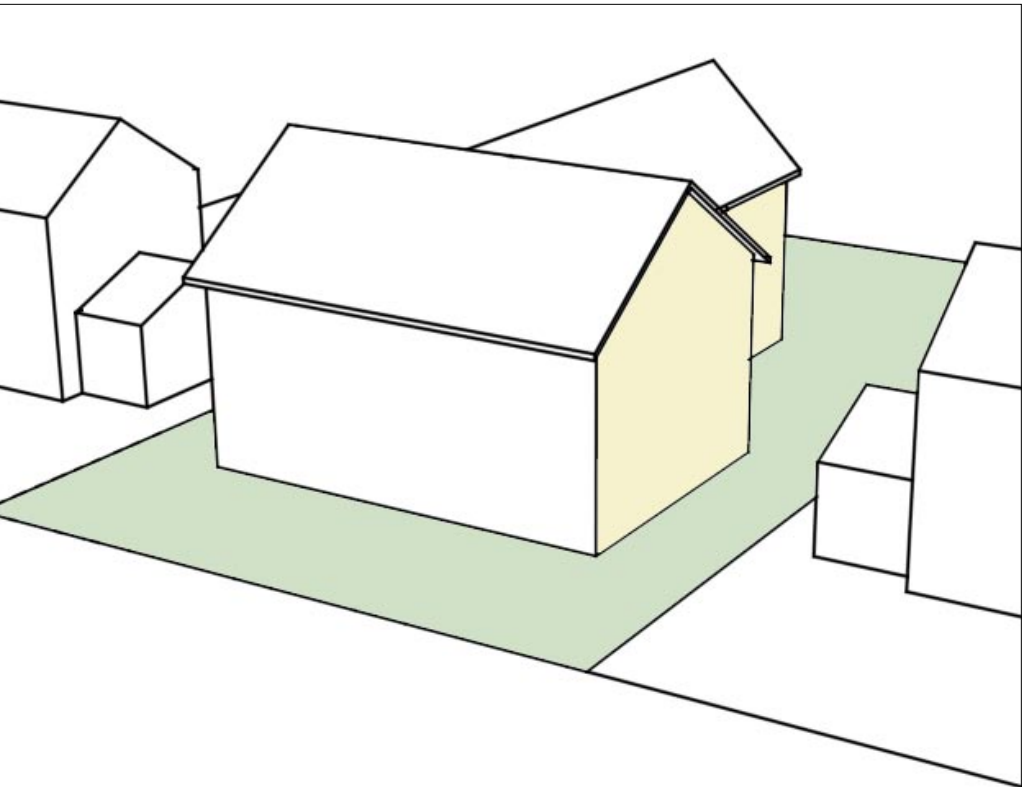
✓ Scale of side wall minimized by wall offset and step down in height.



✗ Side wall appears too massive.

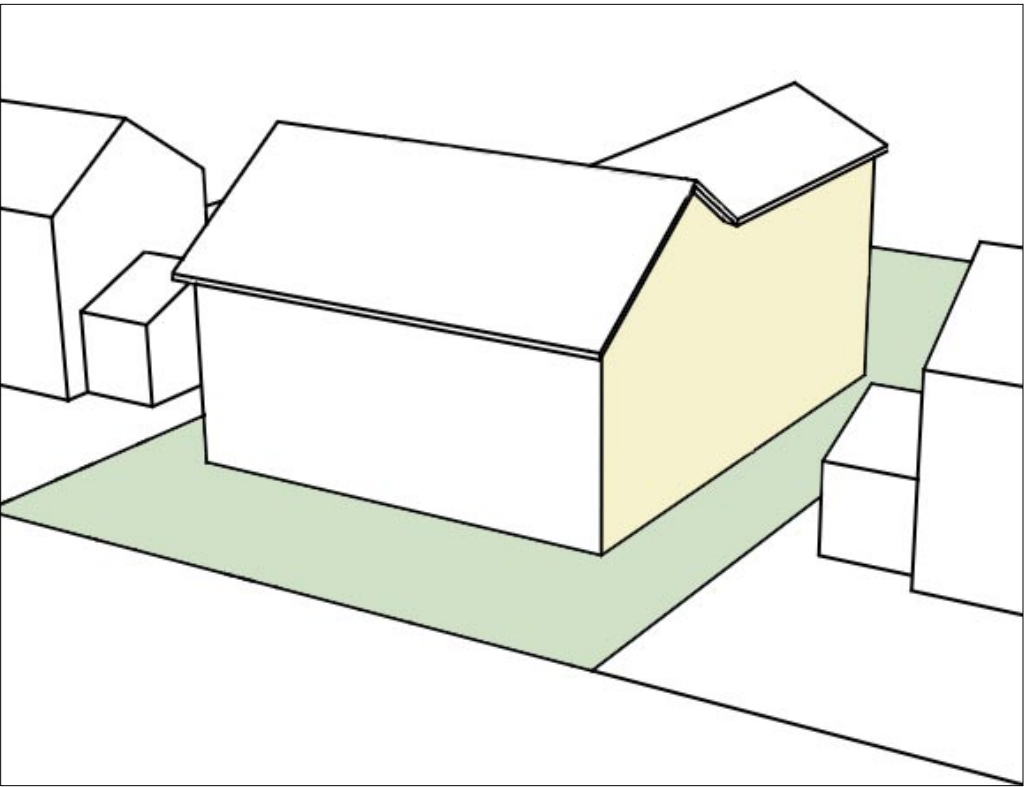


✓ Side wall jogs back from the property line.



Preferred: Side wall jogs next to neighbors, minimizing length and mass of building at the side.

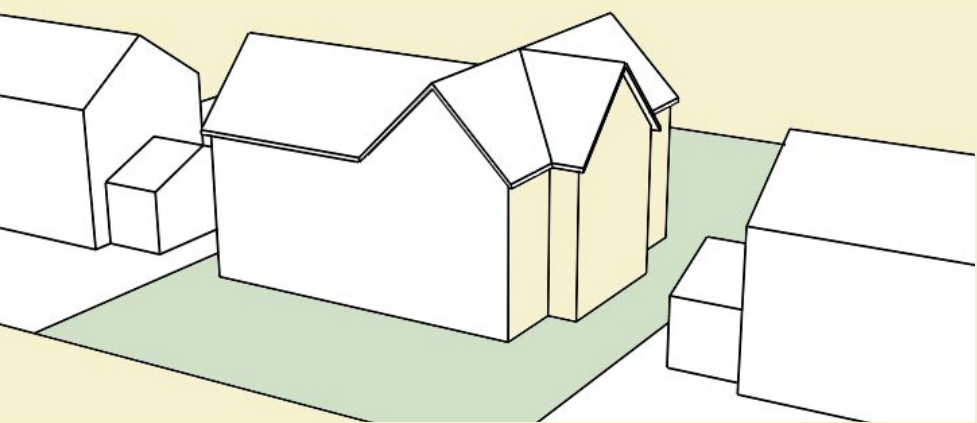
✗ Long and continuous tall side wall.



Avoid: Long uninterrupted side wall appears more massive to neighbors, and cuts off views to rear yards.

When a side wall is a single, long, tall, continuous plane, it can appear out of scale with the neighborhood, block views and restrict free passage of light and air between homes. When the side of a home has variations in wall height and setback, the mass appears smaller. Side walls should be varied to reduce these potential impacts. This can even be accomplished on small, narrow lots.

14. Reduce the perceived mass of a side wall to minimize impacts on neighbors.
- Vary side wall setbacks.
 - Also provide variety in wall height along side property lines.
 - Avoid placing a long, tall building wall near a property line.

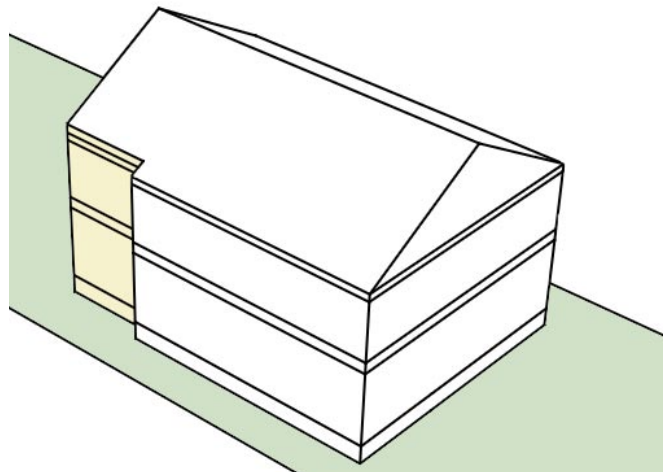


Preferred: Side wall jogs next to neighbors, minimizing massing at the side.

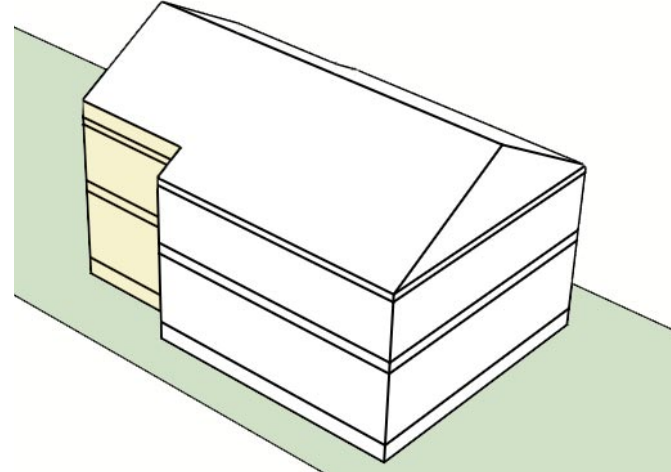
BUILDING MASSING: SIDE WALL VARIATION



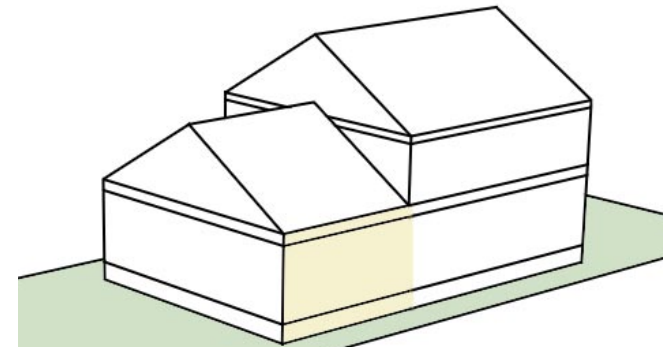
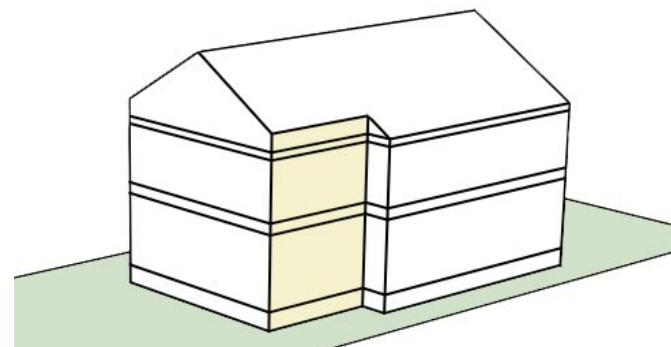
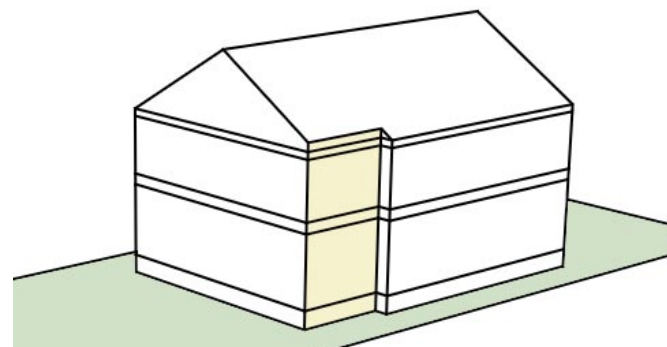
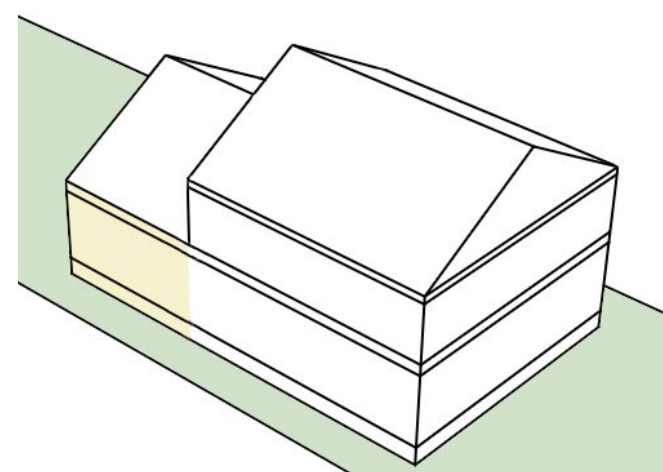
Insufficient offset



Noticeable offset



Vertical offset



A step down in building height provides variety across the side wall of this house.



Horizontal offsets provide variety across the side wall of this house.

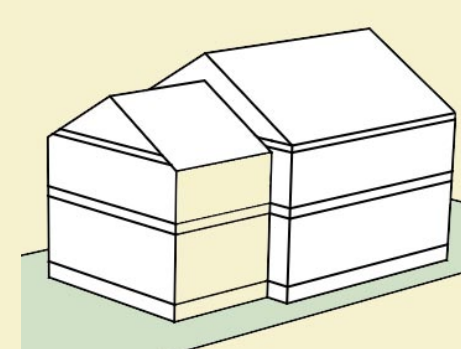
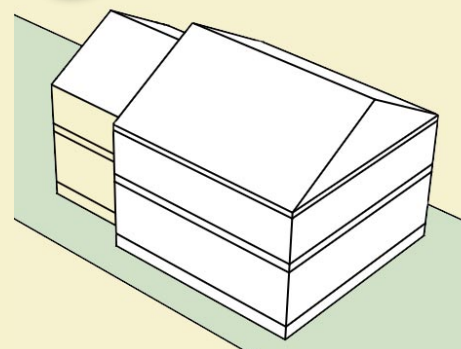
The size of a side wall is a key factor that influences the way in which adjoining neighbors experience the size of a building next door. A tall, two story wall, which extends for a long distance can negatively affect a sense of scale, and will also affect privacy and views to rear yards. The perceived scale will be reduced by creating variations in offsets of wall planes, and in stepping down the height of side walls.

15. Provide variation in side walls.

- Use a substantial horizontal offset,
- Step down building height, or
- Use a combination of vertical and horizontal offsets.



Vertical and horizontal offsets combined



Building Scale Topics

Building Scale	20
Human Scale	21

BUILDING SCALE



Consider how the home design will convey a sense of scale.



This home’s entry, materials use and detailing convey a sense of human scale.



Use of traditional materials and detailing, together with variation in roof form, express a comfortable human scale on this larger home.



Corner lots can be a challenge – this new home is located less than 15 feet from the property line, yet provides a rich human scale through appropriate materials and detailing, articulated massing, and a graceful entry porch.



Varied roof forms, substantial detailing and massing variations convey a sense of scale characteristic of many Winnetka neighborhoods.

Maintaining a sense of human scale is a key objective in home design. This does not mean that the building has to be small. A building is perceived as being human scale when one can reasonably interpret the size of a building by comparing its features to comparable elements in one’s personal experience. Using a building material of a familiar dimension, such as traditional brick, is an example, as is using windows of familiar dimensions. Other creative techniques for establishing a sense of human scale include articulating a building with moldings or detailing in materials.

Varying the wall planes of a building, both horizontally and vertically is an essential way to reduce the perceived scale. It is important, however, that this be done with restraint so as to not create an overly busy facade.

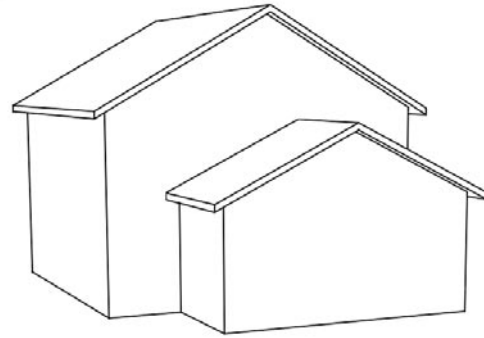
16. **Building scale should appear in proportion to neighboring homes and lot size.**
- The overall perceived scale of homes should remain consistent across a neighborhood context, while the actual size may vary.

BUILDING SCALE: HUMAN SCALE

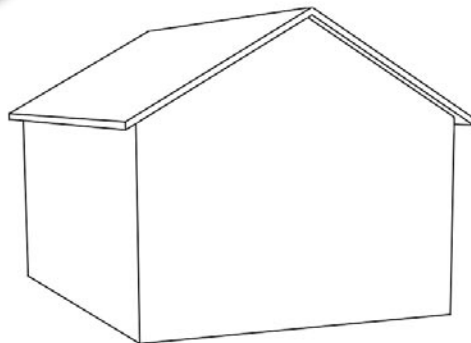
Massing



Articulated building form conveys human scale.



Unarticulated form lacks human scale.



Details



Details convey human scale.



Lack of details fails to convey human scale.



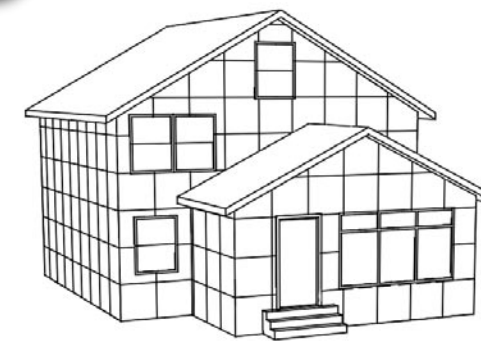
Materials



Materials convey human scale.



Materials dimensions create massive appearance.



Architectural details, materials and articulated massing combine to create visual interest and convey a sense of human scale.



The wall planes of this house vary, providing a sense of human scale.

While the overall mass of a building is a key consideration, the manner in which building forms, details and materials combine significantly affects the way in which one interprets the scale of a building. Scale is understood by relating elements to one's own size. In order to do so, we draw upon our experiences with similar elements. When a new window is similar in size to those seen elsewhere in the neighborhood, we are able to interpret the size of a building. Also, when building materials are employed in unit sizes that match those on other homes, one can also gain a sense of scale. For this reason, using brick, stone and siding of traditional dimensions helps to convey a sense of human scale.

17. Establish a sense of human scale in building designs. Use these techniques:

- Vary wall planes in setback and height to break up large facades.
- Use architectural details that create visual interest.
- Use materials which help to convey scale through their proportions, detailing and form.
- Change color and texture to help define human scale.

Building Height Topics

Fit with Neighbors	22
Floor-to-floor Proportions	23
Side Walls	24

See the Village Zoning Code for more information on building height regulations.



Placing a portion of the second story in the roof form limits the overall height of a home.

BUILDING HEIGHT: FIT WITH NEIGHBORS

▶ Consider how building height will relate to that of neighboring homes.

✓ Building height appears compatible.



Preferred: Moderate wall heights and varied front massing contribute to a perceived building height compatible with neighboring properties.

✗ Building appears taller than neighboring homes.



Avoid: Tall walls and lack of variation in building massing contribute to a perceived height which is out of scale with neighboring properties.

The height of a building affects its perceived size, and also influences sunlight and shade and the sense of open space. Minimizing the perceived height of a wall is important, especially when near the side property line. In many areas, building height should appear similar to that established in the neighborhood context. The height of wall plates, as well as the overall height to a roof ridge, should be considered.

- 18. Design a building to appear similar in height to that established in the neighborhood.
- 19. Minimize the perceived height of a building.
 - The overall perceived height should be moderate.
 - In neighborhoods with compact lot patterns, a building should appear to be no more than two stories in height, as viewed from the public right-of-way. In some neighborhoods two-and-a-half-stories may also be appropriate.

BUILDING HEIGHT: FLOOR-TO-FLOOR PROPORTIONS

✓ Floor-to-floor height conveys appropriate scale.



Roof is in proportion to the overall building height.

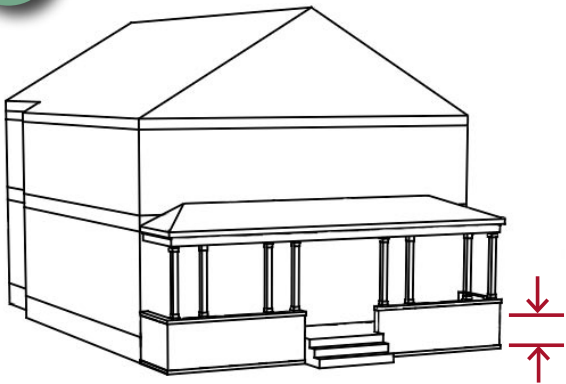
Second floor is shorter than the first floor.

First floor is taller than second floor.

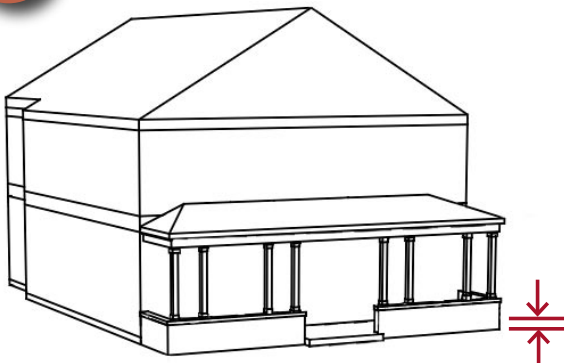
Foundation height 24"-36".

Foundation Height

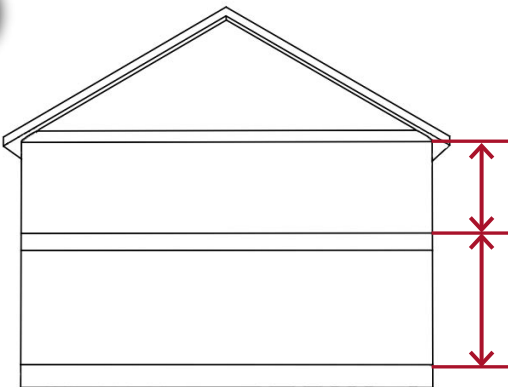
✓ Foundation height appropriate.



✗ Foundation height too low.

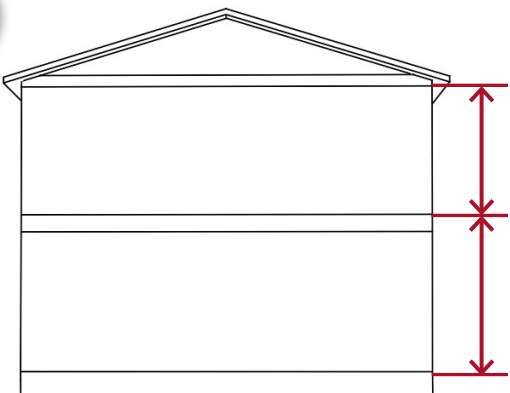


✓



Preferred: Traditional floor heights keep mass in proportion to neighbors.

✗



Avoid: Tall ceiling heights increase building mass.

The overall building height of a new home should appear to be in scale with its neighbors. In addition, floor heights should appear to be similar. This will help new construction to better fit with the context. A key consideration is the height of the first floor from the ground. The building should appear to be raised to fit within the range of first floor heights in the neighborhood. In addition, the first floor height should appear to be in proportion to the upper floor. Generally, the main floor should appear taller than the second level. This will also help to reduce the perceived mass.

20. Design floor-to-floor heights to reduce the perceived mass of a house.

- Avoid very high ceilings.
- Avoid the use of steep roof pitches that span wide distances, as they will increase the bulk of a building.
- Avoid creating a large, unused under-floor area or attic space.
- See Appendix B for more information on proportions of selected traditional Winnetka building styles.

BUILDING HEIGHT: SIDE WALLS

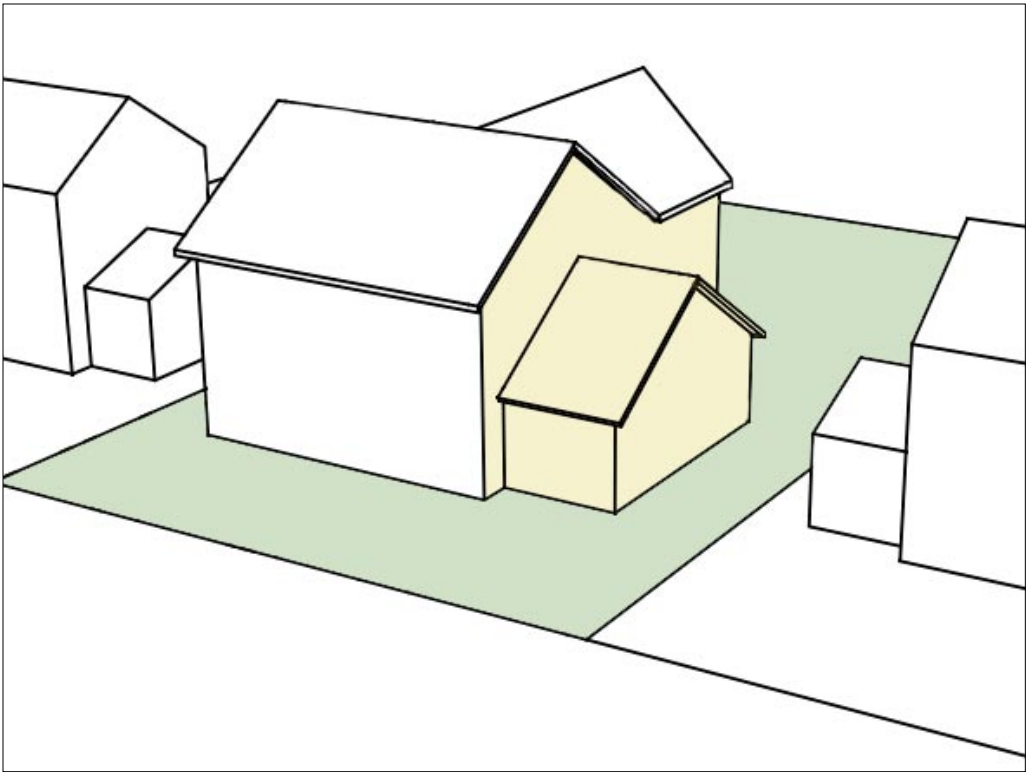


A step down in height of the side wall helps reduce the perceived mass of a home.



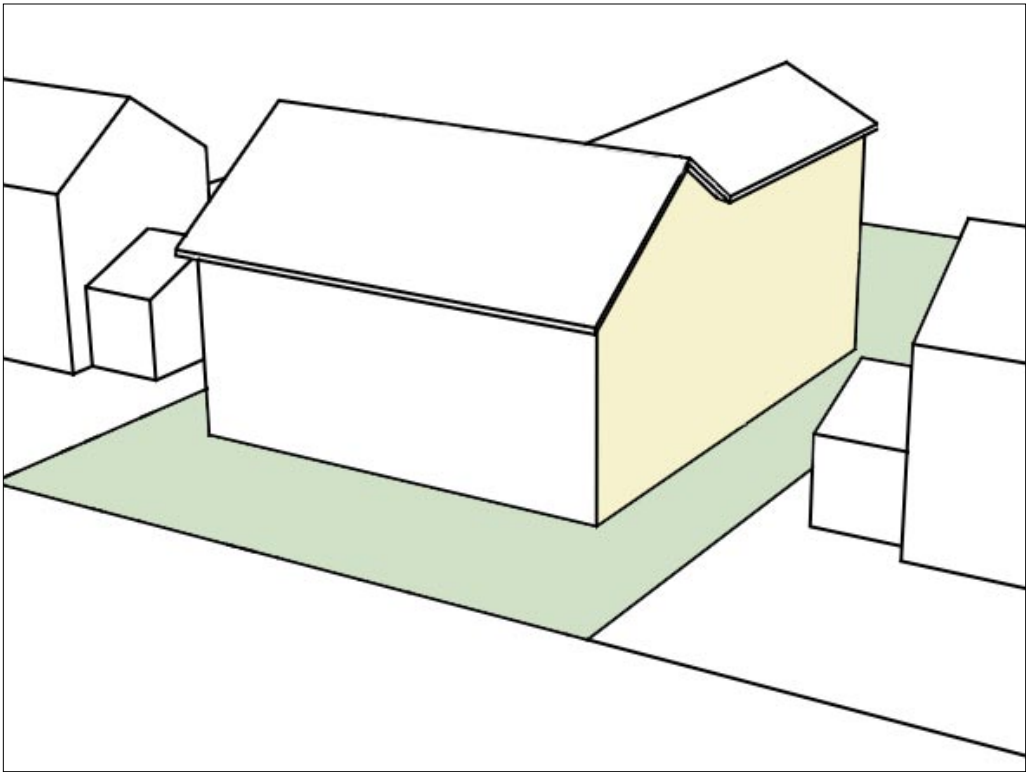
This home maintains a full second story along the side (left), but is inset from both the front and side wall of the first floor, and is visually “laid atop” the main roof line. As a result, the second floor appears lower and smaller, contributing to a reduced side wall height, and a sense of scale and detail.

 Step down in height and jog in side wall.



Preferred: Side wall is articulated and steps down in height, improving sense of open space for neighbors.

 Side wall appears too massive.



Avoid: Long uninterrupted side wall appears massive next to its neighbors.

Minimizing the perceived height of side walls when they are located near side yard setbacks is an important aspect of designing a Winnetka home. That is, large expanses of long, two story walls should be avoided. Providing variation in wall heights and jogging wall planes will help to reduce the apparent size. These variations in wall planes also provide visual interest and views to open space, light and air.

21. **Provide variations in wall heights.**
- Low plate heights that reduce the height of exterior walls are encouraged.
 - Reduce wall height near an abutting property.
 - Step down wall height to avoid the appearance of a narrow corridor or tunnel between buildings as seen from the street.

MATERIALS



Use materials to convey building quality and scale.

Materials Topics

Materials	25
Masonry	27



Shingles are traditionally used as primary and accent materials and are appropriate for new construction.



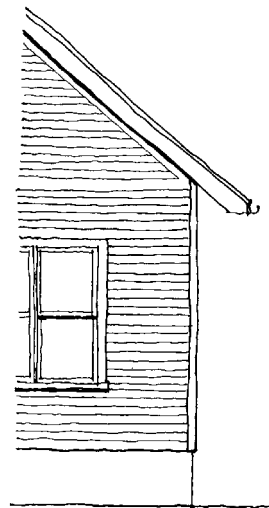
Wood shingles are traditionally used as primary materials for exterior walls and are one of the preferred materials for new construction.



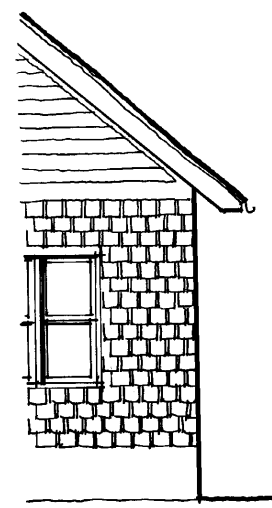
Masonry is a traditional building material preferred for new construction.

Typical Exterior Materials

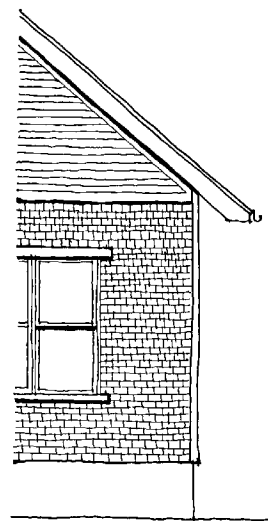
Wood siding



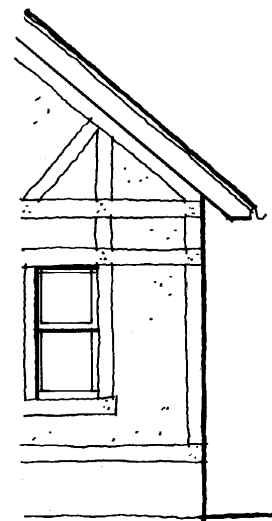
Wood shingles with wood siding above



Brick with wood siding above



Stucco with half-timbering



Exterior materials provide a sense of scale, texture and quality. They should be designed to reinforce building massing, architectural concepts and character. Select materials which are high quality, convey a sense of human scale and provide visual interest. They should also minimize negative environmental impacts.

22. Use materials that appear authentic.
- Masonry, wood clapboard, stained or painted board and batten siding and shingles are examples of preferred materials.
 - Using regional materials, such as stone, is encouraged.
 - Avoid using synthetic siding that appears fake or is not durable.

Quality in Building Materials

23. Use high quality, durable materials.
- Materials should be proven to be durable in the local or a similar climate.
 - Facade material should maintain an intended finish over time, or acquire a patina which is understood to be an outcome of normal interaction with the elements.
 - Attach materials in a manner that will remain secure.

MATERIALS

Combining Materials



A change in materials from a brick base to stucco above, combined with the application of half-timber details, conveys a sense of human scale.



A molding is used to separate the two primary facade materials.

Application



Preferred



This facade uses stone as a base material with lighter wood shingles as the primary material above. This is an authentic application.



Avoid



Four materials are used on this facade: wood siding, shingles, stone and stucco with wood trim. This creates a busy facade, increasing the apparent scale of the building.

Scale in Traditional Materials



Materials applied in units, panels or modules help to convey a sense of scale, and provide a sense of texture through shadow lines which create visual interest.

Application of Materials

24. Be consistent in the application of a material.
- The form, texture and color of materials should reflect the architecture of the building, while respecting the established character of the surrounding context.
 - Materials should be used consistently throughout a building.
 - Creative, contemporary application of materials is encouraged where it respects the neighborhood character.

Scale in Building Materials

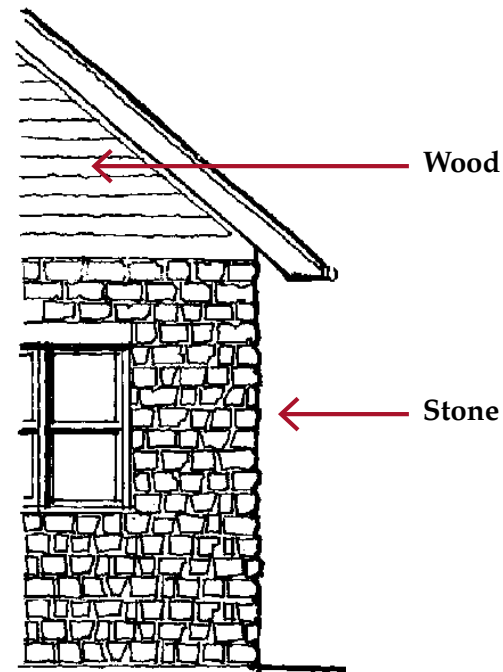
25. Use materials to convey a sense of human scale.
- Add visual interest through texture, finish and detailing.
 - Materials applied in units, panels or modules help to convey a sense of scale, and provide a sense of texture through shadow lines and other attributes which provide visual interest.
 - Large panelized products and extensive featureless surfaces are inappropriate.

MASONRY

Structural Application



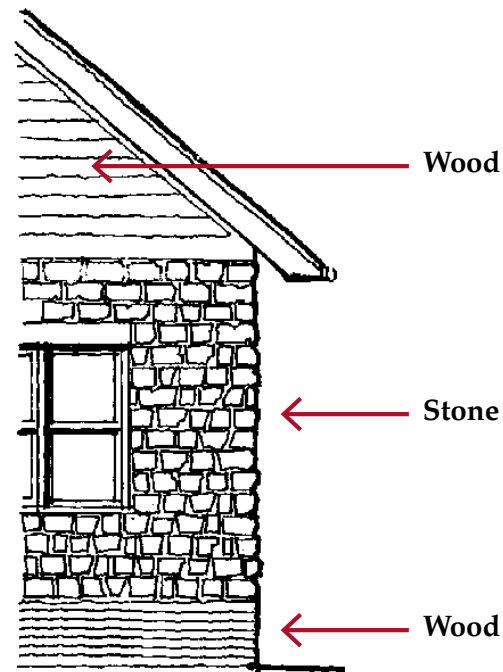
Masonry appears structural.



Preferred: Masonry should appear structural and authentic. This stone rises up from the foundation.



Masonry appears ornamental.



Avoid: Stone sits above a lighter material.

Authenticity

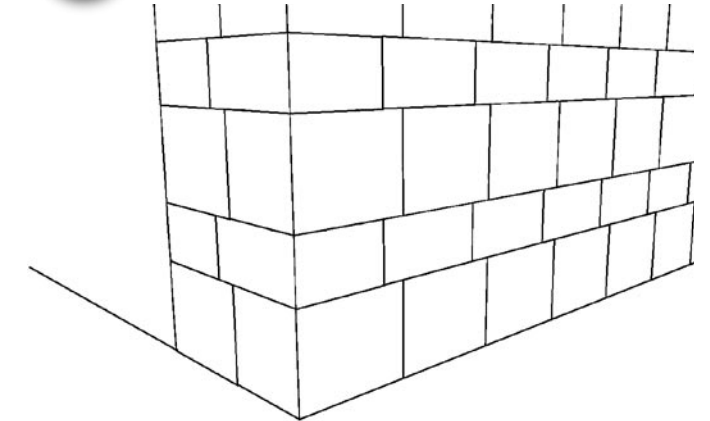


This house uses a single type of masonry, in a simple design which appears authentic in its application.

Application



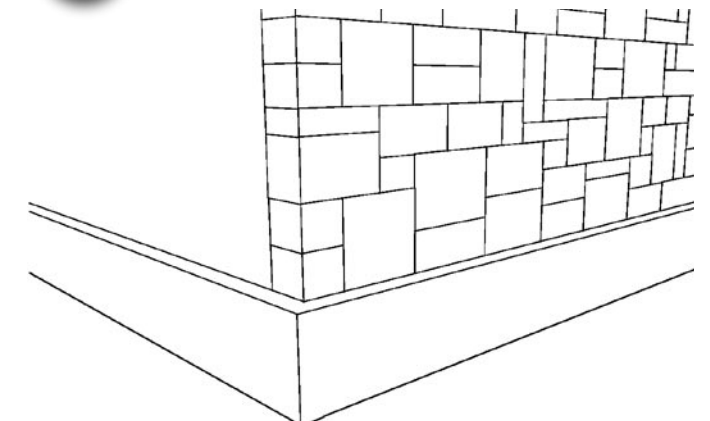
Stone appears authentic.



Preferred: Stone is authentic block that continues around the corner.



Stone appears as veneer.



Avoid: Stone appears as a thin veneer at corners.

Traditionally, masonry is combined with other materials. When used in quantity, it is typically at the first floor, with lighter materials such as wood lap siding on upper floors.

26. Masonry should appear structural in its application.

- Stone and brick are supportive materials, and should be oriented and applied to appear structural.
- Avoid random placement of individual or clustered masonry units on facades or elements such as foundations or chimneys.
- Avoid the use of masonry on just one elevation.
- Avoid the application of masonry as ornamentation around only windows or doors.

27. Keep masonry designs simple in character.

- Use a single type of masonry. Avoid combining many different types of masonry. In some cases, two types can combine well. Using stucco above brick in a craftsman style cottage is an example.

28. Use natural masonry.

- Imitation stone is strongly discouraged.

Building Elements Topics	
Entries	28
Windows	30
Bays	31
Dormers	32
Towers and Turrets	33
Chimneys	34

Entries in Winnetka

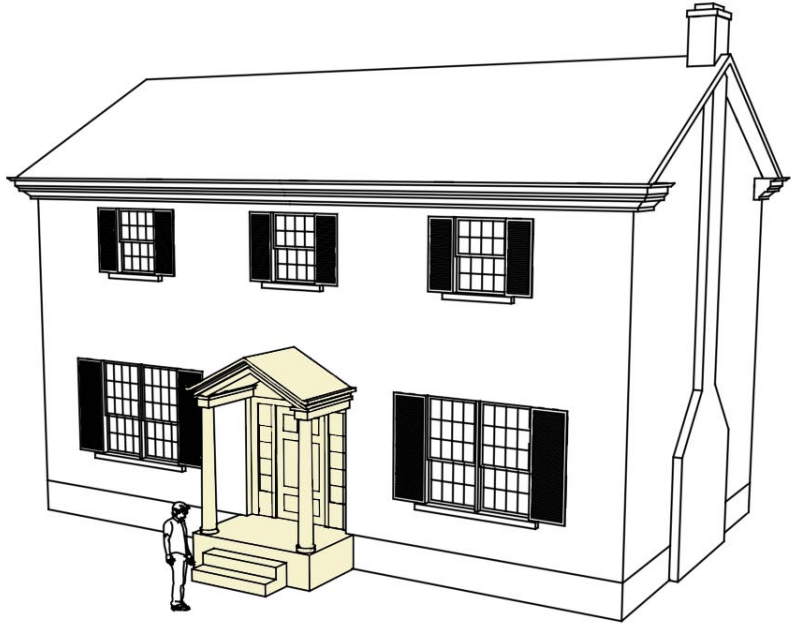


This entry conveys a sense of human scale though the use of transom windows, lighting features and stairs.

BUILDING ELEMENTS: ENTRIES

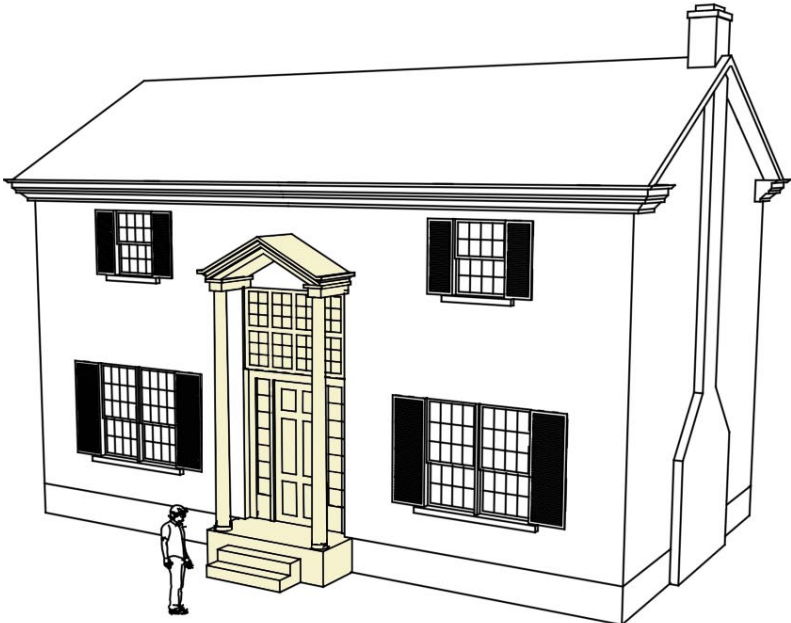
▶ Design an entry in proportion to the building front.

✓ Entry in proportion to building front.



Preferred: Design architectural elements and details to be proportional to the building mass.

✗ Entry out of scale for building front.



Avoid: Oversized features exaggerate building scale.

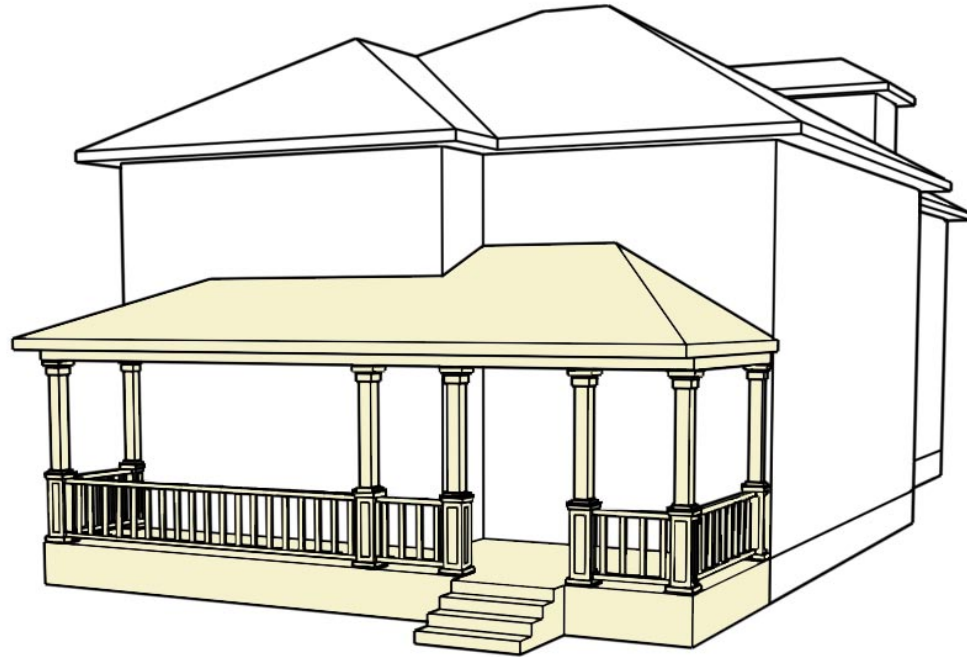
Entries, including doorways and porches, are important character-defining features. When oriented to the street, a front entry helps to establish a connection with the neighborhood and a sense of scale on the building facade. Traditionally, doorways and front porches were dimensioned to be human scale. This tradition should be continued. An entry should also be designed to be in scale with a building. In areas with smaller lots, it is particularly important to convey a scale that is in character with others in the neighborhood.

29. Design an entry to be proportional to the building’s mass and style.
- Primary entry massing features should not be overly dominant, or continue above the bottom edge of second story windows.
 - Avoid the use of a grand entry or oversized doorway which would convey a scale inappropriate to the building or the neighborhood.

BUILDING ELEMENTS: ENTRIES

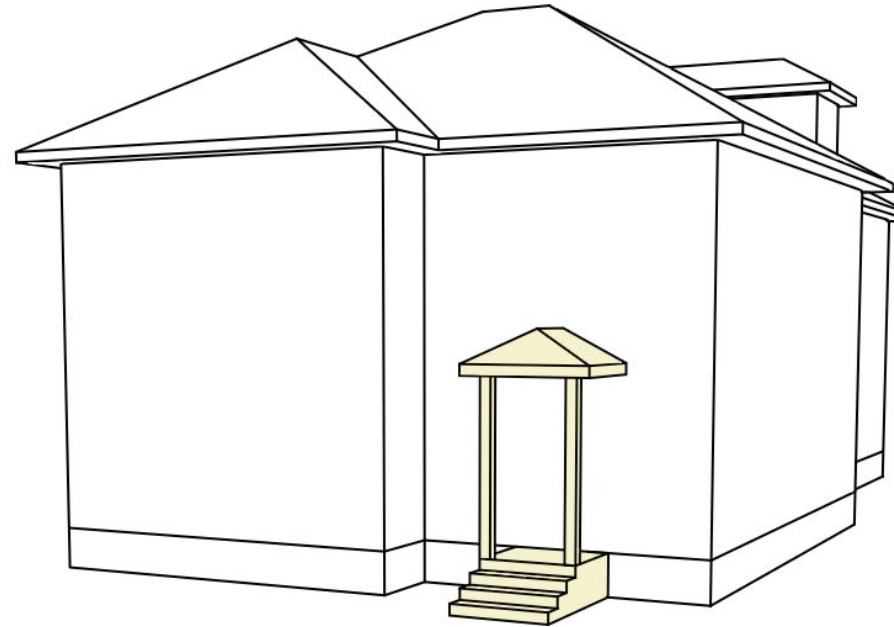
▶ Convey a sense of human scale in the design and proportions of a porch.

✓ Porch conveys a sense of human scale



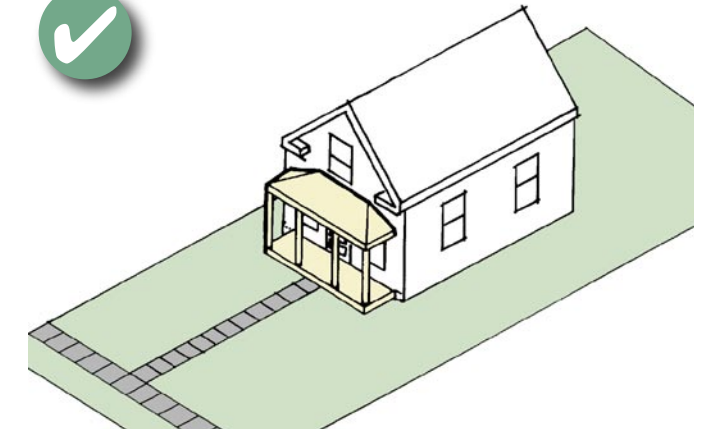
Preferred: Porch conveys a sense of human scale in proportion to the home.

✗ Porch not proportional

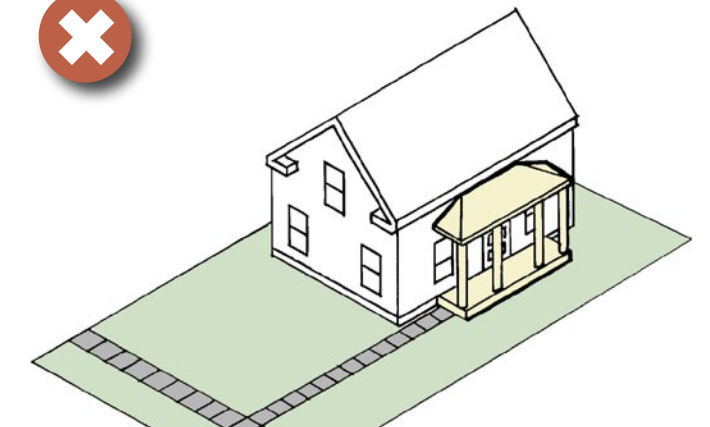


Avoid: Porch not deep enough to be useful.

Entry Orientation



Preferred: Building form and entry oriented to the street helps establish a connection to the neighborhood.



Avoid: An entry not oriented to the street can isolate the house from the street and neighborhood.

30. Clearly define a primary entrance and orient it toward the street.

- Position and frame entrance ways to articulate a facade composition and distinguish an entry from the building facade.

31. Design a porch to convey a sense of human scale

- The depth of a porch should be sufficient to be functional.
- A depth of around 8 to 10 feet is preferred.



Porches are in proportion to building and help convey a sense of human scale.

BUILDING ELEMENTS: WINDOWS

Consistency

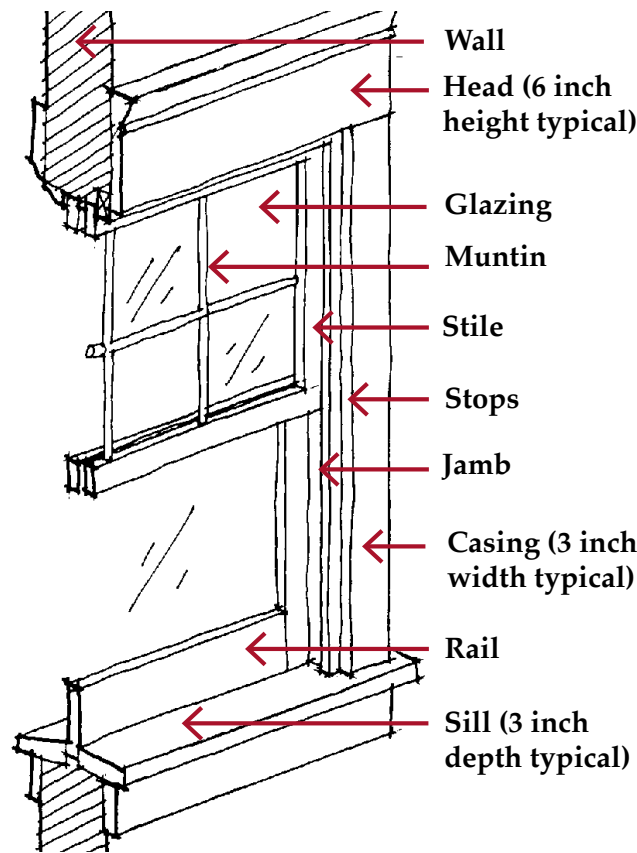


Windows consistent with style of home.



Windows not consistent with style of home.

Window Component Proportions



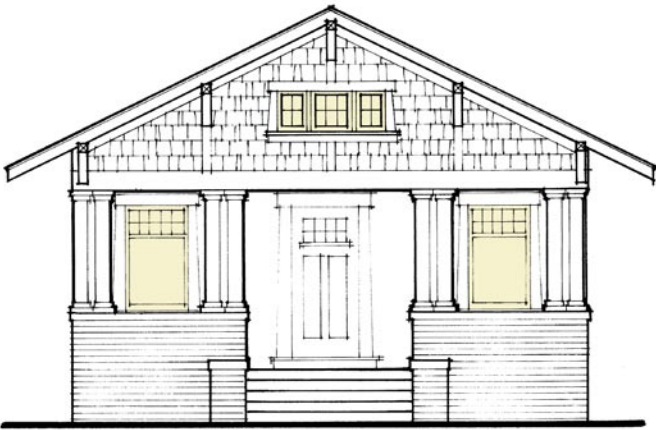
Typical double-hung window components. Window components should have substantial depth.



The style, materials and detailing of these windows reflect the prairie style of the house.



Design upper story windows to be smaller in scale than lower story windows.



Preferred: Windows are proportional to the style of the home.



Avoid: Percentage of glass out of proportion with style of the home.

Windows are important character-defining features of buildings. They give a sense of scale to buildings and provide visual interest to the composition of individual facades. Distinct window designs also help to define many building styles.

32. Design windows to reflect a human scale.

- Design upper story windows to be smaller in scale than lower story windows.
- Avoid windows which create excessive voids, such as large, undivided picture windows.
- Use window components, such as trim boards, with substantial width and depth to give a sense of scale.

33. Design a window to be consistent with the architectural style of the building.

- Use a window style that is consistent with that of the building overall.
- Use window materials and details which are consistent with the building style.
- If divided panes are used in a window, they should appear to be authentic: True divided lights are preferred; or use applied dividing strips (muntins) on both the outside and inside of the glass. Avoid using snap-on muntins or those that are inserted between glass layers.

BUILDING ELEMENTS: BAYS

▶ Consider bay and oriel windows only when appropriate to the building style.

✓ Bay proportional.



Preferred: Bay window is in scale with the building facade.

✗ Oversized oriel window.



Avoid: Oversized oriel window on upper floor increases the sense of scale of the building.

Bay, oriel and other projecting windows have increasingly been used in the design of new homes. While appropriate in some cases, they are often used inconsistently or are inappropriate to the building style. Excessive use of projecting windows can lead to an overly busy and bulky facade, and should be avoided.

34. Design projecting windows to appear authentic.

- Use of projecting windows should be considered only when the building style would have traditionally included such features, such as on a Craftsman style home.
- Design bays to appear supported, not suspended on the building facade.

35. Limit the use of projecting windows that add to building bulk.

- Generally, only one to two bay or oriel windows should be visible from the street.
- Locate bays where they will break up the line of an otherwise long, unarticulated wall.
- Use of a two-story bay should be considered only where it will be a subordinate element of the building facade. (See example above.)



This first-floor bay is proportional to the building facade, and does not dominate or overwhelm it.



This two-story bay is subordinate to the building facade.

BUILDING ELEMENTS: DORMERS



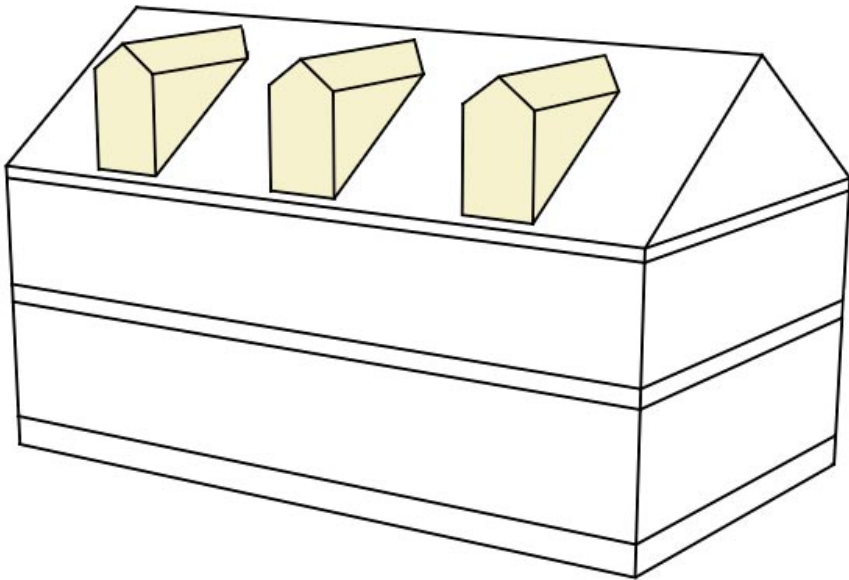
Dormers are proportional to the roof form, and appropriate to the Colonial style of the building.



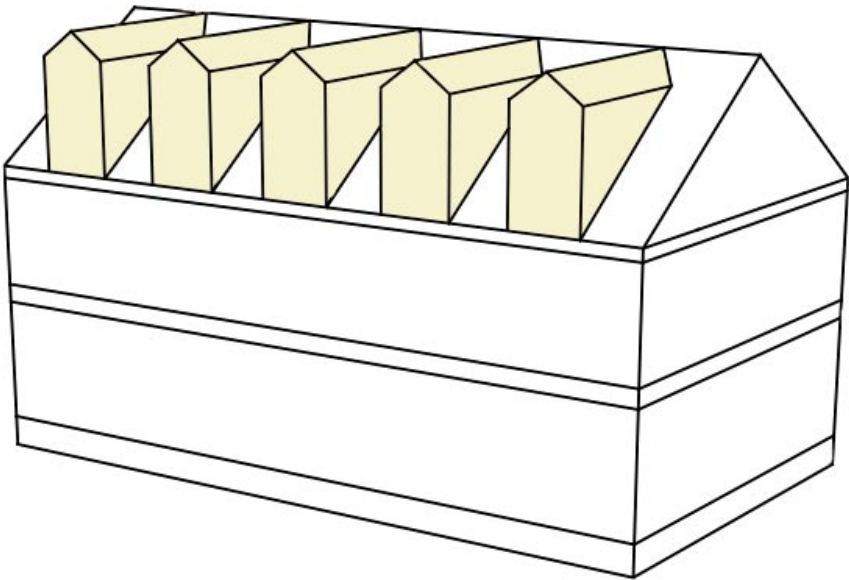
Shed dormers are appropriate for smaller homes such as “cottage”, bungalow, and craftsman styles, and have proportion and scale relationships that differ greatly from more common gable style dormers. Their use should be carefully evaluated.

▶ Keep dormers in proportion to the roof form.

✓ Dormers proportional to roof form.



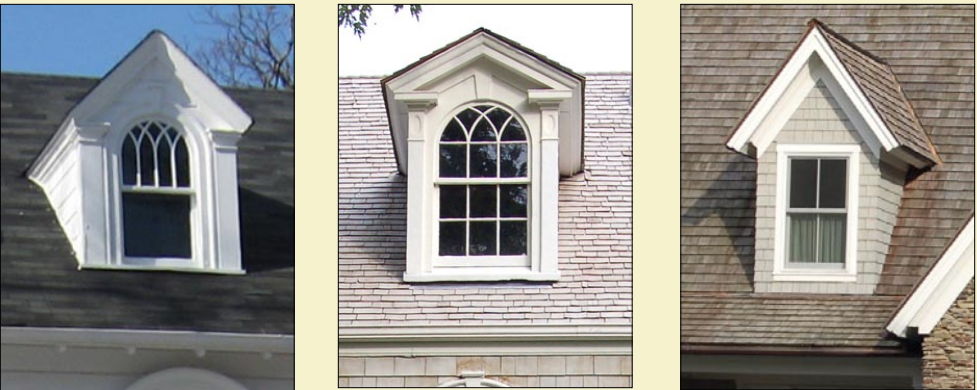
✗ Excessive use of dormers is out of proportion with the roof form.



Preferred: Use of dormers limited to be proportional to the roof form, creating visual interest and a sense of scale on the building.

Avoid: Excessive use of dormers creates an overly busy appearance, increasing the sense of scale of the building.

- 36. **Use dormers when appropriate to the building style.**
 - Dormers should be integral to the character of the building, and not dominant.
 - See Appendix B for more information on details of selected Winnetka building styles.
- 37. **Design dormers to be in proportion to the roof form.**
 - Locate dormers below the roof’s ridge line.
 - Limit use of dormers to avoid an overly busy roof.

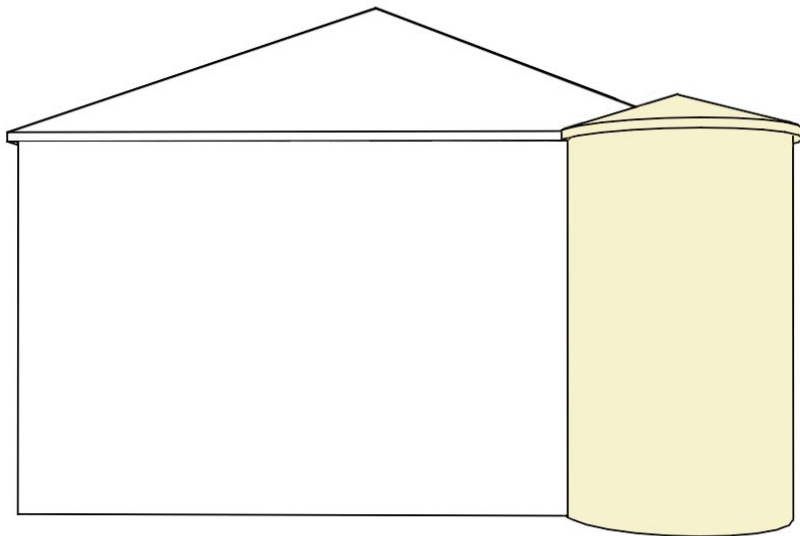


Dormers should be proportional to the roof form, and be located below the ridge line of the roof.

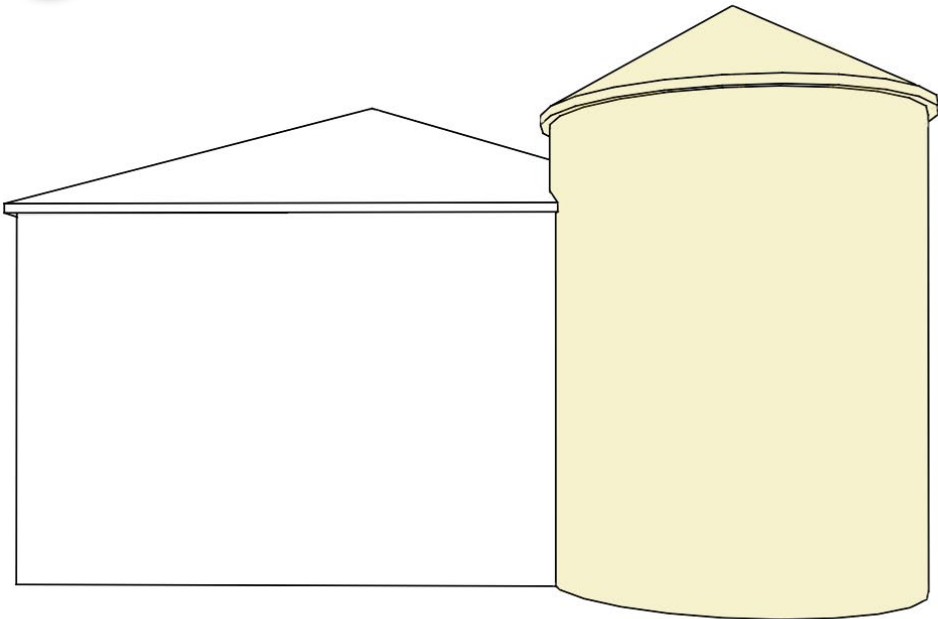
BUILDING ELEMENTS: TOWERS AND TURRETS

▶ Use towers very sparingly. If used, keep tower form secondary in size to the building mass.

✓ Tower in proportion to the home.



✗ Tower not in proportion.



Preferred: Tower is proportional to, and lower in height than, the house.

Avoid: Tower is too large and tall in proportion to the house.

- 38. Design a tower or turret element to be subordinate to the overall building mass.
 - A tower should not protrude above the main house wall plate.
- 39. Use materials that minimize the sense of scale of the tower or turret.
 - Continue the primary wall materials onto the tower, to help it blend with the overall composition.



Tower is proportional and does not rise above the height of the main wall plate.



Tower is proportional to, and appropriate for the style of the home.



Tower is appropriate to the Queen Anne style of the home. The primary wall materials continue onto the tower, blending it into the overall composition.



The use of this tower of commanding scale and visual dominance is appropriate to the architectural style and location in a large estate neighborhood.

BUILDING ELEMENTS: CHIMNEYS



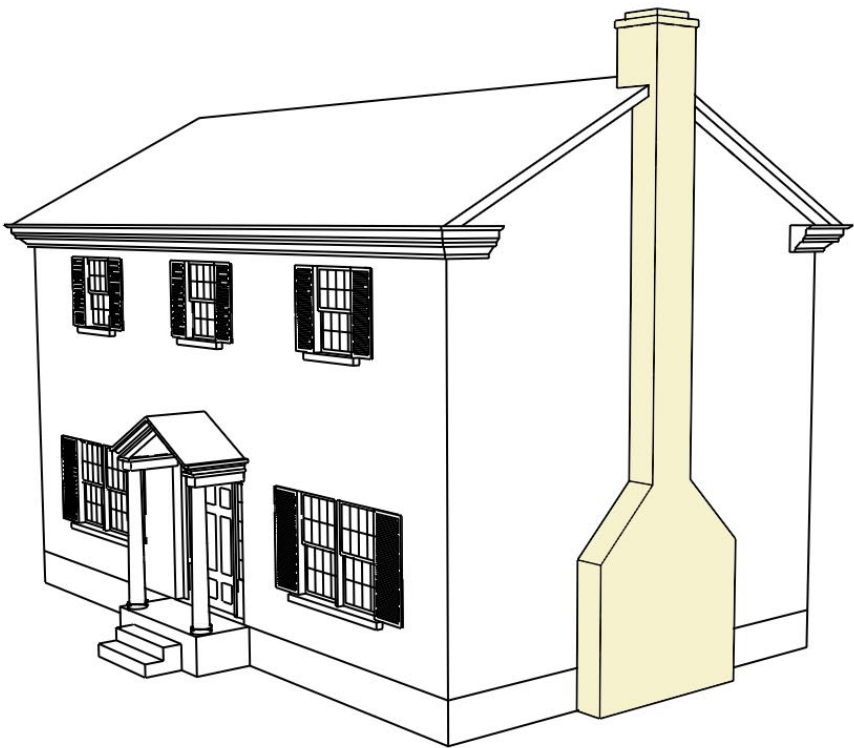
This home integrates the chimney into the overall building design.



Chimney is integrated into the overall building design.



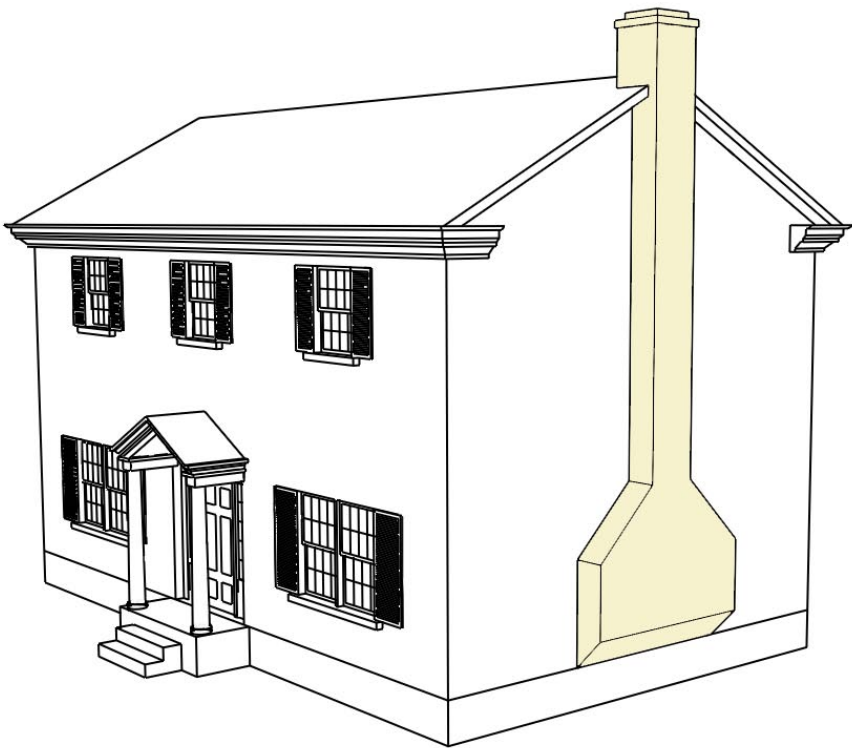
Chimney appears supported.



Preferred: The chimney appears to have a direct means of support, and is integrated into the overall building design.



Chimney does not appear supported.



Avoid: The chimney appears to “float” above the building foundation.

Chimneys are a part of the design traditions of the community and they appear in a variety of styles, shapes and materials. While they are not used as extensively in new buildings as in the past, a chimney can add visual interest to a building and help to reduce the perceived scale of a roof line. When one is included, it is important that the form and materials be integrated into the overall building composition. In general, a building should have no more than two chimneys, especially on a small lot.

40. **Integrate a chimney into the overall building design.**
- A chimney that is attached to the side of a building should appear to have a direct means of support. Avoid a chimney that appears to “float” above the building foundation.
 - Avoid projecting a tall, freestanding chimney at the lower point of a roof. Doing so emphasizes the mass of the chimney.
 - Avoid placing a chimney directly opposite a neighboring window without also providing a greater setback to reduce mass and scale impacts.
 - Avoid overly narrow chimneys.

ARCHITECTURAL DETAILS



Use details which are visually appealing and consistent with the style of the home.

Visual Interest



Railing patterns and columns create visual interest and give a sense of scale.



Patterned trim creates visual interest on this gable-end facade and is consistent with the style.



Eave details and horizontal molding create a sense of scale and are used consistently throughout.

Architectural details provide visual interest and enliven a building facade. These features are often characteristic of individual building styles, and should be used in a way which is consistent with the style of the house. Appropriately sized details, such as chimneys, eaves, windows, dormers and entries, also can help visually reduce building scale.

41. Use architectural details to provide visual interest.
- Use architectural details to relieve blank facades.
 - However, use detail moderately, to avoid overly busy facades.

42. Design architectural details to appear authentic.
- The type, size and location of such features should be consistent with the overall style of the building.
 - Avoid details that appear fake, non-structural or unrelated to the basic style.
 - Apply details consistently throughout.

43. Design details to be proportional to the building mass.
- Avoid oversized features which exaggerate the building scale.
 - Also avoid details that appear too thin.

Architectural Details Topics

Window Trim	36
Facia and Corner Boards	37

Proportion



Cornice and trim details frame a gable end and are proportional to the building's materials and massing.



Rafter tails and purlins in the eaves and the half-timber siding help to establish a sense of proportion and scale across a facade.

ARCHITECTURAL DETAILS: WINDOW TRIM



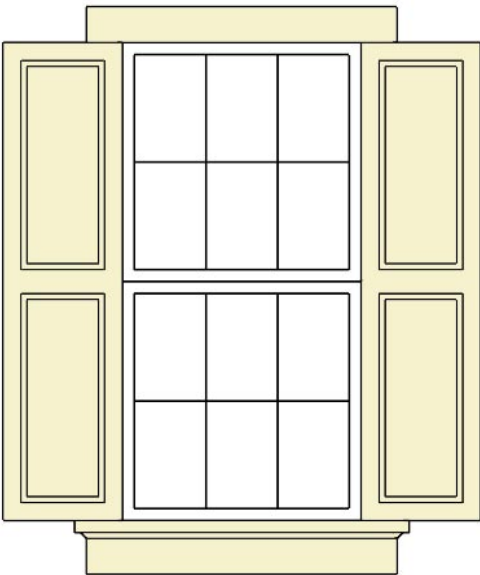
Shutters are proportional to window opening; operable hinges and hardware provide additional dimension of detail and authenticity.



In lieu of shutters, window is detailed with wider flat casing and head molding. Joinery at sill and side casings demonstrates fine craftsmanship and attention to detail.

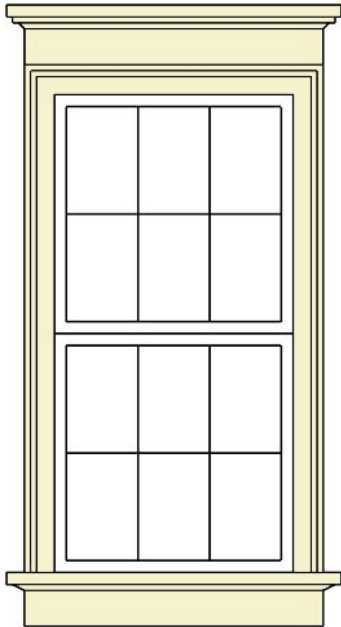
▶ Use details which are proportional.

✓ Shutters and casing are proportional to the window.



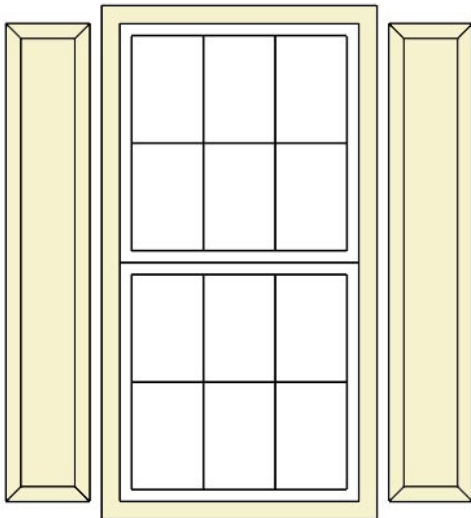
Casing sits on a sill. Shutters fit window and appear authentic.

✓ Casing is proportional.



Decorative casing is in proportion to window and consistent with the style.

✗ Shutters not proportional to the window.



Casing wraps around window without a sill. Shutters don't fit window opening and appear fake.

Window details are essential elements of well-designed homes in Winnetka. Specific details vary with individual architectural styles, but using the correct proportions for trim boards, sills, and other ornamental elements is essential.

44. When using shutters, design them to appear authentic and in scale with the window.
- The combined width and the height of the shutters should match the size of the window opening.

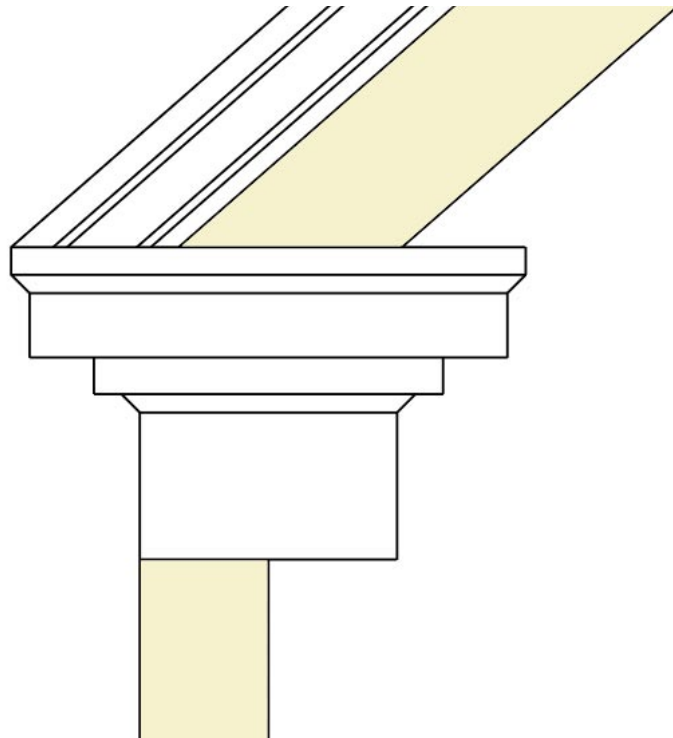
45. Use trim boards that are in proportion to the window.
- Use a board with a substantial depth and width for casings.
 - Avoid using casings that are too thin for the window size.

46. Use a sill to finish a window casing.
- Upper casing boards should sit on a sill, not wrap around the bottom of the window uninterrupted.

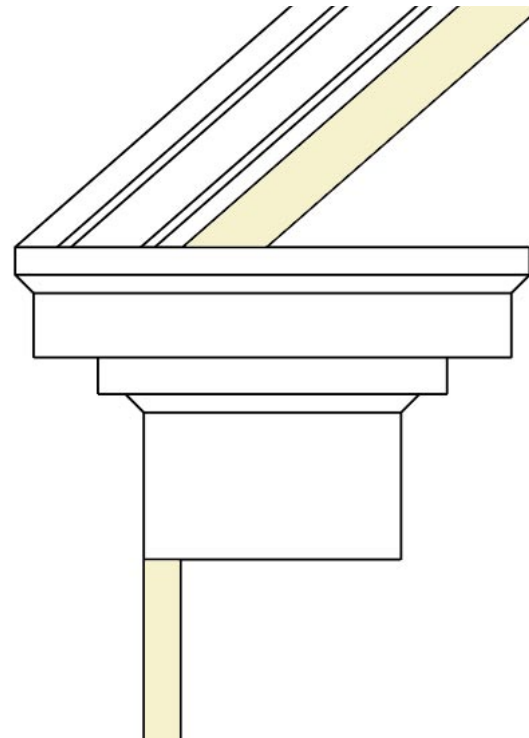
ARCHITECTURAL DETAILS: FACIA AND CORNER BOARDS

▶ Use details which are proportional.

✓ Facia and corner board in proportion.



✗ Facia and corner board too thin.



Many styles use a flat trim board to support a decorative cornice. These provide a sense of “finish” to roof designs and are effective when applied to both masonry and wood walls. Correct proportions are essential. In most cases, the height of the fascia board should be equal to the height of the cornice above it.

47. Use fascia boards to support a cornice.

- Keep the dimension in proportion.
- Avoid fascia boards that are too thin.

48. Use corner boards that are in proportion to the siding material.

- Avoid corner boards that are too thin.



Fascia board beneath gable “supports” roof visually, and is proportional with rake board.



Fluted corner boards are proportional to horizontal siding and exhibit a high level of detail and fine craftsmanship.

ACCESSORY STRUCTURES

▶ Consider how an accessory structure will relate to the main structure.

✓ Appropriate accessory structure.

✗ Accessory structure too large.



This accessory structure (bottom image) is subordinate to, but similar in character to the primary structure (upper image).



Preferred: The accessory structure appears similar in character and subordinate to the primary structure.



Avoid: The accessory structure appears too large and out of character in comparison to the primary structure.

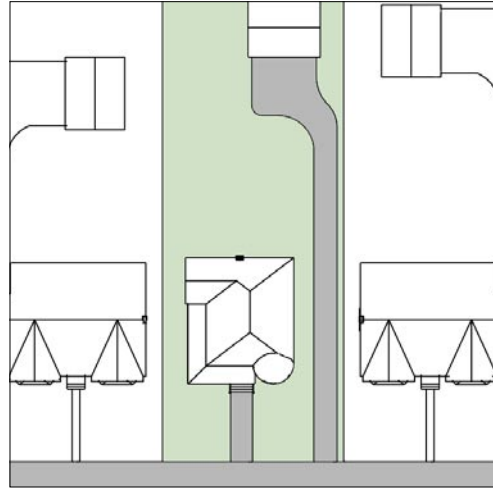
49. Design an accessory structure to be similar in character to the primary structure.
- Use materials that are similar in texture and finish to those of the main house.
 - Use a form which reflects that of the main house.

50. Keep an accessory structure subordinate to the main house.
- Keep the design simple, using less ornate details than on the main house.
 - The overall mass should appear to be substantially smaller in size than that of the main house.
 - Position the secondary structure such that it minimizes impacts on views of neighbors.

GARAGES

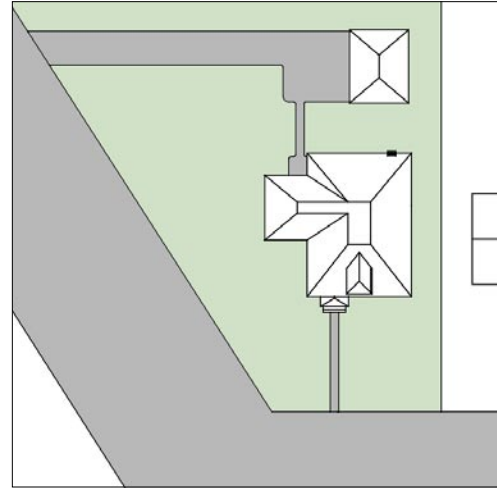
 Consider how the garage form and location will fit the house design.

 Detached



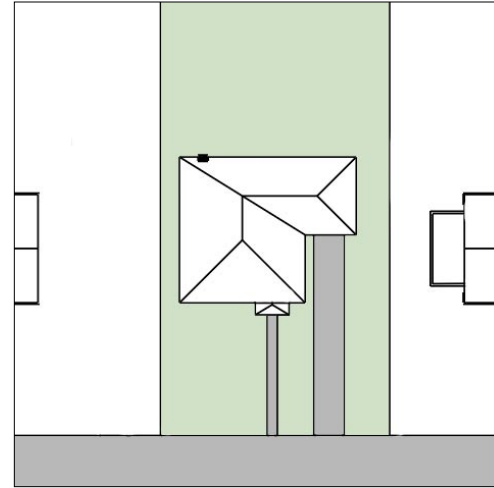
A detached garage reduces the primary building mass, and should be located at the rear of the site. The garage should be designed in a manner that is consistent with the design of the house.

 Rear- or Side-Loaded



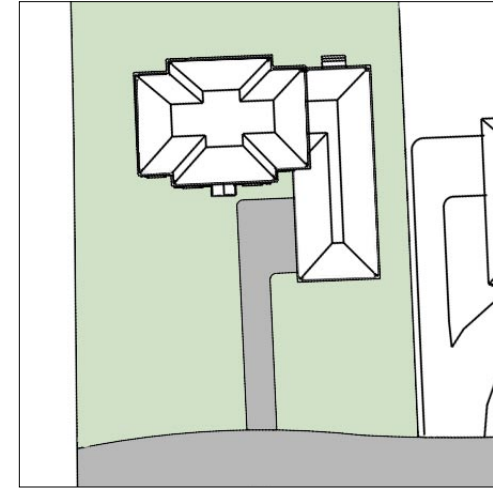
A property with access from an alley or side street can locate the garage at the rear or side of the residence, eliminating garages and driveways from the front of the residence and enhancing the street scene.

 Tandem



Parking one car in front of another (in tandem) allows for minimal garage frontage on the primary facade of the residence.

 Turn-In



Accessing a garage by turning in rather than pulling straight in reduces the appearance of garage doors along the street. Articulate the street elevation of the garage in a similar manner as the rest of the house.



The design of the home above incorporates a turn in garage which reduces the appearance of garage doors on the street, handsomely integrated into the home's design.



Design garages to provide visual interest, or blend with background materials of the building. These modern overhead doors are side loaded to hide from the street view, but have been designed to appear like traditional hinged carriage doors

The volume of the garage space itself impacts the overall perceived scale of a property. Placement, access, overall design and the treatment of the garage doors are key factors. A garage should be detailed such that it appears as a subordinate element. It should be a visual asset, helping to minimize its effects upon the overall mass of a building, and reducing its prominence as seen from the street. Provide access from an alley where possible.

Also consult the zoning ordinance for limits on front-facing garage doors.

51. Locate a garage to minimize visual impacts upon the overall mass of a property and the streetscape.

- Locate a detached garage to the rear of a home where feasible.
- Orient a garage to face away from the street front.
- Articulate any street facing garage wall with the same attention to details as the main house.

52. Design a garage door to provide visual interest.

- Use materials and details that convey a sense of scale.

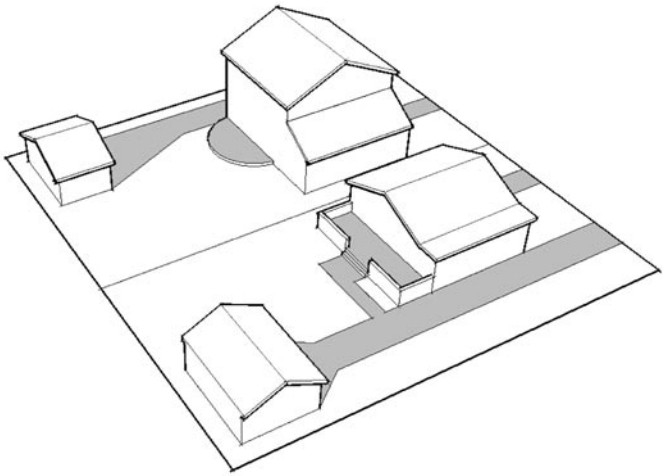
DRIVEWAYS

▶ **Design a driveway to be a visual asset.**

Driveway Character



A gravel driveway permits percolation of water into the soil and reduces storm water runoff.



Hard surfaces include drives, patios and courtyards. Using porous materials in these areas is encouraged.



This driveway uses stone pavers which are visually appealing and help to reduce the extent of surface areas. Landscape features also help to screen the drive from view and integrate it into the site.

Paved Surface Area



These paved driving strips minimize the amount of paved surface area in the driveway.

Driveways and parking areas have direct impacts upon the character of a site and the streetscape. Parking areas and driveways should be designed to be assets to the site, minimize impervious area, and appear as integral elements of the landscape design.

- 53. Minimize the amount of paved surface area in a driveway.**
- Limit the width and length of a drive.
 - Use porous paving materials.
 - Consider using paving strips, stone pavers, decomposed granite, pea gravel, exposed aggregate concrete, gravel, decorative modular pavers or grass and cellular paving systems to minimize impervious surface areas.
 - Avoid using plain asphalt or black top when possible.

LANDSCAPE DESIGN



Use landscape features to integrate a building with its site.

Integrate Building with Site



Landscape should integrate a building with its site. In this example a deck, vegetative ground-cover and a walking path serve as transitions between the home and its site.

Minimize Building Scale



Use trees and shrubs to reduce the perceived scale of a larger building.

Enhance Street Scene



Use vegetation to screen a driveway and enhance the street scene.



Low, decorative fences can be used effectively as a landscape element and help “frame” the site. Combined with landscaping on both sides, this fence is a welcoming presence on the street.

A successful landscape design integrates a building with its site and neighborhood. It should incorporate existing natural features as assets. Landscaping should convey a sense of human scale, minimize the perceived mass of the home and maximize open space. Pay special attention to the edges of a site and how landscape design in those areas relates to the neighborhood context.

Budgets for successful landscapes vary widely, but even a modest project can enhance the fit of a property with the neighborhood. A landscape plan should be adopted early in the design process to reduce the likelihood of last minutes budgets cuts and reductions in landscape quality.

54. **Design a landscape to have the following characteristics:**
- Enhance the street scene.
 - Provide a sense of progression from the street to the home.
 - Integrate a home with its site and its neighborhood setting.
 - Incorporate plant materials which complement those established in the natural surroundings.
 - Use deciduous and non-deciduous landscaping to provide year-round vegetation.
 - Maintain a sense of open space between sites.

LANDSCAPE DESIGN

Spatial Progression



Provide a sense of progression from the street to the house.

Integrate with Topography



Make the most out of site topography. This “engineered” drainage swale has been landscaped into a unique garden space, hiding its function beautifully.



Bring the landscape architect or designer into the process early, to assist with drainage and tree preservation requirements, and to ensure the landscape design complements the building and site.



Minimize disruption to existing grade to prevent damage to mature trees. A severe grade change on this site was managed in a natural fashion utilizing natural stone outcropping to retain the slope and avoid a more severe retaining wall.

Progression of Outdoor Space

A traditional landscape design has a sequence of spaces that leads from the public realm of the street, transitions into a “semi-public” area in the front yard and then ends with the building entry, leading into the private realm. This progression is a part of the character of Winnetka and appears in many different garden styles and landscaping palettes. It may extend over a large lot front or be quite compact, but nonetheless is a key characteristic that should be continued.

55. Design a front yard to provide a progression of spatial experiences, from the public to the private realm.

- Combine fences, walkways and plant groupings to convey this hierarchy of spaces.
- This should occur even on very compact sites.

APPENDIX A: WINNETKA DESIGN TRADITIONS

Winnetka is known for its high quality neighborhoods and high standard of residential design. Its neighborhoods represent a progression of development, from the late 1830s to the present day, and homes range from large, lake-front properties to modest downtown bungalows. As a result, there is no single design “theme” or architectural style that signifies Winnetka. However, within these varied residential contexts there are several Village-wide design traditions which are apparent in the majority of residential buildings and landscapes.

This appendix summarizes Winnetka’s residential design traditions and also presents corresponding design principles which will help to maintain both Winnetka’s high standard of design quality and the unique character of the Village. These principles apply throughout the community and to all building projects.



Winnetka is known for its high quality neighborhoods and high standard of residential design.



A variety of architectural styles abound, with high quality of design the common thread which gives Winnetka its character and a sense of community.

RESTRAINED CHARACTER

Designs are relatively restrained in character. These may be modest in their massing and use of materials and details, or they may be more grand in detail and design features, but nonetheless are not ostentatious or “over-the-top.”

- A1. **Designs should convey restraint.**
- Use refined details and materials to achieve a subdued overall effect.



This home uses many architectural details while remaining modest in character.

CONSISTENCY AND INTEGRITY IN DESIGN

A successful design has a coordinated design concept. Materials, massing and details occur in a consistent manner. This tradition continues with additions and alterations and even in landscapes.

- A2. **A design should be consistent in its execution.**
- This applies to its basic concept, form and details.
 - An addition should also be consistent with the existing structure.



Traditional Winnetka homes use architectural detailing, materials and massing in a consistent manner.

INDIVIDUALITY

Each home is unique. Most houses are custom-built. Even where a developer has erected several homes in close proximity, each has an individual design. Repeating the same design, often associated with tract development, is contrary to Winnetka’s design traditions.

- A3. **Each design should be an individual expression.**
- Replicating other designs is discouraged.



Traditional homes in Winnetka express a sense of individuality in design.

HIGH QUALITY CONSTRUCTION

Winnetka homes are well-crafted and express a sense of high quality in construction. Even modest homes have these attributes. This also is reflected in landscapes.

A4. Any improvement should be of high quality and convey a sense of durability.

- High-quality materials and construction methods should be used.



Traditional homes in Winnetka are well-crafted and express a sense of high quality in care and construction.

FIT WITH THE SETTING

Winnetka homes fit with the natural setting. Mature vegetation, slopes, as well as lot size and shape are integral parts of the design, rather than obstacles to overcome.

Natural resources, such as wetland areas and mature trees, are kept in the landscape design. Individual sites may differ but each responds to the assets of its setting.

A5. A design should fit with its setting, incorporating key natural features and landscapes.

- Native plants and site features should be integral to the property.



This home integrates with the topography, mature vegetation, and other natural assets of its site.

SENSE OF SCALE

Winnetka homes convey a sense of scale. This is conveyed in the overall massing of a structure as well as the way in which windows, doors and details give a sense of the building size. The texture of materials and the manner in which they are assembled do so as well. This helps one comprehend the building size in comparison to a human being.

A6. A property should convey a sense of human scale.

- Use varied massing, detailing and landscaping to establish a sense of scale.
- Also use architectural elements, such as windows and doors, to establish a sense of human scale.



Landscape treatments and architectural detailing convey a sense of human scale.

BALANCE OF INDOOR AND OUTDOOR SPACES

A traditional design makes use of outdoor areas as well as indoor spaces. This includes porches, patios and gardens that extend living areas outside. This balance of active spaces may be private, such as a rear-deck, or semi-private, such as a front porch. Traditionally, semi-private outdoor spaces have contributed to the sense of community within the Village.

- A7. A design should balance uses between the indoors and outdoors.
- These should fit with the setting and be compatible with neighbors.



This home’s outdoor spaces include its large front porch and landscaped yard.

FIT WITH THE NEIGHBORHOOD

A Winnetka home fits with its neighbors. Across a neighborhood, homes have a sense of relatedness, which derives from similar ways of placing buildings on their sites, of uniform setbacks, and similarity in massing and form.

- A8. A building should reflect the established relationships of siting and scale in the neighborhood.
- Considering one’s neighbors is also a tradition. This occurs



Across a neighborhood, designs remain unique, but should have a sense of relatedness and similarity.

GIFT TO THE STREET

A Winnetka home “contributes” to the street. In Winnetka a property provides details that are visually attractive and interesting to people on the street. This may occur as a porch that faces the street, the composition of building facade, or a landscape feature. An individual property is a part of the greater neighborhood context, which is enriched by this contribution to the public way.

- A9. Convey a “gift to the street” through design that enriches the public realm and acknowledges that a property is a part of the neighborhood.
- This includes architectural ornaments and accent plantings.



Landscape treatments including trees and paving enhance the character of a home and the quality of the streetscape.

APPENDIX B: PROPORTIONS OF SELECTED RESIDENTIAL STYLES

Winnetka is known for its high quality residential neighborhoods which have rich architectural histories dating from the late 1800s and extending through many periods and styles. This mix contributes to the Village’s character and its neighborhoods. Each style has distinctive proportions and features that contribute to the sense of “belonging” in the Village. This appendix provides an overview of the principles of proportion seen in selected styles prevalent in Winnetka including;

- Colonial Revival;
- Craftsman (Arts and Crafts);
- Prairie;
- Queen Anne (Victorian); and
- Tudor Revival.

These styles are common in Winnetka, but others also appear throughout the Village. A style may not exactly fit into these categories, but will have some of the features described here. The following pages illustrate traditional building proportions for these styles. While these proportions vary from style to style, they show a consistency of proportions and relation to human scale which are characteristic of all residential styles in Winnetka.

These residential descriptions do not constitute a recommendation to build homes in one style over another, but serve as a reference for identifying key features of various styles in order to respect established design traditions.



This chapter provides an overview of selected styles in Winnetka, and should be reviewed when altering an existing home, or designing a new house based on these styles.

In This Appendix	
Colonial Revival	ii
Craftsman (Arts and Crafts)	iv
Prairie	vi
Queen Anne (Victorian)	viii
Tudor Revival	x

COLONIAL REVIVAL : KEY FEATURES

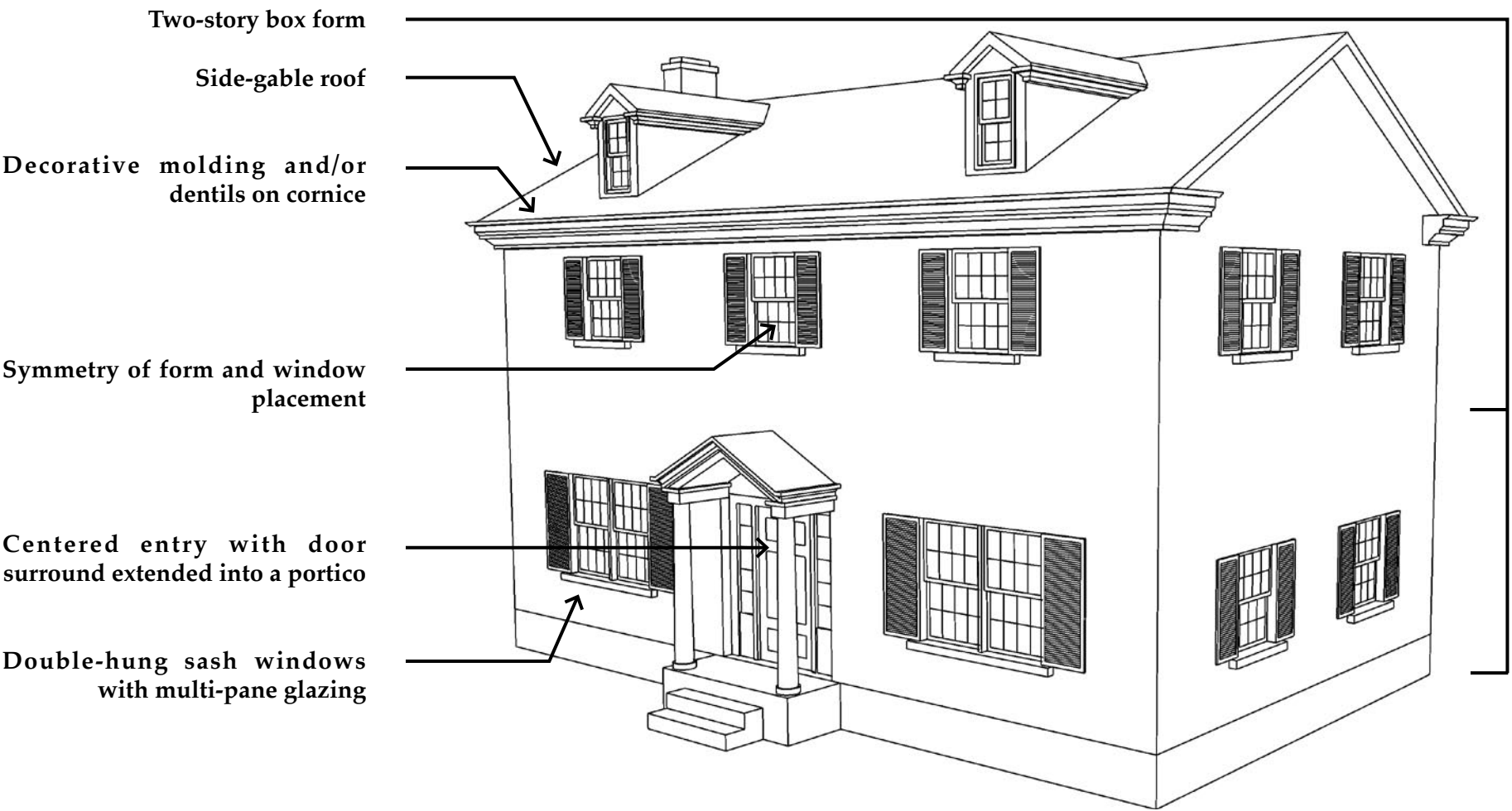
Colonial Revival in Winnetka



- Symmetrical composition
- Hip roof
- Dormers subordinate to overall roof mass
- First floor windows taller than upper windows



- Gable roof with ridge parallel to street
- Brick
- Offset entry aligns with window above
- Classical pediment above door
- Six-over-six windows



The Colonial Revival style dates from the 1880s to the mid 1940s. This spans what is termed to be the Eclectic Period of American residential architectural design. Revival homes reflected several classical precedents, but were primarily true to their colonial inspirations of the Georgian and Adams styles. A Colonial Revival home has a box-like shape, side-gable roof and strict symmetry. Variations of this style often have windows placed in pairs and detailed door surrounds or a front portico. The Colonial Revival style is very common in Winnetka and its influence over current design trends is apparent throughout the Village.



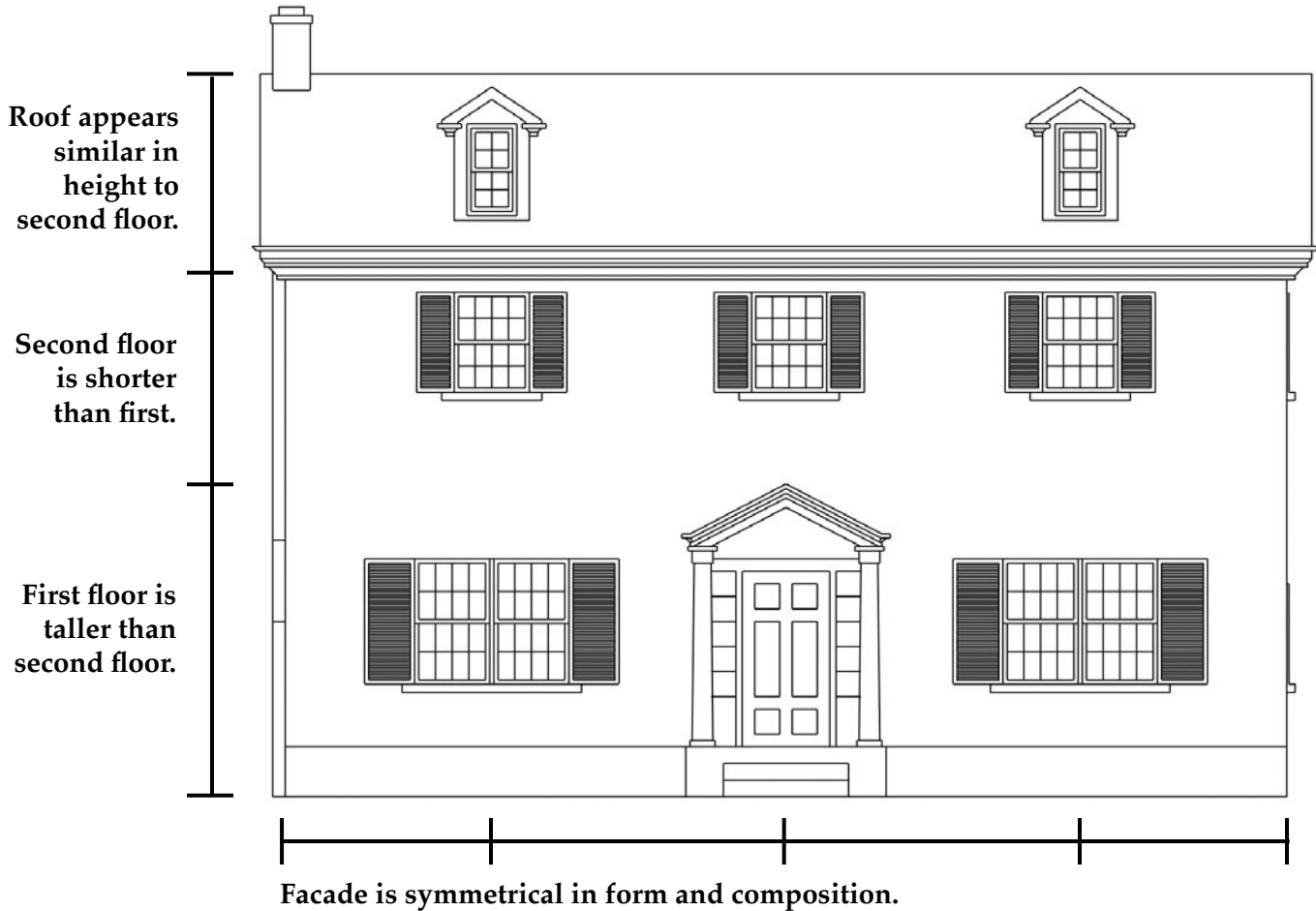
- Symmetrical composition
- Lap siding
- First floor windows taller than upper windows



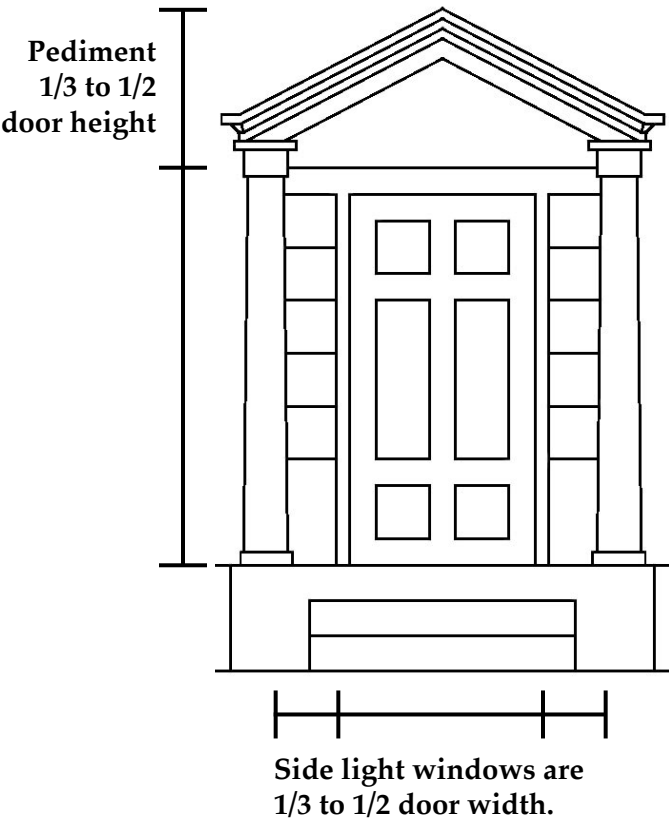
- Central mass with side wing
- Shingle siding
- Door surround in proportion to wall area

COLONIAL REVIVAL: FORM AND PROPORTIONS

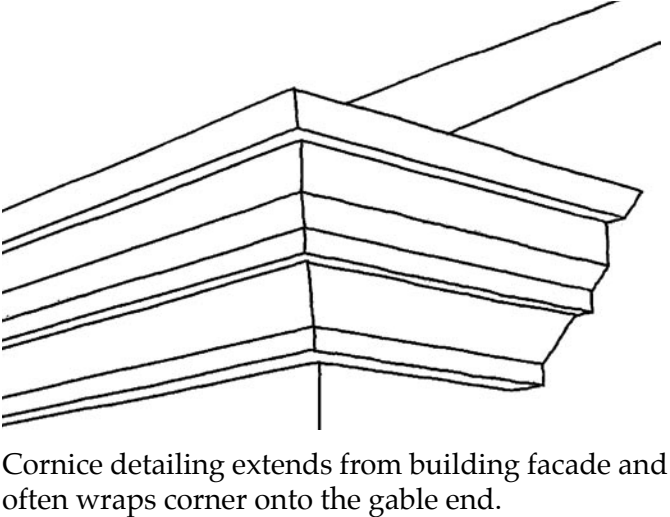
The following proportions analysis represents one example typical of this style; other variations exist.



Porch



Cornice



Building Form & Composition

- Symmetrical primary form, most commonly two stories
- Single-story side wing with flat roof also common
- Side-gabled, gambrel or hipped roof form
- Accentuated front door, often extended into a small porch
- Double-hung sash windows with multi-pane glazing, placed singly or in pairs in symmetrical rows, aligned both horizontally and vertically across all facades
- Dormers, often pedimented
- Brick and stone masonry or shingle and clapboard siding
- Cornice detailing extends from building facade and often wraps the corner onto the gable end

Proportions

- Strict symmetry across the center axis is maintained in window placement and design.
- Center lines of upper and lower windows are aligned.
- Larger variations of this style include window patterns of five- or seven-across.
- First floor heights remain greater than second floor heights in all variations of this style.

CRAFTSMAN (ARTS AND CRAFTS): KEY FEATURES

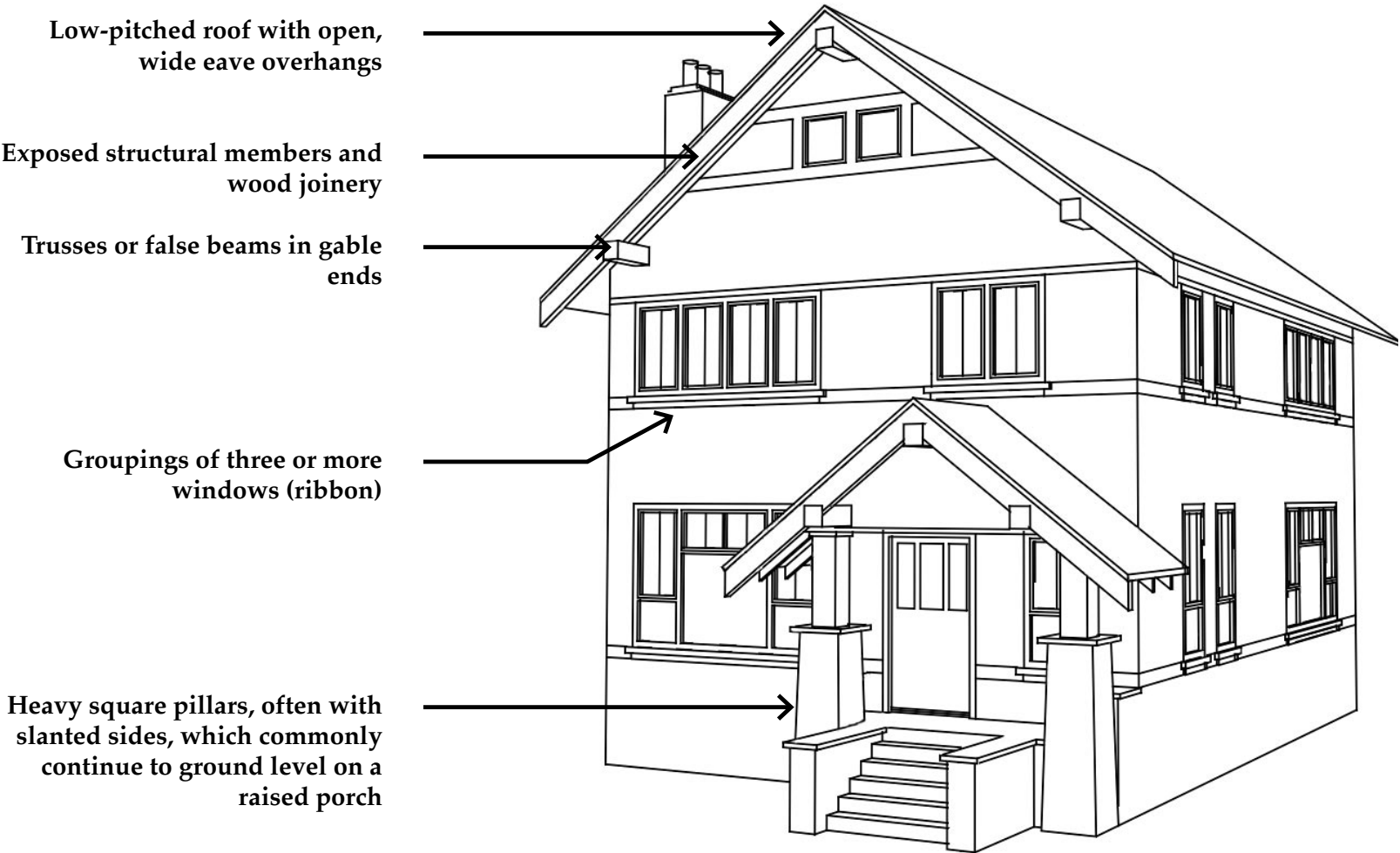
Craftsman in Winnetka



- Asymmetrical composition
- Gable end faces street
- Shallow roof pitch on porch



- Sloped (battered) columns
- Decorative strap work with substantial proportions



The Arts & Crafts movement dates from the 1900s through the 1940s and includes the Craftsman and Prairie styles. The Craftsman style is characterized by low-pitched roofs with exposed rafters, wood construction, the use of art glass in windows and porches with wide tapered columns. Examples are common throughout Winnetka. Many are very consistent in use of Craftsman features, but a few are hybrids that have only a few details associated with this style.



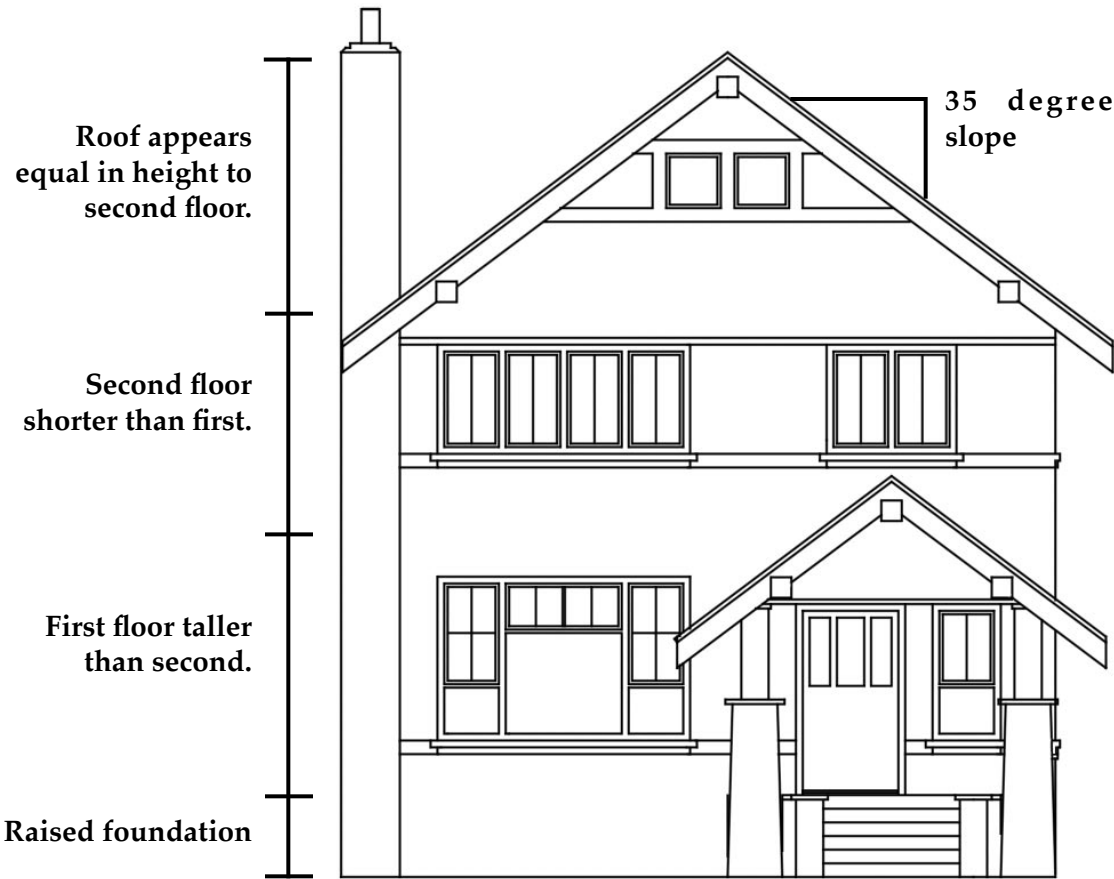
- Cross-gable roof
- Ornamental window pattern as accent



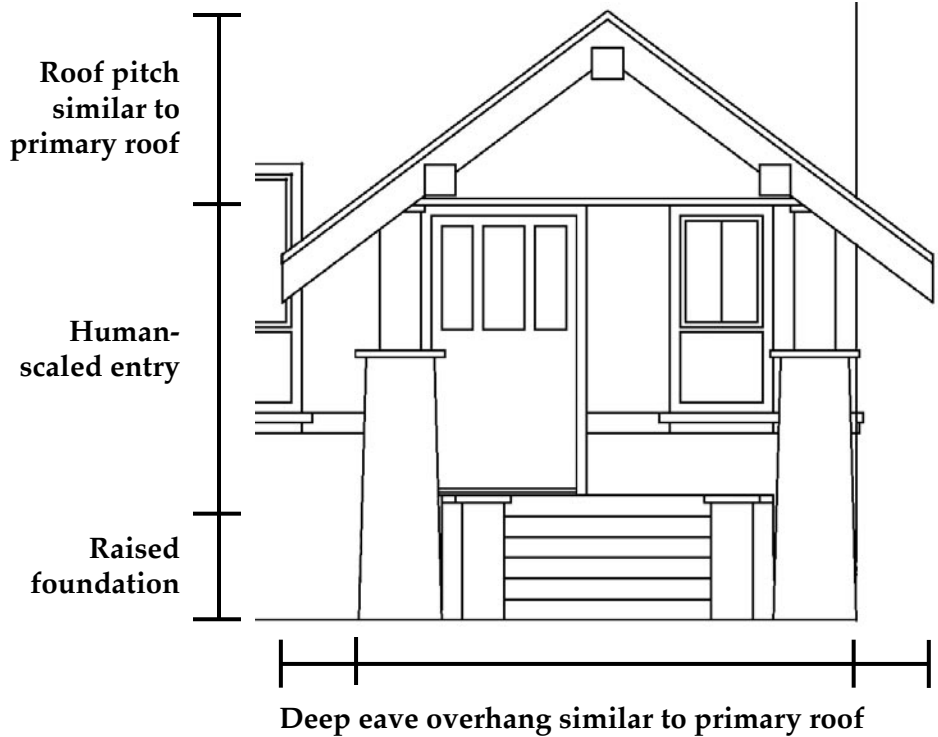
- Cross-gable roof with exposed roof structure
- Horizontal trim

CRAFTSMAN (ARTS AND CRAFTS): FORM AND PROPORTIONS

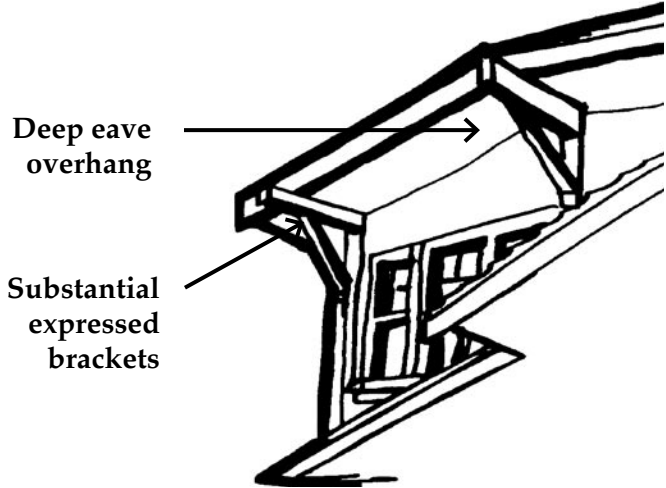
The following proportions analysis represents one example typical of this style; other variations exist.



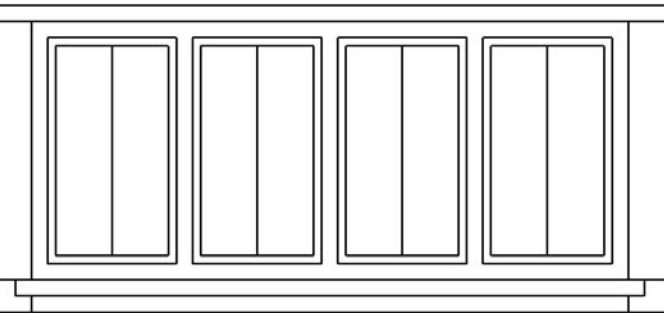
Porch



Eaves



Windows



Building Form & Composition

- Front-gable, cross-gable, side-gable or hipped roof form
- Low-pitched roof with wide, open eave overhang
- Open porches with square posts, often with slanted sides which commonly continue to ground level
- Casement or double-hung windows, located in grouping of three or more (ribbon)
- Wood clapboard and shingle or stucco and strap-work siding
- Exposed structural members and wood joinery, typical in the eaves

Building Proportions

- The slope of the primary roof will typically also be used on the porch.
- Variations with cross-gable forms typically maintain similar roof slope on all roof masses.
- The depth of the eave overhang is typically a minimum of 2 feet.
- Exposed structural members are large enough to be seen at a distance without overpowering other facade features.

Casement windows are often placed as ribbons in groupings of three or more.

PRAIRIE: KEY FEATURES

Prairie in Winnetka



- Shallow roof pitch
- Windows align and sit on horizontal molding



- Low-pitched hip roof
- Tall casement windows align and sit on horizontal molding
- Stucco above stone

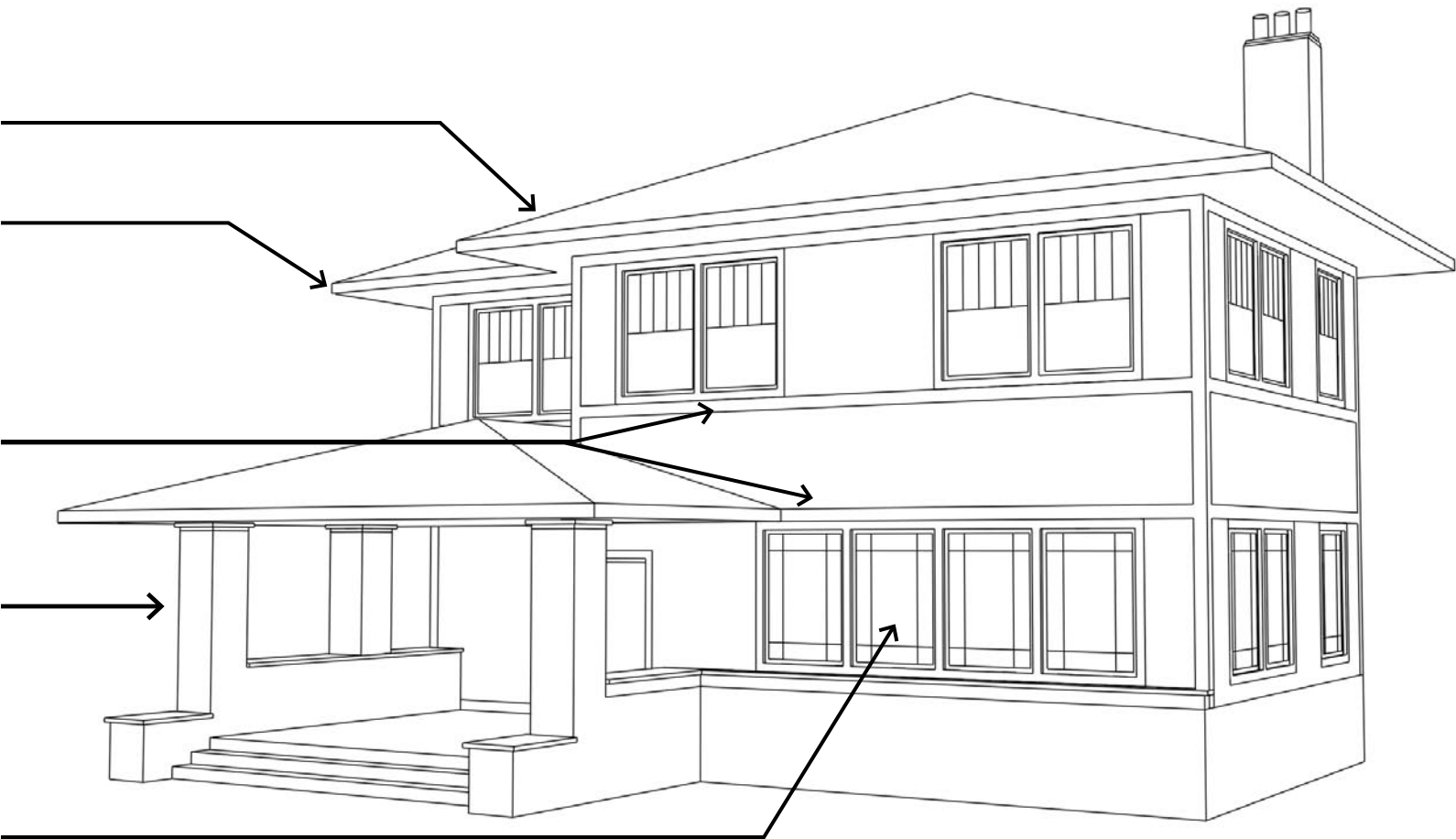
Low-pitched, usually hipped roof

Wide overhanging eaves

Horizontal emphasis in detailing

Two stories with a one-story porch or wing

Tall casement windows with geometric detailing



One of the dominant designs of the Arts & Crafts movement, the Prairie style dates from the 1900s to the 1920s. It is characterized by low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance. Examples of the Prairie style are common throughout Winnetka neighborhoods.



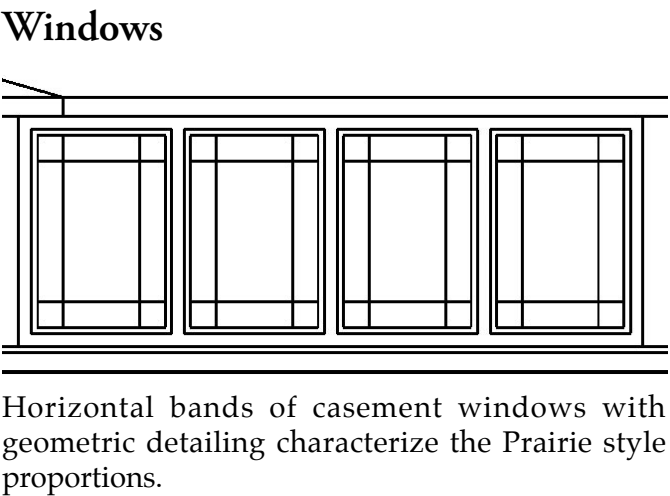
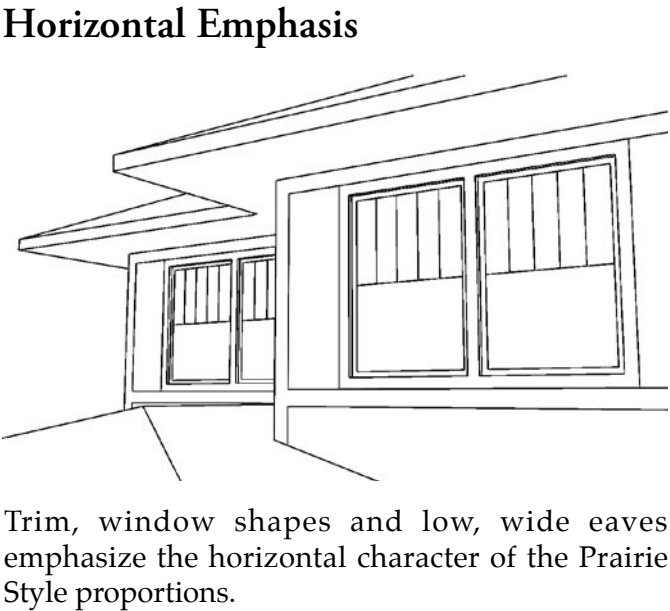
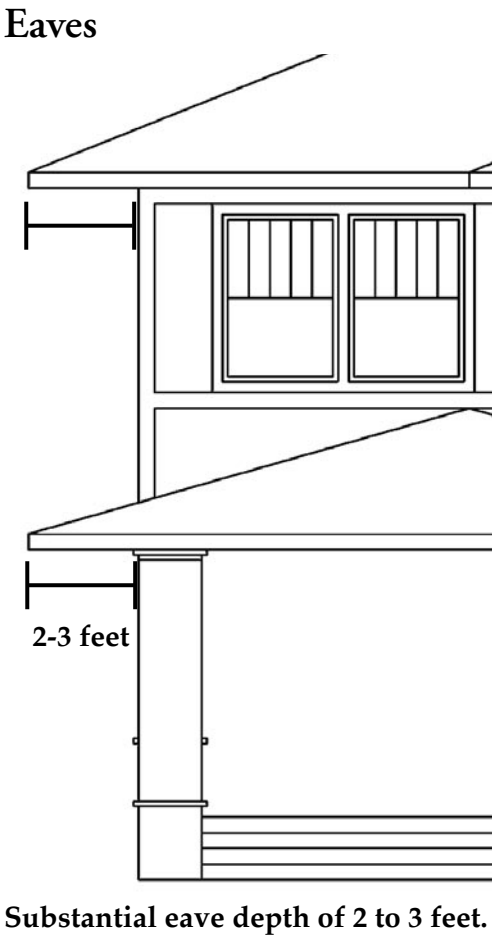
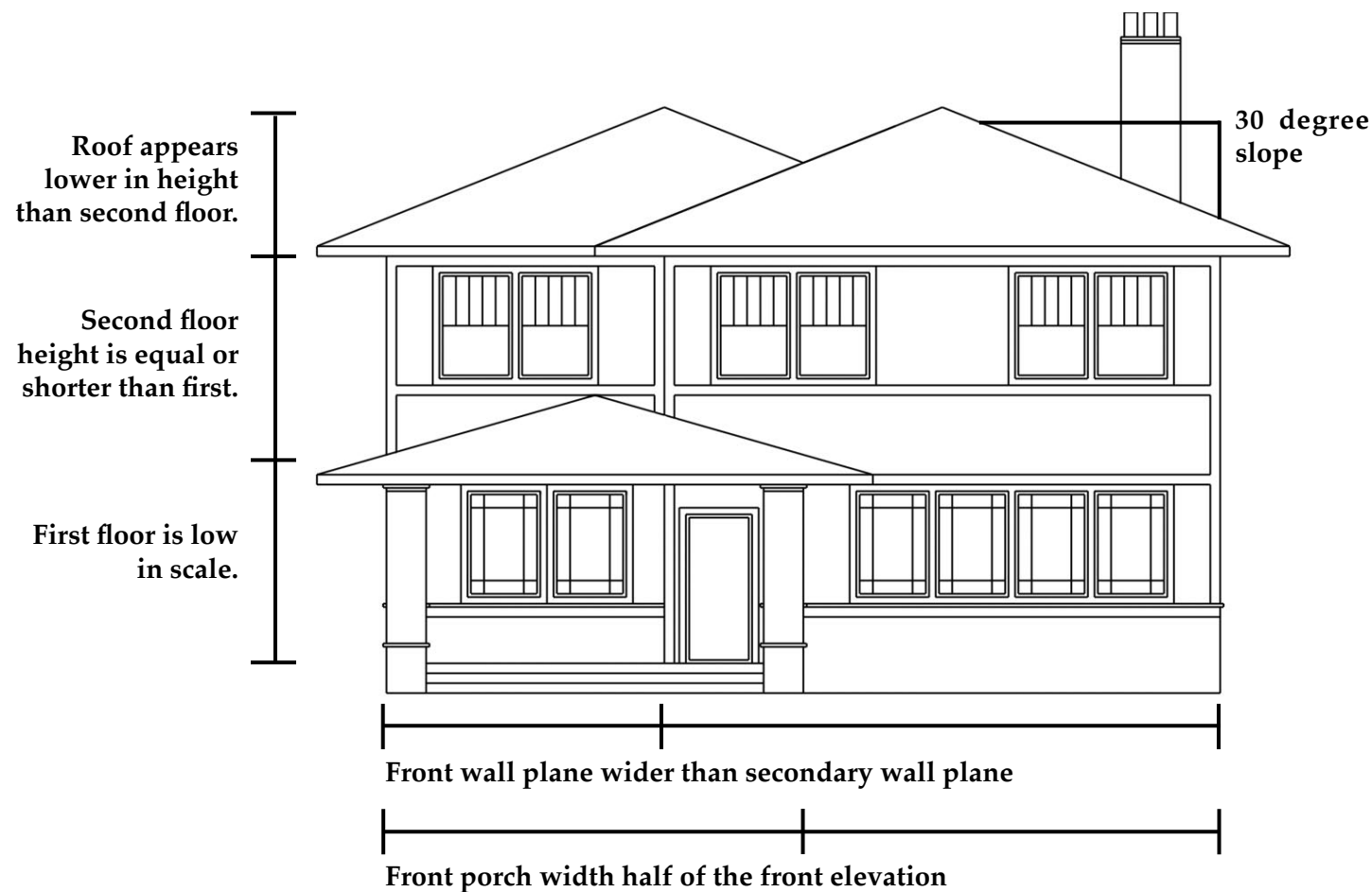
- Deep overhanging eaves
- Horizontal emphasis in details and window placement.



- Asymmetrical composition
- Windows as “cut-outs” in smooth wall plane

PRAIRIE: FORM AND PROPORTIONS

The following proportions analysis represents one example typical of this style; other variations exist.



Building Form & Composition

- Two story form with one-story element
- Low-pitched roof, usually hipped
- Wide overhanging eaves
- Large front porches which reflect the roof form, often with wide square supports.
- Casement or double-hung windows placed in horizontal bands, often with geometric detailing. Dormers are also common.
- Masonry or stucco
- Horizontal emphasis in detailing such as a contrasting trim on eaves or walls
- Broad, flat chimneys

Building Proportions

- Variations with one primary mass include similar proportions in relation to porch design and the overall height and horizontal character of the building.
- Roof slopes are consistent on all roof masses and are typically 30 degrees or lower.
- Eave overhangs are consistent over all roof masses.
- Casement windows have a vertical feel, but are arranged in ribbons to emphasize the horizontal.
- Windows are set back, abut or wrap around a building edge.

QUEEN ANNE (VICTORIAN): KEY FEATURES

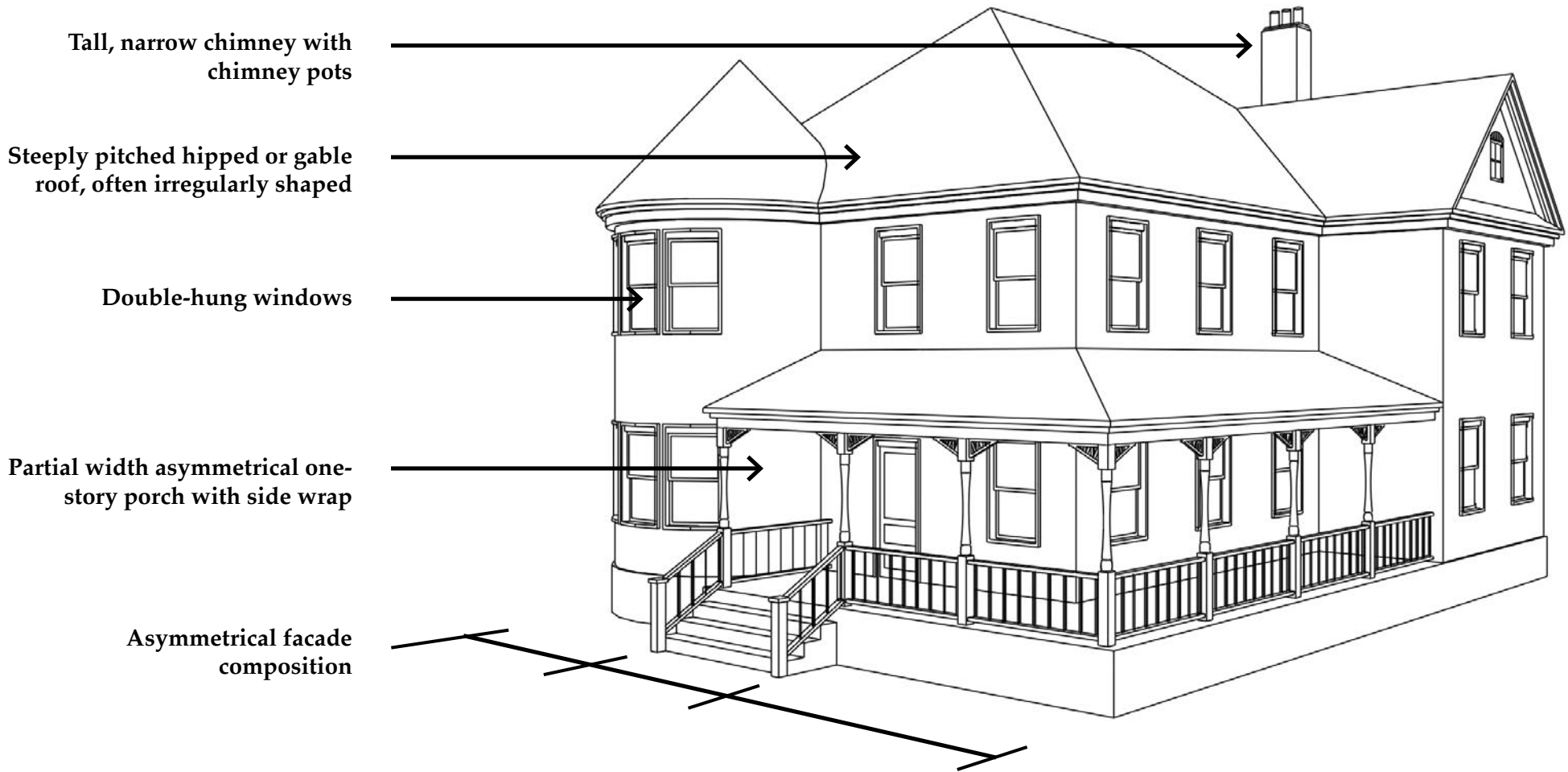
Queen Anne in Winnetka



- Asymmetrical composition
- Primary roof slope facing street
- Tower element intersects primary roof form
- Front porch wraps around front and side facade



- Asymmetrical composition
- Lap siding
- Double-hung windows
- Multiple roof forms
- Tall, narrow chimney with chimney pots



As part of the Victorian period of American residential architecture, homes of the Queen Anne style were built between 1880 and 1910. It introduced open planning and a new way of massing volumes of space. Inherently eclectic, the style is characterized by its asymmetrical composition, steeply pitched roofs, and highly textured or detailed facades. While one of the less common styles in Winnetka, examples of Queen Anne homes can be found throughout the Village.



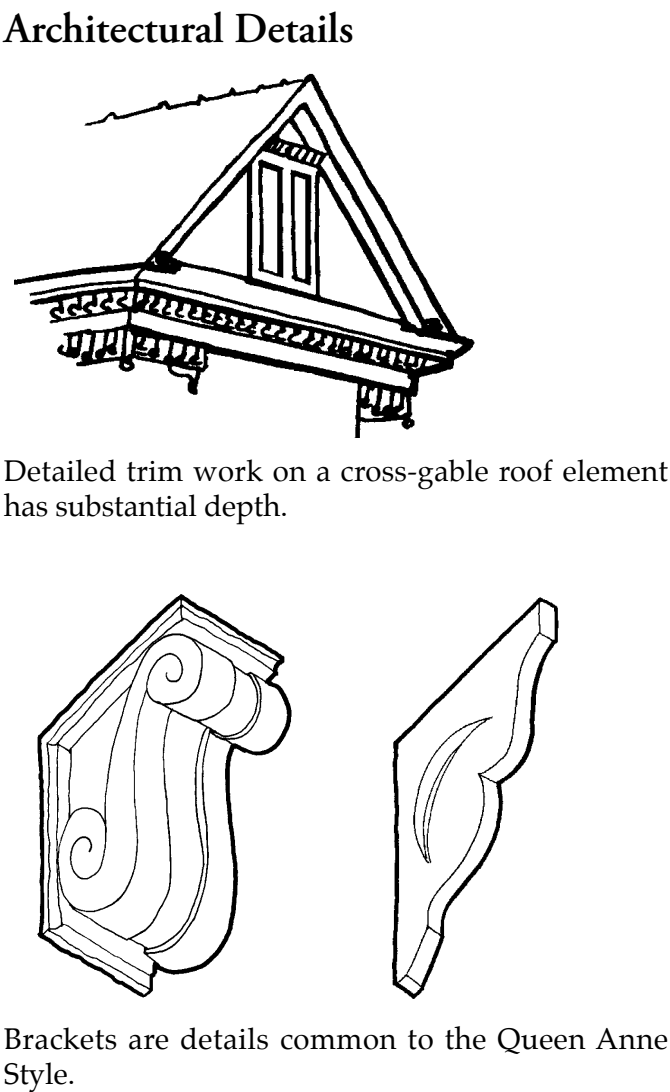
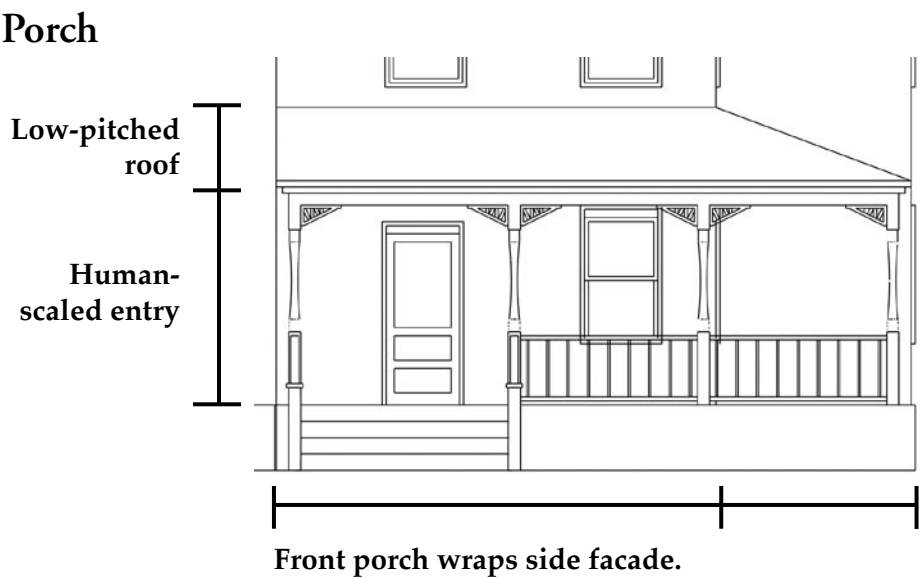
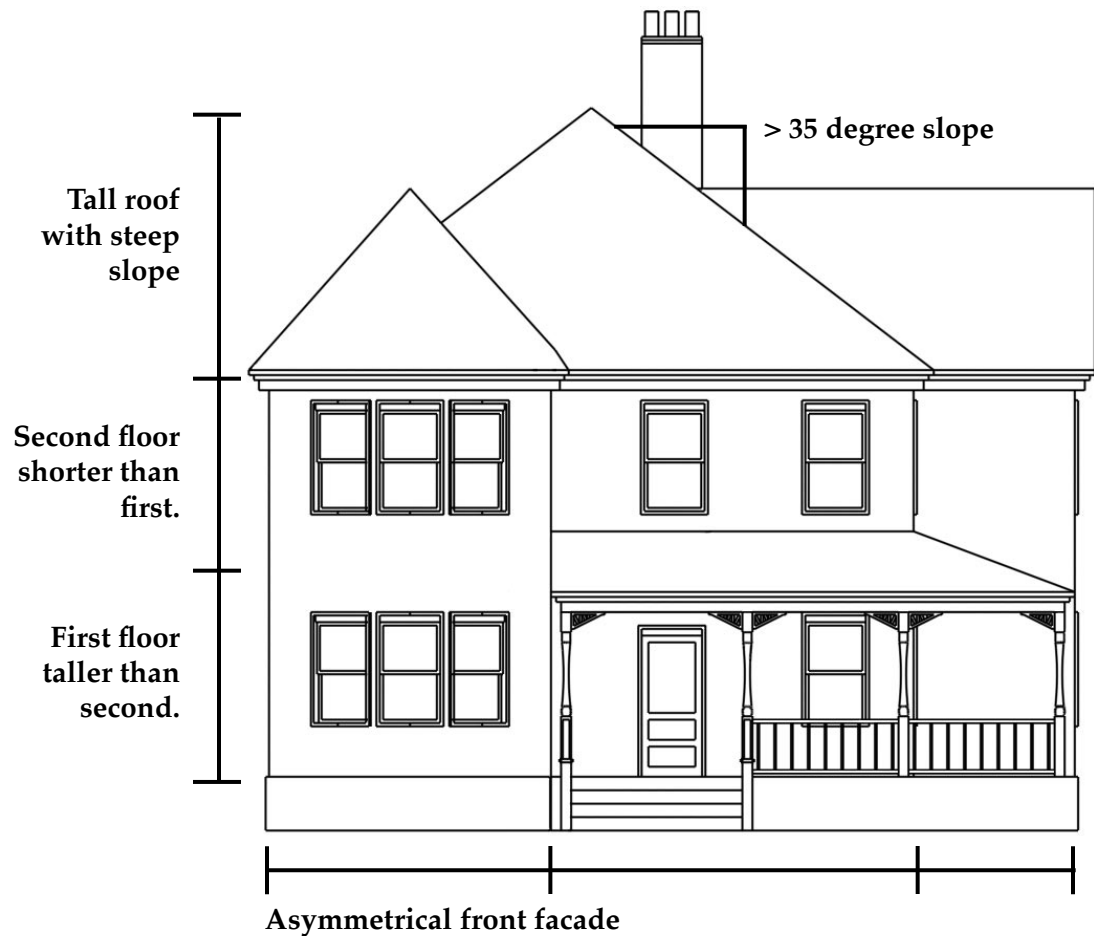
- Asymmetrical composition
- Double-hung windows
- Lap siding



- Asymmetrical composition
- Wrapped front porch
- Double-hung windows

QUEEN ANNE (VICTORIAN): FORM AND PROPORTIONS

The following proportions analysis represents one example typical of this style; other variations exist.



Building Form & Composition

- Asymmetrical composition with a dominant front-facing roof form
- Steeply-pitched, irregularly-shaped hipped or gable roofs
- Partial or full-width porch, usually one-story and partially wrapped around to side facade(s)
- Cut-away bay windows, towers, turrets, gables and other forms which protrude from the wall and roof planes
- Wood or masonry construction
- Decorative detailing such as spindlework, dentils, brackets and bands of shingles or trim

Building Proportions

- Facades are asymmetrical. Horizontal proportions vary from building to building.
- Roof slopes are moderate to steep and may vary across different roof masses of one building.
- First floor heights are taller than second floor heights.
- Spacing on porch "bays" are typically even, though the entry bay can be slightly wider.
- Upper and lower window panes are equal in size on double hung windows.

TUDOR REVIVAL: KEY FEATURES

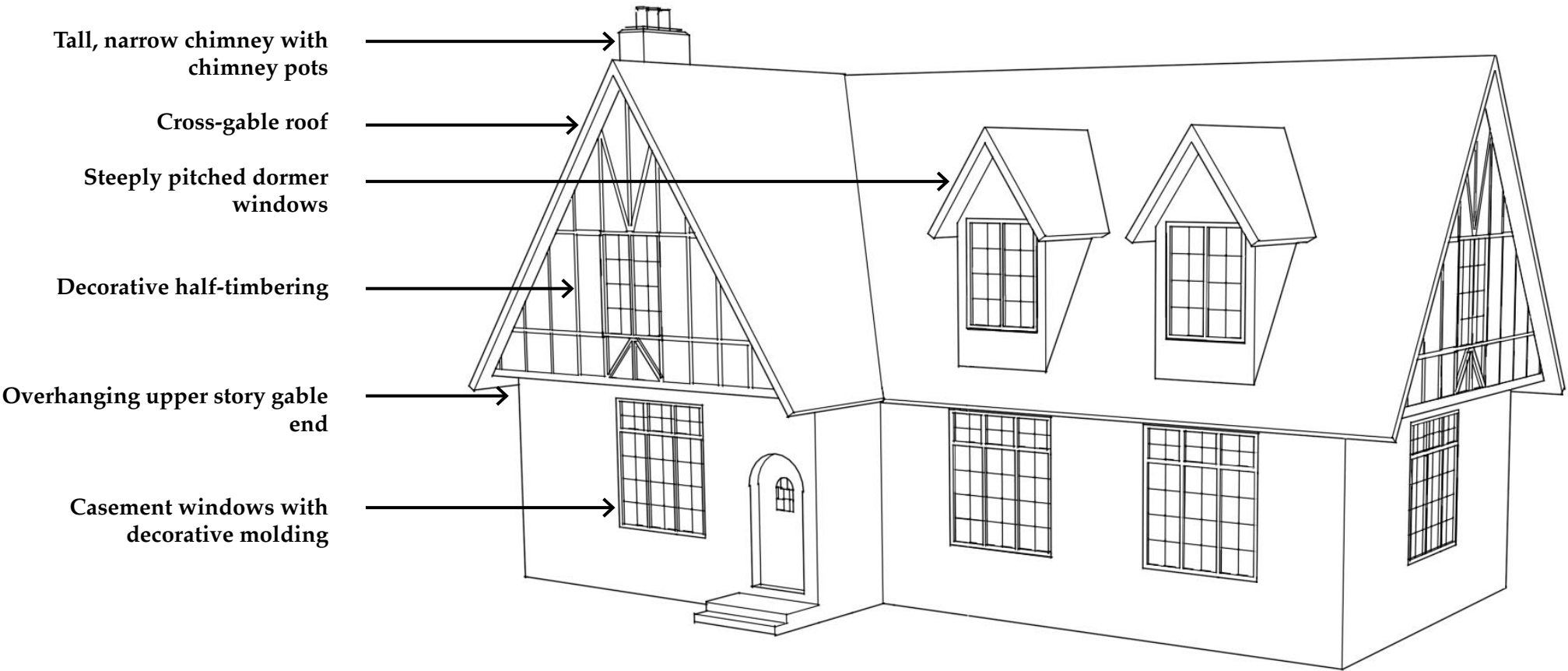
Tudor Revival in Winnetka



- Multiple cross gable roof forms
- Thick half-timber siding
- Use of multiple materials



- Multiple cross gable roof forms
- Steeply pitched dormer windows
- Brick masonry on ground floor, thick half-timber siding over stucco on upper floors



Historically built between 1890 and 1940, the Tudor Revival style dates from the Eclectic Period of American residential architectural styles. The style is inspired by sixteenth-century English architecture, though only loosely as it also draws on Renaissance and early Arts & Crafts styles. Tudor Revival homes are characterized by steeply pitched gable roofs, the use of multiple materials and half-timber facade treatments. Tudor Revival style homes are often seen at both large and small scales. This style is one of the most common architectural styles in Winnetka.



- Steeply pitched cross gable roof
- Use of multiple materials



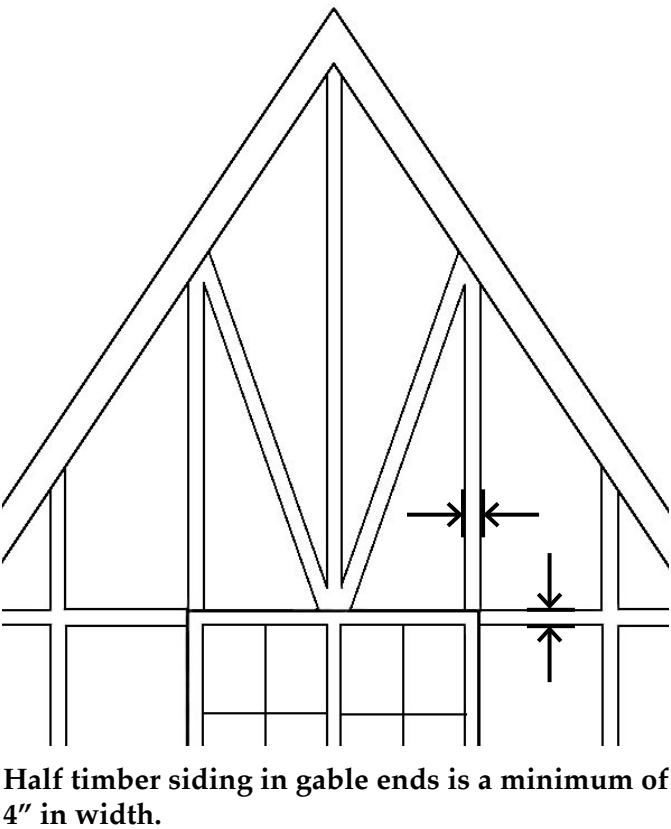
- Multiple cross gable roof forms
- Thick half-timber siding

TUDOR REVIVAL: FORM AND PROPORTIONS

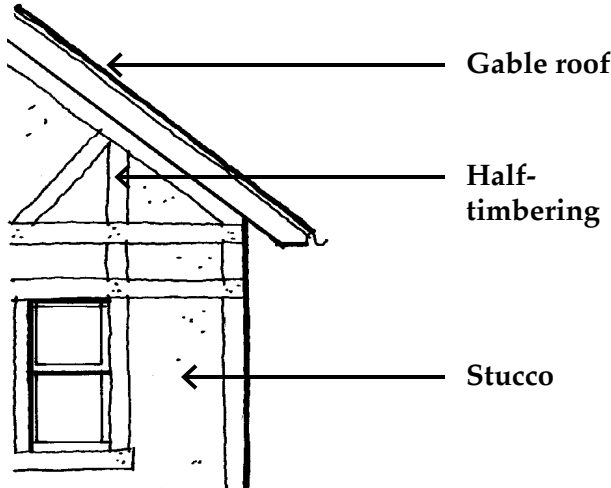
The following proportions analysis represents one example typical of this style; other variations exist.



Details

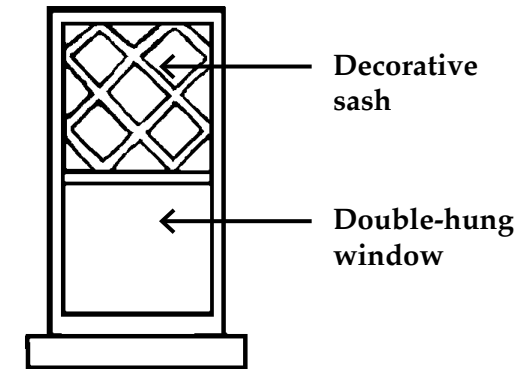


Materials



Stucco and half-timber siding are common characteristics of the Tudor Revival style.

Windows



Double-hung windows with decorative diagonal molding characterize this style.

Building Form & Composition

- Steeply pitched gable or cross-gabled roofs
- Overhanging upper stories or gables
- Simple paneled-doors flush with or recessed from the primary facade, or small front porches
- Groupings of tall, narrow casement or double-hung windows with decorative moldings
- Steeply pitched dormer windows
- One- and two-story bays
- Use of multiple materials including stone or brickwork on the lower floor and stucco, shingles or wooden panelling on upper floors
- Decorative half-timbering, often on gable ends

Building Proportions

- Proportions of front facades can vary.
- When the second story is not located in the roof form, it will typically be slightly lower in height than the first floor, but never taller.
- Front facades may also include multiple cross gable elements.
- Roof slopes will typically be similar across all masses.
- Half-timbering is typically thick, varying between 4 and 8 inches.
- Overhanging upper stories or gables typically do not exceed 2 feet.

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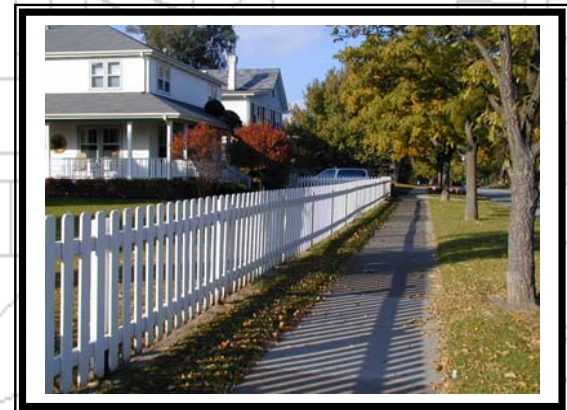
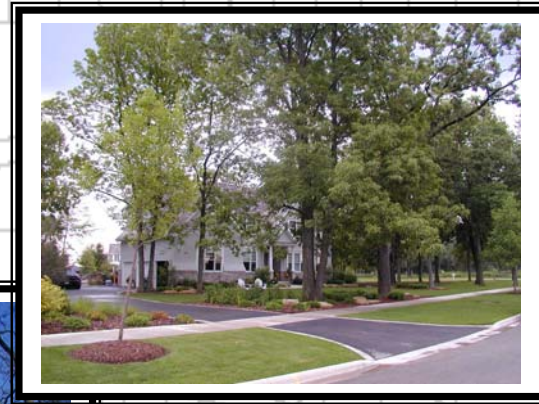
2021 Single-Family Residential Design Review Comparison

	<i>Evanston</i>	<i>Glencoe</i>	<i>Highland Park</i>	<i>Kenilworth</i>	<i>Hinsdale</i>	<i>Lake Bluff</i>	<i>Lake Forest</i>	<i>Oak Park</i>	<i>Wilmette</i>	<i>Winnetka</i>
SINGLE FAMILY DESIGN REVIEW										
Single-Family Design Review Process – Local Landmark or Structure w/in Historic District (HD)	Yes See COA row	Yes See COA row	Yes See COA row	N/A	Yes See COA row	Yes See COA row	Yes See COA row	Yes See COA row	Yes See COA row	Yes, Designated Landmark – Advisory Review Certified Landmark – Binding Review
Single Family Design Review – Non-Historic Structure	No	No	No	No	No	Yes	Yes	No	No	No
Notes Single-Family Residential Design Review – Non-Landmark/Non-Historic Districts	N/A	Though they do not require, they do offer voluntary review by Contextual Design Review Commission. No requests recently for such review.	N/A	N/A	N/A	The architectural board of review can review new construction and exterior alterations to determine if design is excessively similar or dissimilar to buildings in the area. This provision of their code is rarely, if ever required.	The Building Review Board reviews the design of all new homes that are not reviewed by the Historic Preservation Commission. The Village Council must approve the final design.	Though they do not require, they do offer a courtesy review.	N/A	N/A
ADDITIONAL HISTORIC PRESERVATION DETAILS										
COA - Certificate of Appropriateness	Required for any exterior alteration of landmark or property w/in HD. Demolition requires COA. COA valid for 180 days. Not transferable from applicant to another subsequent owner w/o consent of commission. Appeal denial to subcommittee of City Council	Required for alterations or demolitions of certified landmarks or certified site in HD. COA valid for 1 year. Appeal denial to Village Council.	Required for a landmark or a contributing structure in a <u>local</u> HD, including demolition. Required for a new constr.in HD w/standards specific to new const. Any interested party may appeal the decision to the City Council.	N/A	Required for any exterior alteration of landmark or property w/in HD. Demolition requires COA. They do review changes in National HDs. Appeal denial to Village Board.	Required for any physical alteration or demolition of <u>certified</u> landmark. COA valid for 1 year. Appeal denial to Village Board.	Required for exterior alterations & demolition of any landmark or structure in HD. Any aggrieved person may appeal an approval to the City Council. Any applicant, following denial of a COA may appeal w/an application for certificate of Economic Hardship. COA valid for 1 year	Required for alterations or demolition of landmark and for the demolition of building in HD. Appeal denial to the Village Board or may request a Cert. of Economic Hardship. COA valid for 1 year.	Required for alterations or demolition of a landmark, a contributing structure w/in a HD or a new construction on a vacant lot in HD. They do not review changes within national HD. Appeal negative recommendation w/application of Cert. of Economic Hardship.	Do not have a certificate of appropriateness process. See certificate of advisory review below.

CITY OF LAKE FOREST RESIDENTIAL DESIGN GUIDELINES

Appendix 9-86C of Section 9-86 - Architectural and Site Review of the Lake Forest City Code

*A Resource Guide for
Building in Established Neighborhoods*



INTRODUCTION

The City of Lake Forest is one of the oldest planned communities in the United States. Since its creation by Special Charter of the Illinois Legislature in 1861, Lake Forest has continuously planned its development and growth. Although the City has grown significantly since its creation, the original ambiance characterized by the outstanding architecture of its historic estates, manor homes, public and educational buildings, and commercial areas, has been preserved and continues to positively influence the value of property in the area.

Over time, the City has reviewed and amended its comprehensive plan and ordinances, in each case amendments have represented a continuation of the central philosophy of the City; to maintain its compatible community character, historic structures, and streetscapes.

In order to help maintain the quality of the built environment which has historically characterized Lake Forest, certain requirements must be met when building. These requirements fall into three categories:

- Zoning Code
- Building Code
- Architectural Integrity and Sensitivity to Context

In order to maintain stewardship of its housing stock and its land, the City employs a Community Development staff, including architects, planners, and building inspectors, who enforce the requirements of the Building and Zoning Codes. For variations from these requirements, the City has in place a Construction Codes Commission and a Zoning Board of Appeals (which is a recommending body to the City Council).

Before a building permit is issued, architectural integrity and sensitivity to context must be displayed to City staff and in certain cases, the Building Review Board or Historic Preservation Commission.

Building Review Board

The Building Review Board was created by City ordinance in 1962. Seven members are appointed by the Mayor, subject to approval by the City Council. The Building Review Board is responsible for overseeing new construction and additions to existing buildings. The Board's role is to ensure that the character of the community, the high standards for development, and property values are maintained. The Board works to manage change, particularly change that impacts established neighborhoods, with respect to the following areas:

- Facades, including size and arrangement of windows and doors.
- Building Scale
- Architectural design and appropriateness of material types and colors
- Significant design features such as, but not limited to, roof lines, building height, and massing.
- Location of a building on its site relative to structures on contiguous properties with consideration given to existing and additional landscaping.

Historic Preservation Commission

In 1998, the City Council adopted a Historic Preservation Ordinance, which established the City's first Historic Preservation Commission. The Commission is made up of seven members who are appointed by the Mayor, subject to approval by the City Council. The members are residents of the community who have interest, knowledge and expertise in architecture, historic preservation and the overall character of Lake Forest. The Historic Preservation Commission is responsible for reviewing proposals for new construction and demolitions of existing structures within the City's Historic Districts. The Commission bases its decisions on criteria modeled after the Secretary of Interior's Standards for Historic Properties.

INTRODUCTION

Purpose of the Guidelines

The purpose of these Design Guidelines is to assist in determining whether a new building, or the expansion of an existing one, is visually compatible with the character of its neighborhood. This document is to be used by property owners, architects, designers, developers, and contractors. It is also intended to be used by the Building Review Board and Historic Preservation Commission as a basis for reviewing exterior design features for projects within Lake Forest.

The Guidelines establish minimum criteria for neighborhood compatibility, not the maximum expectations for good design. Meeting the minimum criteria will not alone assure a successful project – that will require a careful execution of a sensitive design and the use of quality materials. A thoughtful application of the guidelines, however, will assist in creating a project that is compatible with neighborhood character.

The Design Guidelines do not prescribe specific architectural styles or images, nor do they encourage direct limitations of the past or radical departures from the existing design context. There are many appropriate design responses to a given situation. These Guidelines are most concerned with whether the design respects the project's context and consciously responds to patterns and rhythms of the streetscape with a design that is compatible and that will contribute to the quality of the neighborhood.

Organization of the Guidelines

The Design Guidelines are divided into three sections:

- Character Analysis
- Goals and Objectives
- Guidelines

Section 1, “Character Analysis,” describes the distinguishing physical features of Lake Forest as they are viewed today and summarizes the historical development of the community.

Section 2, “Goals and Objectives,” specifies overall goals for community design and objectives for residential development.

The character analysis and goals establish the context for the Guidelines in Section 3. The guidelines describe methods by which residential remodeling can be made compatible with the existing structure and how new dwellings can be designed to fit into the context of the neighborhood.

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Appendix - Lake Forest Architectural Styles Worksheet

SECTION ONE

CHARACTER ANALYSIS

The character of Lake Forest is defined by the visual quality of its neighborhoods. A single building out of context with its surroundings can have a remarkably disruptive effect on the visual character of a place. It effects nearby buildings, the streetscape, and the image of the city as a whole.

Basic Character of Neighborhoods

Lake Forest is a mature community composed of neighborhoods that vary in age and character.

- The primary image and identity comes from its residential areas, with their trees and streets systems, and from its Central Business District, Market Square.
- Most neighborhoods display a consistent character of development through building age, materials, and architectural style.
- Where landscaping is mature, neighborhoods are more attractive and have a stronger image.

There is a broad mix of neighborhoods throughout the City. These neighborhoods vary in age, size of lots, vegetation, size of homes, architectural style, and building materials. Overall the homes within a neighborhood are compatible with one another. Some areas are in threat of demolition and redevelopment. It is these areas that the guidelines are most imperative. New construction within an established neighborhood needs to conform to the existing environment and not significantly alter the character of the neighborhood. A few of the City's various neighborhoods are described below.

Several smaller lot neighborhoods on the east side of the City, such as **Edgewood Road**, **West Park**, and **Washington Circle** neighborhoods are characterized by homes dating to the 1910s and 1920s. Most blocks in these neighborhoods retain their original character of site and setting. Dwellings were built with consistent setbacks from the street, with front yards for landscaping and plantings, and with the house's porch and main entrance oriented towards the street. Most blocks are laid out with similar lot dimensions and distances between houses, creating a consistent rhythm and pattern in the location of dwellings and their intervening spaces. This streetscape character is retained on most blocks and should be preserved and maintained. The homes are consistent in scale, materials, and styles within each neighborhood. Detached garages are located at the rear of the properties with minimal visibility from the street. In recent years these areas have seen some redevelopment with homes enlarged and several demolitions. The replacement homes, for the most part, are consistent with the neighboring properties in size, style, and materials.



Neighborhoods such as **Lake Forest Heights** and **Northmoor** were originally created in the 1920s and developed through the 1960s and 1970s. These neighborhoods have a varied mix of architectural styles and age of homes. The homes range in size from 1 to 2-stories. These areas have mature vegetation screening the homes from the street. These neighborhoods are distinguished from others in that they were developed in a grid with straight streets, unlike the curvilinear streets seen throughout most of the City.

SECTION ONE

CHARACTER ANALYSIS

There are many neighborhoods throughout the City whose roots can be traced back to the subdivision of large estate properties. Particularly after World War II, large tracts of land that were once associated with grand estates or gentleman farms were subdivided, resulting in neighborhoods such as **Estate Lane**, **Foster Place**, **West Onwentsia Road**, **Meadowood/Inverleith area**. Most of these neighborhoods contain a mixture of historic estate homes and newer infill housing. The houses tend to be sited on similar sized lots, with a consistent rhythm along the streetscape. These neighborhoods are generally characterized by one-story and one-and-a-half-story homes. A few examples of two-story homes may also be found in these neighborhoods. Landscapes are mature, causing houses to appear nestled into their sites with minimal visibility from the street. Because of the modest size of the post WWII infill homes in these neighborhoods, they tend to be in jeopardy of demolition.

Villa Turicum was also subdivided from a large estate but later than the others. The homes in this neighborhood were constructed in the 1970s and 1980s on medium sized lots. The homes are consistently set back from the street allowing for large front yards. The neighborhood has mature vegetation which provides screening from the street.

Several neighborhoods developed in the 1950s through 1970s are characterized by split-level homes, Contemporary style, and Ranch style homes. **Whispering Oaks** and the **Westfork/Wilson** neighborhood on the west side are characteristic of this type of development. The 1 to 1½-story homes are screened from the street by mature vegetation in these neighborhoods.



The Ponds

Onwentsia Gardens and **The Ponds** are examples of neighborhoods developed in the 1980s on medium sized lots. These neighborhoods have young vegetation, which doesn't provide screening from the street. These areas are characterized by 1½ to 2-story, masonry homes with elaborate detailing. A two-story entry is common in this neighborhood. Straight driveways lead to attached, side-loading garages.

Slightly later than the previously mentioned neighborhoods, the **Wedgewood** and **Oak Knoll** neighborhoods were developed in the 1980s and 1990s on medium sized lots with mature vegetation. The 1 to 2-story homes are set back on the lot to allow for a large front yard with circular drives. The homes are predominantly masonry with steeply pitched hip roofs. The ornamentation is elaborate with several homes with two-story entries. The homes have attached, side-loading garages.

Evergreen subdivision was developed in the late 1980s and 1990s with large homes on large lots with mature vegetation. The majority of the two-story homes have steeply pitched hip roofs. The homes are elaborately ornamented with two-story entries. The homes are sited to allow for large front yards with circular driveways.

SECTION ONE

CHARACTER ANALYSIS

History and Development of Lake Forest

The City of Lake Forest, incorporated as a City under a charter granted by the Illinois State Legislature in 1861, was primarily founded to support the establishment of church-related educational institutions. Lake Forest's claim to historic distinction however, rests on many factors that are both physical and social. With its unusual location high on the bluffs overlooking an inland sea, and its equally rare early picturesque plan, Lake Forest is a unique place of special historical and physical distinction.



In 1856 the Lake Forest Association, a committee of Presbyterian ministers, traveled north from Chicago on the newly completed Chicago-Northwestern Railroad to choose the site for a new university, now Lake Forest College. Fifty acres were set aside for the university, and until building was finished, classes were held in the Lake Forest Hotel, a white frame building in the middle of Triangle Park, just east of the train stop. This was the first public building in Lake Forest.

The Association hired Almerin Hotchkiss, a young engineer and landscape architect from St. Louis, to design the community east of the railroad tracks based on picturesque and romantic influences. Lake Forest, platted in 1857, was, therefore, one of the earliest picturesque communities in the United States. Hotchkiss respected the topography of the land and nestled the curving road network within the wooded terrain. Hotchkiss's plan created spacious residential lots which provided privacy.

In the early 1860s, with the rise in population to 800 people, the business district was developed along the west side of the tracks. When Lake Forest was incorporated as a city in 1861 its western boundary was extended to Green Bay Road. The property west of Green Bay Road from the northern edge of the City to Westleigh Road on the south remained outside the city limits until 1912. The land on the west side of Green Bay Road was divided into generous parcels that were unconstrained by the steep ravines, winding roads, and smaller lots of eastern Lake Forest.

The increasing level of prosperity at the turn of the 20th century was apparent through the creation of many grand estates within Lake Forest. Efforts to collectively improve the facilities, infrastructure, and appearance of Lake Forest occurred. In 1898 City Hall, containing the fire and police departments, the administration offices, and the public library, was built. In 1902, electrical service was established in the City. During this period, fencing became more common and shrubs were heavily planted along hedgerows to limit the wandering of domestic animals and increase privacy among the residents.

Lake Forest is famous for the many notable persons who chose to make this their permanent or summer residence. By World War I, the list of property owners in Lake Forest read like a *Who's Who* of the rich and famous in Chicago. In addition, Lake Forest is noted for the quality and character of its architecture whether erected for residential, religious, educational, or public purposes.

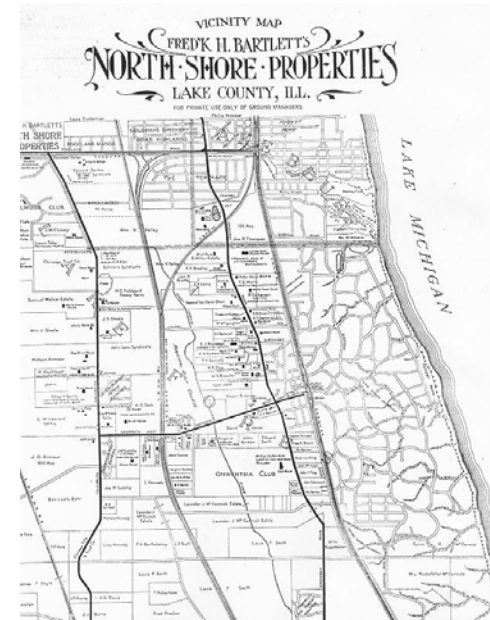


Although the names of some of the earliest architects working for Lake Forest clients are still unknown, it is probable they were among the foremost of their profession practicing in Chicago. One of the earliest architects known to have worked in Lake Forest was Henry Ives Cobb, who built his estate in 1890. Other noted Lake Forest resident architects were Charles Frost and Howard Van Doren Shaw, both of whom also maintained estates. Even such well-known eastern architects as James Gamble Rogers and Charles Platt were called upon to design for Lake Forest clients. In short, the quality of the architecture in Lake Forest was very high, and the quality of its construction equally so.

Many beautiful homes were built in the early 1900s, and as the city grew, so did the need for an improved central business district. Market Square is considered to be the first planned shopping center in the country, and looks essentially the same today as when Howard Van Doren Shaw's design was completed in 1916.

During the summer months, the City's population increased dramatically when families rented cottages and rose to nearly 2,000. Many of the summer homes built around this time were later converted for year-round use. In the 1920s, Lake Forest transformed from a summer resort to a permanent community.

Lake Forest continued to grow, leisurely through the 1930s and 1940s, and more rapidly in the 1970s and 1980s.



SECTION ONE

CHARACTER ANALYSIS

Open space, low density, and careful comprehensive planning continue to be important to the city and its residents. More recent home and commercial development has been on the city's west side.

Since its beginning, Lake Forest has demonstrated a willingness to adopt innovative planning techniques to proactively shape its community. Early settlers in 1857 foresaw the collective, long-term benefits of employing a landscape architect to layout the physical structure of their community in an appealing manner. Hotchkiss's plan for Lake Forest expressed the residents' desire to retain the area's wooded character and respect the natural landforms.

Zoning began as a technique to partition land uses so that incompatible developments did not occur side-by-side. Over time, zoning has served as a flexible technique directed by the collective wisdom of the municipal government. In 1923 Lake Forest was an early adopter of this land use technique. The City's Zoning Ordinances have evolved over time with significant revisions.

Lake Forest, now a 145-year-old community with a population of over 20,000, continues to be a beautiful residential community, blending the best of its past with sound planning for the future.

SECTION TWO

DESIGN GOALS AND OBJECTIVES

The existing buildings combined with the streetscape, open spaces, and other elements that make up Lake Forest, form the overall experience. The individual elements that are a part of this experience must be recognized and preserved in order to protect and continue the existing sense of place and time.

New construction should not be discouraged in Lake Forest as it is important to the continued development of the city and to the financial well being of the area. The intent of the design guidelines is to channel new development so that it complements the qualities that have been identified as significant to Lake Forest's past and future. The intent is to design new buildings and additions that are compatible with the existing architectural qualities of Lake Forest.

Overall Community Design Goal

To create identity and character that maintain and enhance the city's attractiveness, distinguish Lake Forest from its surroundings, and support a sense of community. The architecture of all homes must respect the well-crafted tradition of Lake Forest residences, utilizing durable and proven materials and construction techniques.

Objectives

- Strengthen the positive image of Lake Forest.
- Emphasize natural features (i.e. ravines, prairies, etc.) that accentuate the character of Lake Forest.
- Enhance historic features of architecture and community layout.

SECTION THREE

GUIDELINES

The residential guidelines provide standards to implement the goals and objectives. The guidelines are intended to maintain the character of Lake Forest. It is not the intent of these guidelines to recreate traditional architectural styles that do not allow for contemporary architectural designs or materials, but to provide a framework within which good design can flourish in context and enhance the existing character. In Lake Forest there is a wide time period of construction of existing architectural and historic buildings. All of these contribute to the overall ambiance of the City, resulting in a diverse architectural experience. The intent of the guidelines is to continue the diversity that exists in Lake Forest. Each building is a product of its own time and should be respected for that.

Neighborhood Characteristics

Answering some of the following questions will help find the common characteristics, which most likely define your neighborhood's identity and appeal. For the purposes of defining neighborhood character, the neighborhood is generally defined as:

- The full block on which the property is located including both sides of the street.
- On a corner lot, the block face in both directions shall be considered.
- The adjoining block face to the rear of the property.
- The general character of the larger neighborhood, two blocks in each direction.



- ❖ What is the history of development or the dates/dates of construction? (*subdivision, historic homes, etc.*)
- ❖ What is the general topography of the area? (*flat, sloped, ravines, etc.*)
- ❖ What are the current zoning limitation? (*R-1, R-2, R-3, R-4, R-5, etc.*)
- ❖ Do existing homes follow the current setbacks? (*newer subdivision probably do, older areas may not*)
- ❖ What are the overall lot characteristic? (*square, irregular, narrow, wide, etc.*)
- ❖ What are the existing streetscape characteristics? (*shape of street, sidewalks, driveways, mature tree locations, etc.*)
- ❖ How many floors do most houses have? (*1, 1 ½, 2, more*)
- ❖ What is the predominant façade material facing the street? (*wood siding, brick, stone, stucco, etc.*)
- ❖ What is the predominant roof pitch, type and material? (*shallow, steep, asphalt, wood shingle, etc.*)
- ❖ Is the block your home is located within a fairly typical block to the neighborhood? If not, why?
- ❖ Is there an obvious pattern formed by the heights of existing homes on the block?
- ❖ What are the dominant architectural features? (*front porches, dormers, etc.*)
- ❖ Are other garages in the neighborhood attached? Detached? Two car bays? Three car bays?
- ❖ Are garage doors typically oriented toward the street or side loading?
- ❖ How are the adjacent homes situated on their lots? (*close to the street, set back on the lot, etc.*)
- ❖ What type of homes sit on either side of the property? (*ranch, bi-level, cape code, two-story*)
- ❖ What are the building materials used on adjacent homes?

SECTION THREE

GUIDELINES

SITING

The topography and location of the project lot and the position of the building on that site guide the most basic decisions about design. The location, front yard setbacks, rear yard setbacks, and side yard setbacks will be particularly important to the adjacent neighbors and for maintaining or creating rhythm along the streetscape.

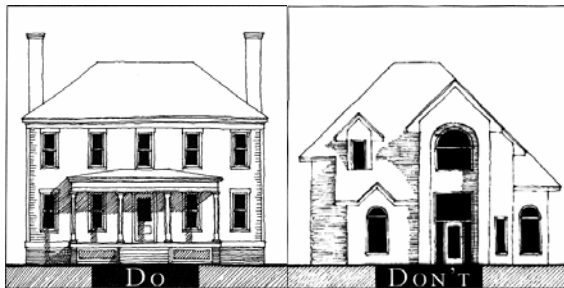


❖ Rhythm of Structures Along the Street

The rhythm of the buildings establishes the overall opening and solid feeling of the neighborhood. Retaining the existing rhythm is imperative in established neighborhoods. Look at the pattern of development that has occurred within the neighborhood surrounding the property.

BUILDING ENVELOPE

The building envelope refers to the exterior elements of a structure. The envelope of the building should be compatible with the buildings to which it will visually relate.



Simplicity of Massing

❖ Simplicity of Massing

The root of nearly all traditional architectural massing is simplicity. Go back to the buildings that are the foundation of almost any style, and you will find a simple volume, or an assembly of simple volumes. The reason for this is the fact that most traditional architecture is based in necessity and economy. The seed buildings from which most styles grew or developed were usually simple, utilitarian buildings that nonetheless resonated strongly with the culture, the climate, and the available materials of the places where they were built. Such buildings were often built by hand and were usually constructed by their owners and their extended families. This meant that elaborate shapes or extra complications could cost days or additional hard manual labor. These simple, resonant seed buildings were then discovered and appreciated by trained designers who distilled and formalized them into a particular style. The simple massing of the style, however, usually remained in the formalized version. No matter what the style, therefore, traditional architecture is usually characterized by simple masses to which other simple masses are added according to the needs of the building. And in every good example, this translates to building shapes that are rational and sensible.

SECTION THREE

GUIDELINES

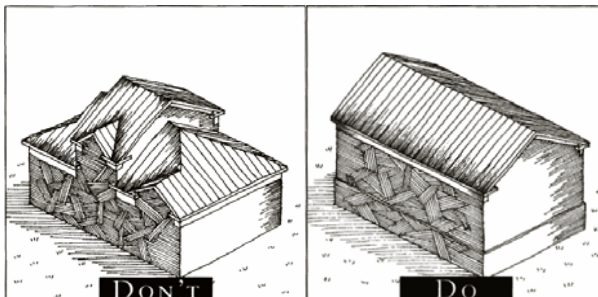
BUILDING ENVELOPE



Hierarchy of Massing



Overlapping Gables



Simple Roof Shapes

❖ Hierarchy of Massing

Almost all traditional architectural languages embody a clear hierarchy of massing when buildings are large enough to be composed of more than a single volume.

The most important or most public functions are typically located in the largest, most prominent part of the building, which is usually called the “main body.” Less prominent or less public functions occur in wings, which are sometimes called “back buildings.” Other utilitarian or totally private functions occur in “outbuildings,” which were once called “dependencies.” The following are general guidelines relating to hierarchy of massing.

- The entire mass of the building should not be clumped under one enormous roof.
- A buildings massing should clearly show two things: the location of the main body of the house and the location of the entry for people, which should be more prominent and more noble than the car entry.

❖ Roof Shape

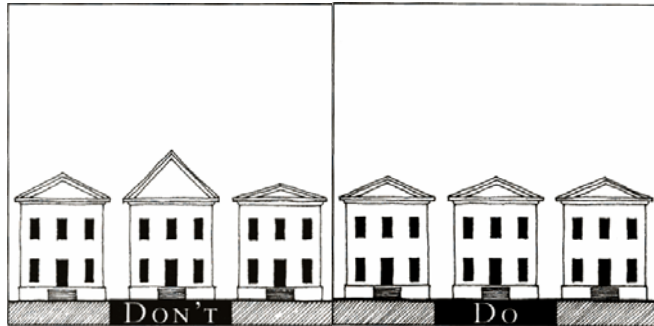
Roof shapes are important to defining residential architectural styles. Roof forms contribute to the massing, scale, and proportions of all buildings. The intent of the guidelines is to have roofs compatible with the structures to which they visually relate. This is particularly important in small lot neighborhoods where houses are spaced close together. The following are general guidelines relating to roof forms.

- Overlapping Gables - New construction should contain simple roof forms. Inappropriate use of overlapping gables is one of the great problems of contemporary construction. They should only be used when the smaller gable is part of a balcony, porch, or entrance, or in rare instances when they are appropriate for the style.
- Roof Slopes - Different types of roof have different slopes within the same building. Many traditional buildings incorporate different types of roof within a single composition. For example, a building with the primary mass under a hip may have a central projecting bay with a gable end and a front portico with a pediment. Don't use the same pitch for each roof. Each type has its own characteristics and should have different slopes:

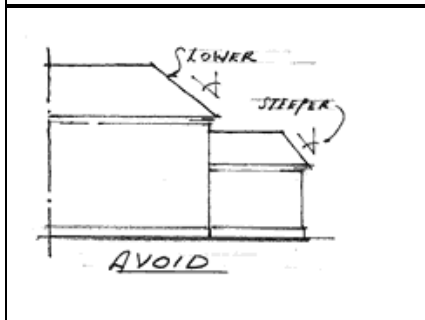
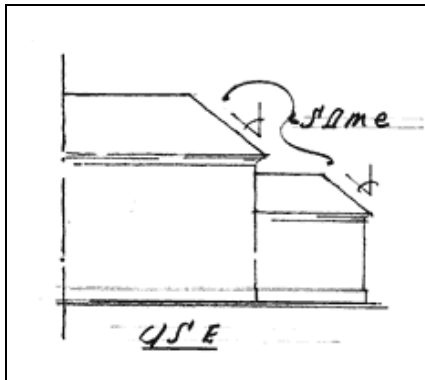
SECTION THREE

GUIDELINES

BUILDING ENVELOPE



Neighborhood Consistency



Roof Types

The Hip – The hip roof should have the steepest slope of all of the types. Because of its nature, this type of roof is never seen in true elevation and will always appear lower than it actually is.

The Gable – Unlike a hip roof, the gable is seen in true elevation and its actual height is visible. Set the pitch lower to accommodate for this. For a formal classical pedimented gable, a good pitch would be 26.5°.

The Pediment – The pediment has the lowest slope of the three types. It is a formal motif relating to the Orders of Architecture. The most common pitch is or 22.5° (1/5), but as pediments get wider or narrower the pitch increases or decreases slightly (typically, from 21° to 26.5°).

Similar types of roof have the same slope – By contrast, where you are using similar types of roof – a large hipped roof at the main building, with smaller hipped wings or gable porch on the gable end of a house, for example – the roof pitch should be common throughout. The overall structure will be unified and each part will tie in with the next.

In neighborhoods of closely spaced houses, consistency of roof slopes is important.

- Don't vary roof slopes significantly from those within the same style in the same neighborhood. The primary roof slopes of a particular style should fall within a range of no greater than 15 percent. Ancillary roof slopes should be appropriate to the style of the building, which is in most cases between one-third and one-half of the primary roof slope.

SECTION THREE

GUIDELINES

BUILDING ENVELOPE



❖ Scale

The scale of a building is its perceived size relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant to defining character. In order to retain the character of the community, maintaining a balance between landscaping and building scale in relation to space available is essential.

City ordinances establish basic limitations on the size of a building. However, a building built to the legal limits established for height, building scale, and setbacks may result in a building, which is not compatible with the character of its neighborhood.

- The scale and proportions of new construction should be compatible with adjacent buildings and the surrounding area.
- The appearance of mass can be minimized through the use of design elements, such as porches, porticos, bay windows, dormer windows, and pergolas.



❖ Height

The intent of the guidelines is to have buildings similar in height to provide cohesiveness to the neighborhood. Buildings that are too tall will create a barrier to the rhythm of the massing while buildings that are too short will create a void or space in rhythm.

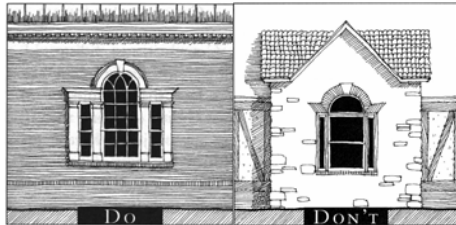
- New construction should conform to the predominant height of roofs of nearby buildings.

SECTION THREE

GUIDELINES

TEXTURE AND DETAILING

Texture refers to the visual surface characteristics and appearance of the building façade. Detailing refers to the manner in which building parts are put together. The texture and detailing of a building façade often have the strongest impacts on how people perceive a new structure and, therefore, on their sense of the character of the neighborhood. The use of materials and the degree of ornamentation give the building its texture.



Number of Materials



❖ Materials

Materials provide the visual diversity and architectural character to the neighborhood. The intent of the guidelines is to provide a continuity of architectural character by using materials that have been used in Lake Forest historically.

- New construction should use materials and textures compatible to those of neighboring buildings and appropriate to the chosen architectural style to reinforce the neighborhood's image.
- *Number of Materials* – No more than two wall materials should be visible on any exterior wall, not counting the foundation wall or piers. Even if the design of the wall is beautifully composed, too many wall materials negatively affect it by the sheer power of distraction. Limiting the number of materials focuses attention on the composition of the design.

❖ Ornamentation

Ornamentation is the refinement of detail and application of decorative elements with the sole purpose of enhancing the building's appearance.

- The richness and level of detail of ornamentation in the surrounding area should be used as a guide, without exactly mimicking the neighboring facades.
- Ornamentation should be used with understanding and restraint, with consideration of the visual character of the neighborhood.

❖ Style

Although the intent of the guidelines is not to dictate an architectural style for a particular site or neighborhood, the consistency of one style used on a building is essential. A summary of predominant styles found in Lake Forest is included in the Appendix.

- Architectural stylistic integrity is encouraged.
- The architectural style of new construction should be consistent throughout all facades of the structure.
- All elements of design, shape, and form should be consistent with the selected architectural style.
- Additions should be of the same architectural style as the existing structure.

SECTION THREE

GUIDELINES

TEXTURE AND DETAILING



Use of Shutters

❖ Chimneys

Chimneys often feature decorative brickwork or designs that are part of the dwelling's architectural character. Many exterior wall chimneys are essential features to a dwelling's overall design.

- Chimneys, when visible from the exterior of the building, should be sheathed in Brick, Stone, or Stucco and contain clay, slate, or stone caps.
- Chimneys should be topped with clay tile flues.

❖ Porches

Although front porches are not appropriate for all styles of architecture, they aid in minimizing the appearance of bulk by breaking-up the façade. Porches are often appropriate in the smaller historic neighborhoods. The porches in these neighborhoods help to create a welcoming atmosphere.

- For new construction, front porches should be designed to have a depth that is great enough to make them functional spaces. In most cases, front porches should be at least 7 feet in depth to allow adequate room from furniture.
- Existing front porches should not be enclosed with wood, glass, or other materials, which would alter the porch's open appearance.
- Porches may be screened if the structural framework for the screen panels is minimal and the open appearance of the porch is maintained. Screen panels should be placed behind the original features such as columns or railings.

❖ Shutters

Window shutters were often added to pre-1945 houses to provide interior shading in the summer and to protect windows during storms. With the advent of air conditioning, window shutters are more ornamental in design than practical.

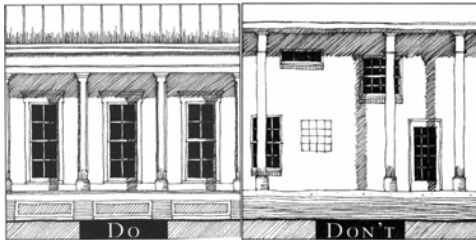
- Shutters should be of louvered or paneled wood construction.
- Shutters should be exactly one-half the width of the sash they are covering. All shutters should be installed to be operable, with hinges and dogs (a device mounted to the wall that may be pivoted to prevent the shutter from moving when in the open position).

SECTION THREE

GUIDELINES

OPENINGS

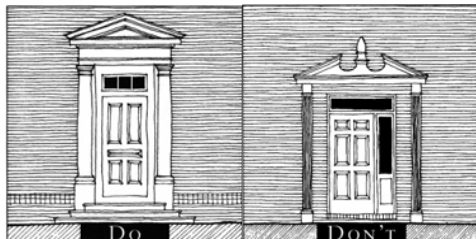
Typically openings in a building make up the largest and most distinctive elements of a building's facades.



Arrangement of Windows



Proportion of Windows



Entryways



❖ Fenestration

Each individual building contains a rhythm established by the arrangement of windows and doors versus solid wall sections.

Regular Arrangement of Openings - Traditional architecture almost always places openings in a manner that while sometimes not simple regular, is nonetheless extremely rational. Don't place openings randomly. Do place openings according to a rational system. Openings centered between regularly spaced columns are one obvious strategy.

Door and Window Style versus Building Style – The style of the front door should match the style of the building, as should the style of the windows.

Window Material – The preferred material for residential windows is wood sashes and wood frames. As an alternative, vinyl coated wood and aluminum coated wood may be considered.

Window Muntins – Muntins should divide panes into true divided lights. The only acceptable alternative is Simulated Divided Light windows with grills adhered to both sides of the glass and a spacer bar in between the glass.

Window Proportions – Window openings and window panes should be vertically proportioned or square and should be similarly proportioned throughout the entire building.

❖ Entryways

Entryways refer to the pedestrian, as opposed to the vehicular, entries into the building. They comprise doorways, porches and other elements that contribute to the sense of arrival into the building. Throughout the City, entries are generally marked by simple ornamentation. In some areas, developed in the 1980s and 1990s, homes have two-story entries. This type of entry is not encouraged.

- Entries should be ornamented with simple detailing consistent with the building style.

❖ Garages and Garage Doors

The majority of homes in the City have attached, side-loading garages. Several areas of historic homes have detached garages at the rear of the property.

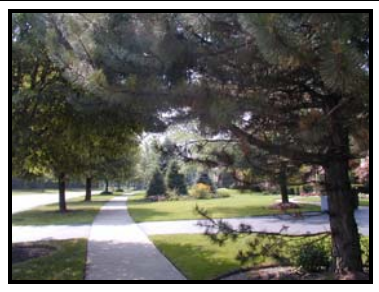
- In historic neighborhoods garages should be detached and located at the rear of the property.
- Three-car garages are not encouraged in small lot historic neighborhoods.
- When possible, attached garages should be side-loading to avoid facing the street.
- It is preferred that garage bays be individual bays with doors no wider than 9 feet. Double wide doors are discouraged

SECTION THREE

GUIDELINES

LANDSCAPING

The preservation of mature trees and native vegetation is necessary and desirable to preserve the character of Lake Forest. The demolition of existing structures and new development and re-development of properties threaten the destruction of mature trees and native vegetation which have special historic, community, and aesthetic significance and value. The City adopted a Tree Preservation and Landscaping Ordinance in 2001 to ensure the protection of the native vegetation.



❖ Original character of the property

New construction should be integrated with the landscape and original distinguishing character of the property and its environment.

- The existing landscape should be properly protected during construction.

❖ Fences

Fences serve as a distinctive feature of the streetscape and individual yards while providing a sense of privacy and enclosure for property owners. Well designed fencing can create a unified look for the property on which it is erected, as well as enhance the neighborhood as a whole. Fences are often character-defining features and should be treated sensitively. It is important that the fence design harmonize with the character of the structure and the surrounding neighborhood.

- A number of different types of materials are appropriate for fences, garden walls, and gates. Fences and gates made of cast iron, wrought iron, or wood pickets are appropriate for front yards; solid, vertical board wood fences with a flat cap, are appropriate for rear or side yards. Woven wire (chain link) and stockade fences (with jagged tops) are discouraged.
- Fences, garden walls, and gates should be appropriate in materials, design, and scale to the period and character of the structure they surround.
- Front yard fences should be designed to allow views of the yard and building, while fences for rear or side yards may be more opaque.
- Gates should be compatible with any existing fencing, walls or landscaping, and should be designed to swing onto the private walkway or driveway, not onto the public sidewalk.



❖ Driveways

Driveways are the introduction to the property. In an effort to preserve the landscape and create properties where the landscape is dominant over the improvements, a minimal use of hardscape is encouraged.

- The impact of driveways on the existing landscape should be considered. In some instances the driveway should be constructed either above grade or of pervious materials to lessen the impact.
- Entry pillars and gates should be consistent with the character of the streetscape.



APPENDIX

LAKE FOREST'S ARCHITECTURAL STYLES

There are many residential architectural styles in Lake Forest. Homeowners and developers should recognize these styles and the appropriate means to respond to the style in remodeling or building projects. The approach should include how a design works as a whole within the broader neighborhood context as well as how the components of the building facades relate to one another and to those on adjacent properties.

American Four Square

The American Four Square was one of the most popular home types at the end of the 19th and the beginning of the 20th centuries. Its popularity derived from its highly functional plan and restrained ornamentation, which was the trend after the 1880s. The home is generally two stories high, is set on a raised basement with the first floor approached by steps, has a full-width front porch, and is capped with a pyramidal roof that usually contains at least a front dormer. The interior plan is of four nearly equal sized rooms per floor with a side stairway. The house takes many of its characteristics from the designer homes of the period. The wide eaves, low-sloped roof, porch support piers, and horizontal emphasis are borrowed from the Prairie School style. Its sense of solidity and bulk keeps the house grounded. The American Four Square was most popular in the suburbs as a middle class home. Four Square homes were generally not architect-designed but constructed by contractors or builders in tract style subdivisions.¹

Colonial Revival²

The term "Colonial Revival" refers to the entire rebirth of interest in the early English and Dutch houses of the Atlantic seaboard. The Georgian and Adam styles form the backbone of the Revival, with secondary influences from Post-medieval English or Dutch Colonial prototypes. Details from two or more of these precedents are freely combined in many examples so that pure copies of colonial houses are far less common than are eclectic mixtures.

This was the dominant style for domestic building throughout the country during the first half of the century. About 25 percent of Colonial Revival houses built during this time period were side gabled examples. As in their Georgian and Adam prototypes, the principal areas of elaboration in the Colonial Revival houses are entrances, cornices, and windows. In original Georgian and Adam houses the cornice is an important identifying feature. It is almost always part of a boxed roof-wall junction with little overhang, and is frequently decorated with dentils or modillions. These are also typical of many Colonial Revival examples. As in the originals, most Colonial Revival windows are rectangular in shape with double-hung sashes. In the more accurate copies, each sash has six, eight, nine, or twelve panes. All common wall materials were used, but masonry predominates in high style examples.

During the first decade of the twentieth century, Colonial Revival fashion shifted toward carefully researched copies with more correct proportions and details. This was encouraged by new methods of printing that permitted wide dissemination of photographs in books and periodicals. This led to a wide understanding of the prototypes on which the Revival was based. Colonial Revival houses built in the years between 1915 and 1935 reflect these influences by more closely resembling early prototypes than did those built earlier or later. The economic depression of the 1930s, World War II, and changing postwar fashions led to a simplification of the style in the 1940s and '50s.

¹ Suzanne Germann, National Register Nomination, Gunderson Historic District, Oak Park, IL (2001)

² The definitions of the styles were taken from Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1997).

APPENDIX

LAKE FOREST'S ARCHITECTURAL STYLES

Style features:

Accentuated front door; doors commonly have overhead fanlights or sidelights; double-hung windows, usually with multi-paned glazing in one or both sashes; windows frequently in adjacent pairs.

Contemporary

This style was the favorite for architect-designed houses built during the period from about 1950 to 1970. It occurs in two distinctive subtypes based on roof shapes: flat or gabled. The flat-roofed subtype is a derivative of the earlier International Style and houses of this subtype are sometimes referred to as American International. They resemble the International in having flat roofs and no decorative detailing but lack the stark white stucco wall surfaces, which are usually replaced by various combinations of wood, brick, or stone. Landscaping and integration into the landscape are also stressed.

The gabled subtype is more strongly influenced by the earlier modernism of the Craftsman and Prairie styles. It features overhanging eaves, frequently with exposed roof beams. Heavy piers may support gables. As in the flat-roofed subtypes, various combinations of wood, brick, and stone wall cladding are used and traditional detailing is absent. Both subtypes are most commonly one-story forms although two-story versions are not infrequent.

English Cottage

The English Cottage style imitates the Arts and Crafts English Country houses of the late 19th Century. Thus this 1920s American style is an imitation of a Late-Victorian English design that is an imitation of rural, vernacular cottages mixed with medieval themes.

French Eclectic

The French Eclectic style is based on precedents provided by many centuries of French domestic architecture. This relatively uncommon style is found throughout the country in Eclectic suburbs of the 1920s and 1930s. The style was out of fashion in the 1940s and 1950s, but a neo-eclectic form became popular in the 1960s. The style was originally made popular by the fact that many Americans served in France during WWI and became familiar with French architecture. In the 1920s a number of photographic studies of modest French homes were published giving architects and builders many models to draw from.

Style features:

Tall, steeply pitched hip roof; eaves commonly flared upward at roof-wall junction; brick, stone, or stucco wall cladding, sometimes with decorative half-timbering.

Italianate

The Italianate style dominated houses constructed between 1850 and 1880. It was particularly common in the expanding towns and cities of the Midwest. This style began in England as part of the Picturesque movement, a reaction to the formal classical ideals in art and architecture that had been fashionable for about two hundred years. The movement emphasized rambling, informal Italian farmhouses, with characteristic square towers, as models for Italian-style villa architecture.

The first Italianate houses in the United States were built in the late 1830s; the style was popularized by the influential pattern books of Andrew Jackson Downing published in the 1840s and 1850s. By the 1860s the style had completely overshadowed its earlier companion, the Gothic Revival. Most surviving examples date from the period 1855-80; earlier examples are rare. The decline of the style, along with that of the closely related Second Empire style, began with the financial panic of 1873 and the subsequent depression. When prosperity returned late in the decade, new housing fashions – particularly the Queen Anne style – rose quickly to dominance.

Style features:

Low-pitched roof with overhanging eaves having decorative brackets beneath; tall, narrow windows, commonly arched or curved above; windows frequently with elaborate crowns, usually of inverted U shape.

Italian Renaissance

The Italian Renaissance style, characterized by simple flat facades, rectangular forms, and a low-pitched hipped roof typically covered with ceramic tile, was popular for early 20th century houses throughout the country. The characteristics of this style are borrowed directly from their Italian originals. The Italian Renaissance was primarily for architect-designed landmarks in major metropolitan areas prior to WWI although vernacular interpretations of spread widely with the perfection of masonry veneering techniques; most of these date from

APPENDIX

LAKE FOREST'S ARCHITECTURAL STYLES

the 1920s. This was a less common style than the contemporary Craftsman, Tudor, or Colonial Revival styles. The Italian Renaissance steadily declined in popularity through the 1930s.

Style features:

Low-pitched hip roof; roof typically covered with clay tile; upper story windows smaller and less elaborate than windows below; commonly with arches above doors, first story windows, or porches; entrance area usually accented by small classical columns or pilasters; façade most commonly symmetrical.

Queen Anne

The Queen Anne style was the dominant style of domestic architecture during the period from about 1880 to 1900. The style was named and popularized by a group of 19th century English architects led by Richard Norman Shaw. The style was spread throughout the country by pattern books and the first architectural magazine, "The American Architect and Building News." The expanding railroad network also helped popularize the style by making pre-cut architectural details conveniently available through much of the nation.

Style features:

Steeply pitched roof of irregular shape, usually with a dominant front-facing gable; patterned shingles, cutaway bay windows, and other devices used to avoid a smooth-walled appearance; asymmetrical façade with partial or full-width porch which is usually one story high and extended along one or both side walls.

Ranch

The Ranch style originated in the 1930s, gaining popularity in the 1940s and became the dominant style throughout the country during the 1950s and 1960s. The popularity of the "rambling" ranch home was made possible by the country's increasing dependence on the automobile. As the automobile replaced streetcars as the principal means of transportation in the decades following WWII, compact houses could be replaced by sprawling designs on much larger lots. The maximized width of the façade was further increased by the built-in garages that were an integral part of most Ranch houses.

The American Ranch home grew out of the Modern style, but owes much to the earlier Bungalow, Prairie and Cottage styles. There was a very conscious attempt to emphasize the horizontal and to create an open floor plan. Large ranch homes may sprawl 2000-3000 square feet with rooms and hallways flowing into one another, and sliding glass doors opening the interior of the house into the back patio.

A common renovation mistake occurs when a second story is added without regard to the horizontal philosophy of the ranch design.

Style features:

One-story; asymmetrical; low-pitched roofs; moderate or wide eave overhang; ribbon windows are frequent as are large picture windows;

Tudor

The Tudor style was used for a large proportion of early 20th Century suburban houses throughout the country. It was particularly fashionable during the 1920s and early 1930s when only the Colonial Revival rivaled it in popularity as a vernacular style.

The Tudor Revival, a harkening back to the English past, combined elements of the late Medieval period with Renaissance details. Patterned after buildings popular during the reign of Queen Elizabeth I from 1558 to 1603 and that of her successor King James I from 1603 to 1625.

Style features:

Steeply pitched roofs: steeply pitched gables on the front façade; ornamental half-timbering; tall chimneys with decorative chimney pots; one- and two-story bays; oriels; the walls were generally clad in stucco, stone, or brick.

Answering the following questions will help to create a detailed awareness of the neighborhood, streetscape, and site of the proposed project. This approach will give a better understanding of how to address the conditions and challenges of the project.

A. Siting

- What is the history of development or dates of construction? (Eclectic, historic, etc.)
- What is the current zoning district?
- Do the existing homes follow the current zoning setbacks?
- What are the overall lot characteristics? (shape, size, topography)
- Are there any site conditions that affect the project's height, setback lines, garage and driveway location, and/or landscape challenges? (ravines, access easements)
- How can the location, shape, and size of the house, garage, and driveway complement the adjacent homes?

B. Building Envelope

- What is the predominant roof pitch, type, and material?
- Is there an obvious pattern formed by the heights of the neighboring homes?
- What type of roof lines do the neighboring homes have?
- What type of home is neighboring this property? (ranch, two-story)
- *Something about scale*

C. Texture and Detailing

- What is the predominant façade material?
- Describe the dominant architectural features. (front porches, dormers, etc.)
- How can common characteristics of the existing homes be incorporated into this project? (materials, architectural details, roof pitch, landscaping, etc.)

D. Openings

- Are the garages attached? Detached?
- What is the predominant orientation of the fenestration? (vertical, horizontal)

E. Landscaping

- Describe the dominant landscape features.
- List the unique features of the property.
- Are there significant trees or mature vegetation on the property?
- Do the neighboring homes have formal landscaping along the streetscape?
- What types of driveways are dominant in the neighborhood? (circular, straight)
- Are there entry pillars and gates on the neighboring properties?

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§ 150.147 ARCHITECTURAL AND SITE DESIGN REVIEW.

(A) Architectural and site plans. Plans for buildings shall be prepared by or under the direction and supervision of a person registered to practice architecture in the state, under the provisions of the Illinois Architectural Practice Act (or any successor act), and shall bear the stamp of the official seal of such registered architect and certification to the effect that such plans were prepared by the architect, or under the architect's direction and supervision, in conformance with the statutes and ordinances pertaining thereto; with such exceptions as are provided for under § 3 of said Illinois Architectural Practice Act.

(1) Architectural drawings shall be explicit and complete, accurately indicating all distances and dimensions including location of all sewers, water and other services.

(2) All construction shall be in accordance with the plans and specifications reviewed and approved pursuant to this section. If changes are desired, architectural drawings or addenda shall be submitted for review and approval prior to any change being made.

(3) Site plans shall be detailed to show all existing buildings and proposed additions, hardscape areas, existing and proposed utility and service locations and sizes, existing and proposed easements, required setbacks, trees and other key features of the site.

(4) Two surveys by a registered state land surveyor shall be submitted to the Community Development Department. The survey shall indicate all property lines, easements and all building lines of record. The survey shall indicate the legal description of the premises, be drawn on paper not smaller than 14 inches by 18 inches to a scale of not less than 30 feet to the inch. The Director of Community Development may require a title search of any lot or parcel of land proposed as a construction site.

(B) Building Review Board.

(1) Creation; composition; term. There is hereby created the City Building Review Board herein referenced as the Board.

(a) The Mayor, with the advice and consent of the City Council, shall appoint seven residents to serve as Board members with one of the members appointed as Chairperson. Each member may serve a maximum of three consecutive two-year terms or until a successor is appointed, with said terms set to expire on a staggered basis.

(b) Members serve at the discretion of the Mayor.

(c) In the event of any vacancy on the Board, the Mayor, with the consent of the Council, shall appoint a resident to fill the remainder of the term.

(d) Four members of the Board shall constitute a quorum.

(e) The Board shall include persons of diverse background with each member demonstrating various skills, knowledge and expertise in one or more of the areas of architectural design, engineering, construction, landscaping, real estate sales or development or related fields which facilitate the review of matters that come from the Board.

(f) One member of the Board may serve concurrently on the Zoning Board of Appeals with the terms for each body being distinct and separate.

(g) One member of the Board may serve concurrently on the Historic Preservation Commission with the terms for each body being distinct and separate.

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(2) Purpose. The Building Review Board is responsible for evaluating and making recommendations regarding new construction, demolitions, additions and alterations to existing buildings and signage for the purpose of ensuring that the character of the community, the high standards for development, the quality of life and property values are maintained. The Building Review Board provides a forum for public input and deliberation with a focus on architectural design, building massing, landscaping and overall site design in relation to the individual site and the neighborhood as a whole.

(3) Powers and duties. The Board shall discharge the following duties under this chapter:

(a) Consider and make recommendations regarding applications for projects requiring architectural review pursuant to this section except that based on a majority vote of the City Council the required review of, and recommendations relating to, a city owned project may be reassigned to another Board, Commission or ad hoc committee, appointed by the Mayor with the approval of the City Council, if said body has purview over other aspects of said project and if its members are able, in the determination of the Council, to conduct the required architectural review and make associated recommendations. In the case of such reassignment, the selected Board, Commission or ad hoc committee shall receive a staff report and recommendation and conduct the architectural review, and make recommendations to the City Council, based on the standards in this chapter which would otherwise be used for the review of the project by the Building Review Board;

(b) Consider and make recommendations regarding applications for exceptions from the building scale requirements pursuant to § 150.148;

(c) Consider and make recommendations regarding applications for exceptions from the demolition permit regulations pursuant to § 150.148;

(d) Consider and make recommendations regarding appeals from a denial of a demolition permit § 150.148;

(e) Adopt an annual meeting schedule;

(f) Cancel or re-schedule regular meetings or hold special meetings if a reasonable basis for such action exists as determined by the Chairperson or a majority of the Board;

(g) Adopt rules and procedures for public meetings;

(h) The Director of Community Development or a designee shall act as Recording Secretary for the Board;

(i) Advise and make recommendations to other city boards and commissions on matters before those bodies as requested by those boards and commissions;

(j) Consider and make recommendations to the City Council pertaining to amendments to this section and § 150.148 from time to time as may be deemed appropriate;

(k) Undertake such other tasks as the City Council may direct from time to time; and

(l) Develop recommended guidelines if it deems appropriate to further explain how the standards set forth in this section may appropriately be incorporated into a project, which guidelines shall be available from the Community Development Department.

(C) Architectural design review.

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(1) Purpose and goals. The city, a special charter and home rule municipality, finds that buildings, landscaping, awnings, signs, fences and other structures, when designed within the context of the established surrounding neighborhood, preserve the distinct and unique architectural and historic character of the city. It is the goal of the regulations in this section that each building in the city complement and improve upon the architectural heritage of the city. Specifically, the purposes of the architectural design review process are:

- (a) To protect, preserve and enhance the natural and architectural environment of the city;
- (b) To protect and enhance property values;
- (c) To preserve the overall historic and architectural character of the community;
- (d) To preserve the character of the neighborhoods which have a recognizable historic or architectural theme;
- (e) To protect the unique aspects that distinguish neighborhoods from each other;
- (f) To maintain the diversity of housing stock traditionally found in the city including diversity in style, size and price point;
- (g) To avoid development that is unsightly, unsuitable or not compatible with the property or surrounding neighborhood; and
- (h) To promote the health, safety and welfare of the city and its residents.

(2) Definitions. For the purpose of this division (C), the following definitions shall apply unless the context clearly indicates or requires a different meaning.

PROJECT. Any activity requiring a building, demolition or similar development permit from the city that affects the exterior appearance of the subject property, including without limitation the erection, remodeling or alteration of a building, landscaping, awning, sign, fence or other structure, but excluding repairs and maintenance activity that does not alter the exterior appearance of a building or structure.

SURROUNDING NEIGHBORHOOD.

- 1. The full block on which the property is located;
- 2. The block face opposite the street frontage on which the property is located; on a corner lot, the block face on both street frontages on which the property is located shall be considered;
- 3. The adjoining block face to the rear of the property; and
- 4. The general character of the larger neighborhood, consisting of two blocks in each direction of the property.

(3) Procedure.

- (a) Review by the Director of Community Development.

1. Request for waiver of Building Review Board consideration. An application for waiver of Board review may be submitted for determination and recommendation on whether the standards set forth in division (C)(4) below are satisfied. Such application shall be delivered to the Director of Community Development or the Director's designee. An application for waiver of Board review must include the following:

- a. A completed waiver application form;

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b. A legal survey of the property showing existing buildings and conditions on the property;

c. A site plan showing all new construction and any changes proposed for the property including, but not limited to, changes to buildings, landscaping, driveways, utility locations and grading;

d. Conceptual elevations and information on proposed exterior materials; and

e. A completed building scale calculation on a calculation sheet provided by the city.

2. Review of application for waiver and recommendation of Director of Community Development on whether Building Review Board consideration should be waived. Within 35 days following receipt of a complete application for waiver, the Director may recommend waiver of the requirement for Building Review Board consideration.

a. If the Director recommends a waiver of Board consideration based on a determination that the project complies with the standards set forth in division (C)(3)(b) below, then such recommendation for waiver shall be forwarded to the members of the Building Review Board for information. Unless a member of the Building Review Board directs that the waiver be disallowed and requests that the matter be referred for a hearing before the Building Review Board pursuant to division (C)(3)(b) below within five business days after the recommendation is forwarded by the Director of Community Development to the Board, the waiver shall be deemed granted by the Board and an application for a building permit may be applied for without further architectural design review; or

b. If the Director does not recommend a waiver of Board consideration based on a determination that the project does not comply with the standards set forth in division (C)(4) below, then the Director shall refer the application to the Building Review Board for a public hearing in accordance with division (C)(3)(b) below. The referral to the Building Review Board shall include a staff report and recommendation on the application as part of the packet provided to the Board. In addition, the Director of Community Development shall deliver a copy of the staff report and recommendation to the applicant and shall notify the applicant in writing of the time and place of the public hearing of the Building Review Board and of the application submittal requirements for Board review in accordance with division (C)(3)(a)1. above.

3. In the event that the Director does not issue a report and recommendation on an application for waiver within such 35-day period, the project shall be deemed eligible for submittal of a complete building permit application (subject to customary building permit review) without further consideration or action by the Building Review Board. For purposes of formulating a recommendation on an application for waiver, unless the Director finds a substantial inconsistency between a project and the standards in division (C)(4) below, the Director will recommend a waiver for any project that either: is not visible from a street; increases the gross floor area of a building by the lesser of 100 square feet or 10%; or is necessitated by requirements of health or safety.

(b) Review by the Building Review Board.

1. Application for Building Review Board consideration and action.

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a. A complete application shall include without limitation the following plans and information and shall be submitted in accordance with the schedule adopted on an annual basis by the Building Review Board.

- i. Completed building scale calculation form;
- ii. Impervious surface calculation;
- iii. Application form;
- iv. Description of exterior materials form;
- v. Statement of intent;
- vi. Legal plat of survey;
- vii. Site plan of proposed improvements;
- viii. Grading plan (if any grade change is proposed);
- ix. Site grading cross section (if any grade change is proposed);
- x. Tree survey;
- xi. Dimensioned drawings of all new structures or additions showing exterior materials;
- xii. All elevations; at least one elevation shall be in color;
- xiii. Floor plans;
- xiv. Roof plan;
- xv. Cross sections;
- xvi. Streetscape elevation (required for all new houses and major additions visible from the street);
- xvii. Landscape plan;
- xviii. Photographs of the site and existing buildings;
- xix. All applicable fees; and
- xx. Other materials as required by the Director of Community Development, including, without limitation, a roof line mock-up.

b. In addition to the above materials, the following shall be submitted for all applications for demolition:

- i. A written statement addressing the demolition criteria;
- ii. Structural evaluation from an independent structural engineer;
- iii. Massing model;
- iv. Site plan overlay of existing and proposed structures and hardscape; and
- v. Elevation overlays of existing and proposed elevations.

c. One or more of the required materials may be waived if the Director of Community Development determines that the information is not relevant to the project or to the issues that will be considered by the Board. Detailed information on the required materials shall be provided in the application packet available from time to time through the Community Development Department.

2. Site staked.

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a. Staking. No less than 14 days prior to the Building Review Board meeting at which the application is scheduled to be considered, the foot print of all new residences and all additions shall be staked.

b. Application for Building Review Board consideration and action. Unless an application for waiver is granted or deemed granted by the Building Review Board in accordance with division this (C)(3), a complete Building Review Board application shall be submitted to the Community Development Department. Within five days after receipt of the application, the Director of Community Development shall issue a written notice to the petitioner identifying deficiencies in the completeness or correctness of the application.

c. Public hearing. After receipt of a complete Building Review Board application, a public hearing shall be set within 60 days thereafter, or at the first regularly scheduled Building Review Board that has not been fully subscribed, but in no event later than 120 days after receipt of a completed application. If a hearing is not commenced within the period set forth in the preceding sentence, the application shall be deemed recommended for approval and shall be presented to the City Council pursuant to division (C)(3)(c) below for final determination. At the hearing, the applicant and any owner of property within the surrounding neighborhood shall have the right to submit written and oral testimony.

3. Notice of hearing. Not less than ten days before the date of the public hearing, the Director shall post notice of the time and place of the hearing and mail notice of the hearing to the owners of each property within 1,320 feet of the subject property or within three properties deep, whichever is less. For purposes of this division (C)(3)(b)3., an OWNER of a property shall be either: an occupant; a legal or beneficial owner; or the person to whom the most recent real estate tax bill has been sent. Failure of any owner of a property to receive notice shall not affect the validity of any action taken with respect to a petition.

4. Recommendation by Building Review Board. At the conclusion of the public hearing, the Building Review Board shall vote in public whether to recommend to the City Council approval, disapproval or conditional approval of the application based upon consideration of the standards set forth in division (C)(4) below. The Board may continue consideration of an application if the Board determines that additional information is required. On behalf of the Board, the Director of Community Development shall transmit the written findings and determination of the Board, in the form of a meeting action summary, within ten business days after the conclusion of the hearing to:

- a. The applicant;
- b. Any owner of property in the surrounding neighborhood who delivers a written request for such determination to the Director of Community Development within three days after the close of the public hearing; and
- c. The City Council.

(c) Action by City Council. Following the City Council's receipt of the meeting action summary, the City Council shall by ordinance either approve, approve with conditions or deny the application. Consideration of such ordinance shall be placed on the agenda of the City Council no later than 45 days after the City Council's receipt the meeting action summary. The City Council may in its discretion, seek further review on an application prior to action.

(4) Standards and considerations for architectural and site design review.

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(a) Standards.

1. In evaluating applications for architectural design review, the Director of Community Development, Building Review Board and the City Council, shall consider and evaluate the propriety of issuing a building permit in terms of its effect on the stated purposes and goals of architectural design review. To that end, the Director of Community Development, Building Review Board and the City Council, shall consider the appearance of a project in terms of the quality of its design and the relationship to its surrounding neighborhood. A project should harmonize with and support the city's unique character, with special consideration accorded the preservation and enhancement of landmarks, the preservation and enhancement of natural features (including without limitation existing trees and landscaping), and fostering architectural quality that complements the architectural and historic heritage of the city and the property values within the community. Furthermore, a project must be consistent with all applicable ordinances and regulations of the city, including without limitation the City Zoning Code, Comprehensive Plan and tree preservation regulations, absent a variance granted consistent with applicable code requirements.

2. In addition to the general standards listed above, the Director of Community Development, Building Review Board and the City Council, shall consider, among other factors, the following standards.

a. Site plan.

i. All setbacks shall be met or exceeded and disturbance to the natural landscaping on the site should be minimized. Further, the project should be designed to preserve and enhance natural features on the site, including, without limitation, existing trees, wooded areas and landscaping. In addition, the project should be designed to minimize changes to the natural grade in order to maintain natural drainage patterns.

ii. Access to the site and circulation thereon should be safe and convenient for pedestrians, cyclists and vehicles.

iii. Driveways should be located to maintain adequate space between cuts in the streetscape and to provide space for landscaping and drainage between driveways and neighboring properties.

iv. Driveway and parking areas should be screened to reduce visual intrusions into surrounding properties and to maintain the landscape dominant character of the city. Projects that materially affect the natural features of a neighborhood, or that materially alter the spaces and spatial relationships that characterize a property or surrounding neighborhood should be avoided.

v. Screening, fencing, gates and pillars should be consistent in design and materials with the principal buildings on the subject property and with properties in the surrounding neighborhood.

vi. Compatibility with the surrounding neighborhood should be achieved; however, repetitive duplication of building designs within the surrounding neighborhood should be avoided.

b. Elevations.

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i. The scale and height of the project should be in conformance with the code requirements of the city, and should be visually compatible with the landscaping and topography of the site and with buildings on the site and in the surrounding neighborhood.

ii. The relationship of solids to voids in the front facade of a project should be visually compatible with buildings, public ways and places to which it is visually related in the surrounding neighborhood, and they should add interest to the elevations and relief from building mass.

iii. The visual continuity of roofs and their contributing elements (such as parapet walls, coping and cornices) should be maintained in building development or redevelopment.

iv. To the extent applicable, the project should be consistent throughout with the elements of the chosen architectural style (e.g., Colonial, English Tudor, Contemporary and the like) and such architectural style should be maintained for all elevations of the building or structure. Accessory structures should be architecturally compatible with the principal structure on the lot.

v. The elevations of the project should be proportional to the property on which it is located and to the surrounding neighborhood.

vi. Compatibility with the surrounding neighborhood should be achieved however, repetitive duplication of building designs within the surrounding neighborhood should be avoided.

c. Landscaping.

i. Landscaping plans should be consistent with the natural environment of the site, adjacent properties and the surrounding neighborhood; provided that, when a site is open, suitable landscaping consistent with the wooded nature of the city should be provided.

ii. Existing natural features should be appropriately preserved and integrated into the project. Under appropriate circumstances, a conservation area consisting of landscaping and natural growth, but excluding lawns and any impervious surface between adjacent properties or along the streetscape, would promote this objective.

d. Type, color and texture of materials.

i. Exterior materials should be of the highest quality, appropriate for the intended use, and consistent with the chosen architectural style.

ii. Materials should be selected for both their durability and usefulness, however, imitation and synthetic substitutions should be avoided.

iii. Colors of the materials for the project should be harmonious with compatible accents. Materials, level of detail and ornamentation should be consistent with the particular architectural type that is proposed.

iv. Design, material and color scheme should be compatible with and enhance the character of the property and the surrounding neighborhood. A project that is obviously incongruous with its surroundings or unsightly and grotesque should be avoided.

v. A project's design or color should not be distracting to vehicular traffic so as to cause a safety hazard.

e. Overall site layout.

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i. The building layout should maximize the distance between buildings on the site and buildings on adjacent properties.

ii. The building layout should maintain appropriate distances between buildings on the site itself.

iii. The size, scale and nature of a building or project should be consistent with the existing streetscape and character of the neighborhood and should not be inconsistent with the planned character for the surrounding neighborhood as expressed in the Comprehensive Plan.

iv. The project shall not cause a substantial depreciation in the property values of adjacent buildings, the surrounding neighborhood or the city.

v. The project should not unduly detract from the natural environment of the site, adjacent properties or the surrounding neighborhood.

f. Standards and guidelines. These standards and the specific residential design guidelines described in division (C)(4)(b) below are intended to encourage strong design and to provide direction on how to achieve that goal. These standards are not intended to limit creativity or restrict imagination, innovations or variety in architectural styles, but rather seek to preserve and enhance the city's unique historic and architectural character and surrounding neighborhoods.

(b) Specific residential design guidelines. In addition to the standards set forth above, in reviewing an application for a residential project, the Director of Community Development, Building Review Board and the City Council shall consider whether the project meets the "City of Lake Forest Residential Design Guidelines," which guidelines are set forth and incorporated by reference herein.

(5) Plan modifications. It shall be unlawful to alter or in any way modify plans that have been reviewed and approved by the City Council. If during the course of construction, it is desired to deviate from the application and plans as approved, the owner or contractor must obtain a waiver pursuant to division (C)(3)(a) above or obtain approval from the City Council for such modifications.

(6) Duration of approvals. No approval shall be valid for a period longer than two years from the date of such approval unless within such period a building permit is obtained and all fees are paid. If a building permit is not granted and fees are not paid within such period, the City Council, in its discretion, may extend the duration of any such approval upon request.

(7) Historic preservation jurisdiction. Notwithstanding anything to the contrary in this section, any matters pertaining to changes to a landmark or a district as designated under the city historic preservation regulations shall be subject to the jurisdiction of the City Historic Preservation Commission, and the Building Review Board shall conduct no proceedings relating to such landmark or district.

(Prior Code, § 9-86) (Ord. 94-11B, passed 4-21-1994; Ord. 01-11, passed 4-19-2001; Ord. 03-41, passed 9-8-2003; Ord. 00-12, passed 4-3-2000; Ord. 2006-57, passed 10-19-2006; Ord. 2009-18, passed 4-20-2009) Penalty, see § 150.999