Village of
WINNETKA, IL

510 Green Bay Road • Winnetka, IL 60093 • 847.501.6000
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DESIGN REVIEW BOARD/SIGN BOARD OF APPEALS REGULAR MEETING
THURSDAY, MAY 19, 2022 - 7:00 PM
WINNETKA VILLAGE HALL COUNCIL CHAMBERS – 510 GREEN BAY ROAD

AGENDA ITEMS

1. Call to Order & Roll Call.

2. Approval of April 21, 2022, meeting minutes.

3. **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.*

4. **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.

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

6. Discussion of Residential Design Guidelines for New Single-Family Homes.

7. Other Business.
   a. June 16, 2022, Meeting - Quorum check.
   b. Comprehensive Plan – May 23 Plan Commission Special Meeting – *Sustainability and Climate Action*. May 25 Plan Commission Meeting – *Educational Excellence and Mobility & Accessibility.*

8. Public Comment.

9. Adjournment

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/agendacenter.

NOTICE

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
April 21, 2022

Members Present:	Kirk Albinson, Chairman
	Michael Klaskin
	Heather Niehoff
	Michael Ritter
Members Absent:	Paul Konstant
	Maggie Meiners
	Katie Moor
Village Staff:	David Schoon, Director of Community Development
	Christopher Marx, Associate Planner

Call to Order & Roll Call:
Chairman Albinson called the meeting to order at 7:01 p.m. Mr. Marx took roll call of the Commission Members present.

Approval of March 17, 2022 meeting minutes.
Chairman Albinson asked for a motion to approve the March 17, 2022 meeting minutes. Mr. Ritter moved to approve the March 17, 2022 minutes. Ms. Niehoff seconded the motion. A vote was taken and the motion unanimously passed, 4 to 0:
AYES: Albinson, Klaskin, Niehoff, Ritter
NAYS: None

Case No. 22-09-DR: 804 Elm Street – Christian Science Reading Room: Awning permit to allow installation of an awning on the main storefront at 804 Elm Street.
Mr. Marx identified the property's location and the proposal to install an awning on the front side of the building as well as its length and clearance. He then identified the awning color, text and wording noting the sample identified in Attachment A product sample is available. Mr. Marx also noted there was a previous approval for the rear courtyard in July 2021 and a Certificate of Appropriateness approved for improvements to the front façade in 2020. He then asked if there were any questions.

Chairman Albinson also asked if there were any questions or for a motion. Mr. Ritter moved to approve the application for 804 Elm Street. Mr. Klaskin seconded the motion. A vote was taken and the motion unanimously passed, 4 to 0:
AYES: Albinson, Klaskin, Niehoff, Ritter
NAYS: None

Case No. 22-11-DR: 540 Lincoln Avenue – Little Honeycomb: Awning permit to allow installation of two awnings on the south and East Street frontages of the building at 540 Lincoln Avenue.
Mr. Marx identified the property's location and stated the applicant previously received approval last year for an awning and wall signage. He stated the proposal is to replace the retractable awnings with fixed black awnings and referred to Figure Nos. 2 and 3 identifying the current awnings' location. Mr. Marx stated the proposal would include one awning expanding on the second half of the south façade as well as an awning on the east façade. He then identified the awnings' clearance, text and logo and asked if there were any questions noting Jenn Epstein is present to answer questions.

Chairman Albinson questioned the existing awnings' height and Mr. Marx explained the difference in grade which explained the difference in the awning's height. He stated they do not have the ability to grant a variation for the awning height variance. Chairman Albinson commented the awnings would have two different shapes. Jenn Epstein explained the reasoning for the difference in the awnings. She stated the awnings would provide coverage and would tie in with their building across the street noting the existing awnings are in terrible shape.

Mr. Klaskin referred to the grade change and stated the awning proposal represented a compromise. Chairman Albinson asked if they considered installing a retractable awning on one façade and Ms. Epstein responded she would have to take that suggestion back to the committee. Mr. Klaskin stated it would not be very noticeable and Ms. Niehoff agreed.

Chairman Albinson asked if there were any other comments or for a motion. Mr. Klaskin moved to approve the application as submitted. Ms. Niehoff seconded the motion. A vote was taken and the motion unanimously passed, 4 to 0:
AYES: Albinson, Klaskin, Niehoff, Ritter
NAYS: None

Case No. 22-12-DR: 897½ Green Bay Road – Robin Thomas Design Gallery: Sign permit to allow installation of window signs on the main storefront of the property at 897½ Green Bay Road.
Mr. Marx identified the property's location in the Hubbard Woods business district which was previously occupied by Dandelion Seeds. He stated the application is for a sign permit as well as to include a Certificate of Appropriateness for a change in color for the door. Mr. Marx then described the proposed signage's decal, wording and font. He noted the signage is compliant with sign code requirements and added the door would be repainted the color Stiffkey Blue which is consistent with their design scheme. He then asked if there were any questions.

The applicant, Robin Thomas, stated there are two businesses with the design gallery to be in the front. She described the home interior merchandise offered which is based on the family's own artwork. Chairman Albinson referred to the Board's discussion from the previous meeting relating to the business name being allowed as part of the signage and Mr. Marx responded awning signs are limited to the business name and described the items limited to window signage. Ms. Niehoff stated the issue was that there was no precedent and questioned whether additional vendors are listed which would appear as advertising. Mr. Klaskin stated if the amount of text in the window met the design guidelines, it is fine with him. He added it is not a high traffic area and referred to a previous application where the applicant wanted an awning with a stripe which was consistent with their branding. Mr. Marx confirmed the proposal met the percentage coverage limitations. Mr. Ritter agreed with Mr. Klaskin's comments.

Mr. Klaskin then moved to approve the request as presented. Mr. Ritter seconded the motion. Chairman Albinson asked if there were any other comments. No additional comments were made at this time. A vote was taken and the motion unanimously passed, 4 to 0:
AYES: Albinson, Klaskin, Niehoff, Ritter
NAYS: None

Case No. 22-07-DR: 571 Lincoln Avenue – Skyline Window Coverings: An amended sign permit to allow installation of two window signs and a Certificate of Appropriateness to allow the change of color of the main entrance front door at 571 Lincoln Avenue.

Mr. Marx referred to the Board's previous discussion regarding the application and conditional approval with the applicant having the option to come back before the Board to request the Hunter Douglas wording in the proposed signage. He stated the applicant also would like to change the door color to black. Mr. Marx noted the awning sign was approved at the last meeting with two window signs and described the stylized logo with the applicant seeking to include the brand name Hunter Douglas which their client stated they are contractually obligated to provide. He noted the amendment would be compliant with sign code requirements. Mr. Marx noted the door color change to black would match that of surrounding businesses and asked if there were any questions.

Mr. Klaskin asked if the building is owned by Hoffman Estates and Mr. Marx indicated that is an error. Jason Roellchen introduced himself and his wife as the business owners and informed the Board they only sell Hunter Douglas products which he described as a well-respected brand and is well recognized in the design industry and more recognizable than Skyline Window. Mrs. Roellchen stated another person presented the request on their behalf last month and they did not know of the requirements. Mr. Ritter and Ms. Niehoff stated they understood the applicants' position. Chairman Albinson stated as the Board discussed updating the sign code, they have to discuss how these issues are brought into the sign code regulations. Mr. Klaskin stated the request is tasteful and met code requirements noting the need to help support businesses fundamentally.

Ms. Niehoff moved to issue a Certificate of Appropriateness to approve the request. Mr. Ritter seconded the motion. A vote was taken and the motion unanimously passed, 4 to 0:
AYES: Albinson, Klaskin, Niehoff, Ritter
NAYS: None

Case No. 22-10-DR: 1025 Tower Road – BP Gas Station: Certificate of Appropriateness to allow exterior alterations to the main building and gas pump canopy at 1025 Tower Road.
Mr. Marx identified the property's location and stated the application sought changes to the external façade. He stated the proposal are for the mansard roof panels to be removed and traditional white stucco reinstalled as well as arched decorative elements on the façade and capped with a limestone capping. He also stated the brick façade at the sill would remain unchanged. Mr. Marx stated the main gas pump canopy would have the same stone masonry façade applied to the lower half with gray brick on the upper half. He then referred to a visual example in the materials as well as product sample excerpts. Mr. Marx noted the canopy over the pumps would remain white with no proposed changes.

Jon Pimentel of PMPC Architects, the applicant's representative, confirmed the canopy would match the white color for the canopy and stucco in the proposal. Chairman Albinson stated due to the location's prominence, he asked to see physical samples. He also stated the stone columns and brick above is not cohesive and did not have a relationship with the lower course of the building. He also did not like the applied stone to the parapet which did not feel authentic. Mr. Ritter agreed with Chairman Albinson's comments and suggested the arched sections of the stone be removed. Mr. Pimentel responded there were multiple different designs they considered and he would take the Board's comments back to the applicant for consideration. Ms. Niehoff added since the building is reddish brick, she referred to the gray brick on the piers which is not cohesive and agreed that a color palette should be presented with a limited amount of colors. Chairman Albinson also stated the pump's fascia material should be in keeping with the parapet and fascia of the building. Mr. Klaskin agreed with the comments relating to the stone on the parapet wall and identified another area which appeared disjointed over the door. Mr. Pimentel reiterated they considered different scenarios which mimic their other locations and that he would discuss the Board's concerns with the applicant. Chairman Albinson also suggested lighting can be added

to the parapet. Mr. Schoon asked for the Board to make a motion to continue the case to a future meeting.

Chairman Albinson then asked for a motion. Mr. Ritter moved to continue the case to the next meeting. Mr. Klaskin seconded the motion. A vote was taken and the motion unanimously passed, 4 to 0:
AYES: Albinson, Klaskin, Niehoff, Ritter
NAYS: None

Discussion of the Sign Code Requirements and Design Guidelines for Window Signs.
Mr. Schoon referred to a copy of the presentation materials and stated at the previous meeting, the Board discussed basic window sign requirements and they conducted a review of approved signs and signs that has been installed without a permit in the Village. He stated staff is looking for direction from the Board as to whether they would be open to considering changes in the code requirements before they began enforcement. Mr. Schoon then stated the Board deemed to be open to making changes to the code and process as well as for allowing administrative approval of certain types of window signs.

Mr. Schoon then went through the requirements and guidelines with regard to window signs, window displays and instances where window displays become signs. He also referred to incidental signs which are allowed in windows and identified examples. Mr. Schoon then discussed regulations relating to doors with windows and transom areas as well as windows with dividers. He also referred to general design guidelines for all signs and preferences in terms of materials, background materials, etc. as well as lighting guidelines, floating signs, lettering size limitations, etc. Mr. Schoon then identified allowed signage for building and wall facades and sign size limitations as well as the allowance of temporary business signs and their size limitations.

Mr. Schoon referred to comments made at the last meeting and the Board's preference for simpler window signs without a background and identified examples. He also identified examples for window signs which exceeded size area limitations and the Board's preferences and concerns. He identified two of the four standards which may be difficult to meet including unique circumstances and hardship. Mr. Schoon referred to suggested language for the variation standards in order to provide the Board with more flexibility. He discussed whether the Board would be open to granting approval of a variation for a prohibited sign and referred to the former Texaco gas station which had a sign above the roof as an example. Mr. Schoon then referred to examples of sign requirements and guidelines used in other communities.

Mr. Schoon stated based on previous Board's comments regarding administrative review, staff drafted language for the Board to consider regarding when staff could approve window signage administratively. In response to one potential administrative review requirement limiting signage to one color, Mr. Klaskin referred to instances where applicants want signage which represented their brand color. Mr. Schoon then continued his review of potential language for window sign administrative review. He stated for any sign which did not meet these standards/guidelines, they would be presented to the Board for review and approval. Mr. Schoon then asked if there were any questions.

Ms. Niehoff stated in light of being pro-business, she referred to signs which can be approved administratively which would not require applicants waiting to come before the Board. Mr. Ritter referred to the amount of noncompliant signs and questioned how regulations are to be imposed on new applicants. Chairman Albinson stated that is the purpose of this this process. Mr. Schoon noted enforcement is the responsibility of the Village staff with the goal being compliance and they want to

hear from the Board as to which process applicants should go through. He explained how businesses are advised of the sign approval process before occupancy certificates are issued or special use permits are granted..

Chairman Albinson asked if there are simpler ways to calculate window sign area limitations, and Mr. Schoon explained the rationale for the calculations. Chairman Albinson then questioned whether technology is available for use by applicants to calculate window sign area limitations with the current methodology being subjective. Mr. Marx provided the Board with a further explanation of how the calculations are performed. Chairman Albinson then referred to the proposed administrative review language regarding size limitations for letters and logos and location in the lower 1/3 of the window and suggested it be changed to the lower half or the center. He also referred to businesses which did not have wall signs in conjunction with window signs which received administrative approval. Mr. Schoon confirmed the applicant would have to come before the Board to install a wall sign together with window signage. The Board Members discussed the differences between allowances for wall signs and awnings. Ms. Niehoff referred to decal signs and questioned whether color should be considered or should administrative approval only be for white letters and graphics. The Board Members discussed whether bright colors which are an applicant's brand should be approved. Mr. Ritter referred to other sign materials which are prohibited such as neon signs. Mr. Schoon responded certain signs are prohibited while other sign materials are preferences in the guidelines.

Mr. Klaskin stated any signage which fit the 10% size limitation would be fine for administrative review. Mr. Ritter stated an exception should be allowed for taller letters which are part of an applicant's logo. The Board Members discussed instances where lettering taller than the height requirement should be allowed. Chairman Albinson suggested applicants provide a digital sketch for administrative review. Mr. Klaskin added applicants should be required to be present to address the Board's questions or comments. Mr. Schoon informed the Board applicants are encouraged to be present. Chairman Albinson stated that staff will continue to work on the parameters of an administrative review and present them at a future meeting. No additional comments were made at this time.

Other Business.

a. May 19, 2022 Meeting – Quorum check.

The Board Members discussed their availability.

b. Comprehensive Plan – April 25 PC Special Meeting – *Quality Liable Neighborhoods* and *Vibrant Business Districts*. April 27 PC Meeting – *Health & Engaging Lifestyles* and *Civic Involvement*.

Mr. Schoon informed the Board the PC is continuing to work on the Visioning phase and discussed Community Heritage and Placemaking at their last meeting which includes design issues. He stated there was discussion of including the need to review and revise design guidelines for commercial, institutional and multi-family uses, to review and update the sign code, as well as whether to establish residential design guidelines. In response to a question from Member Klaskin, Mr. Schoon stated the issue of residential design guidelines arose concerning new homes fitting into neighborhoods and community comments expressing interest in the issue. He noted there is currently no design review requirement for new homes as long it meets zoning requirements. Mr. Schoon stated the next meeting of the Plan Commission is on Monday and Board Members are encouraged to attend.

c. Other Items

Ms. Niehoff referred to instances where the Board Members' decisions are dependent on which Board Members are present and which is subjective which the Board should further discussed.

Public Comment.
No comments were made at this time.

Adjournment:
A motion to adjourn was made by Mr. Klaskin and seconded by Mr. Ritter. A vote was taken and the motion unanimously passed, 4 to 0:
AYES: Albinson, Klaskin, Niehoff, Ritter
NAYS: None
The meeting was adjourned at 9:06 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: 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.

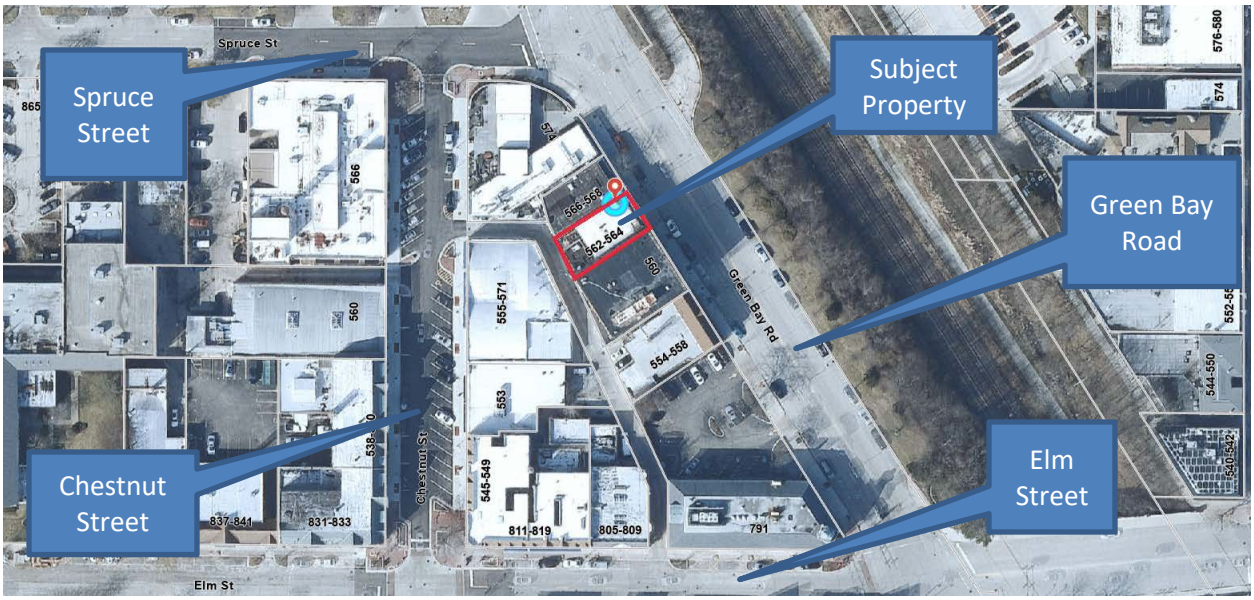


Figure 1 – Aerial Map

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).

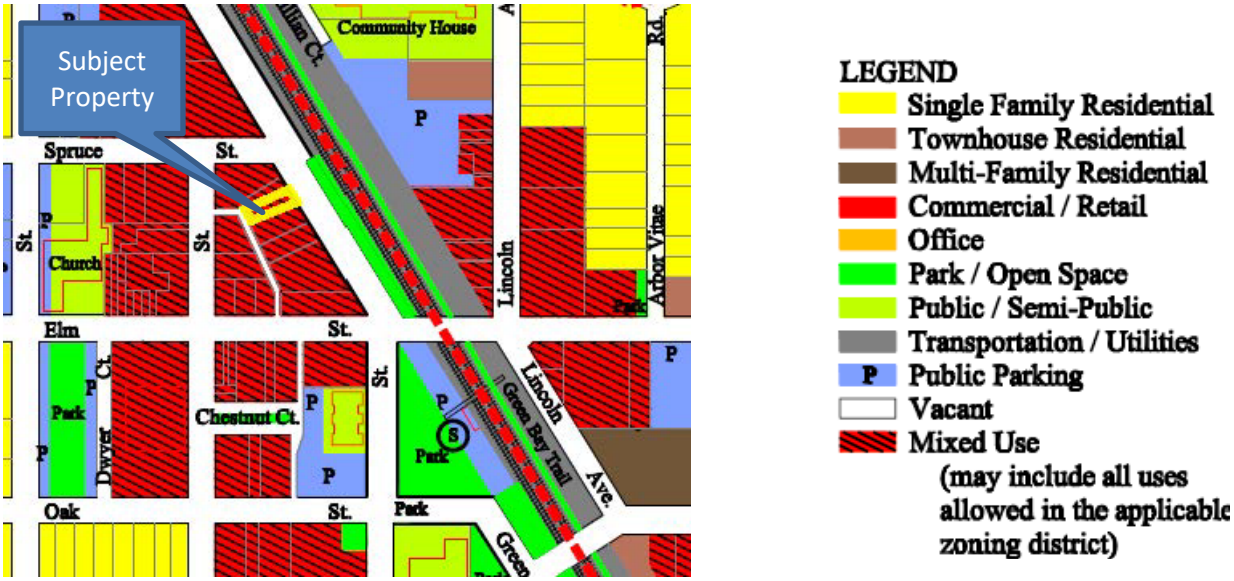


Figure 4 – Comprehensive Plan Land Use Map

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.

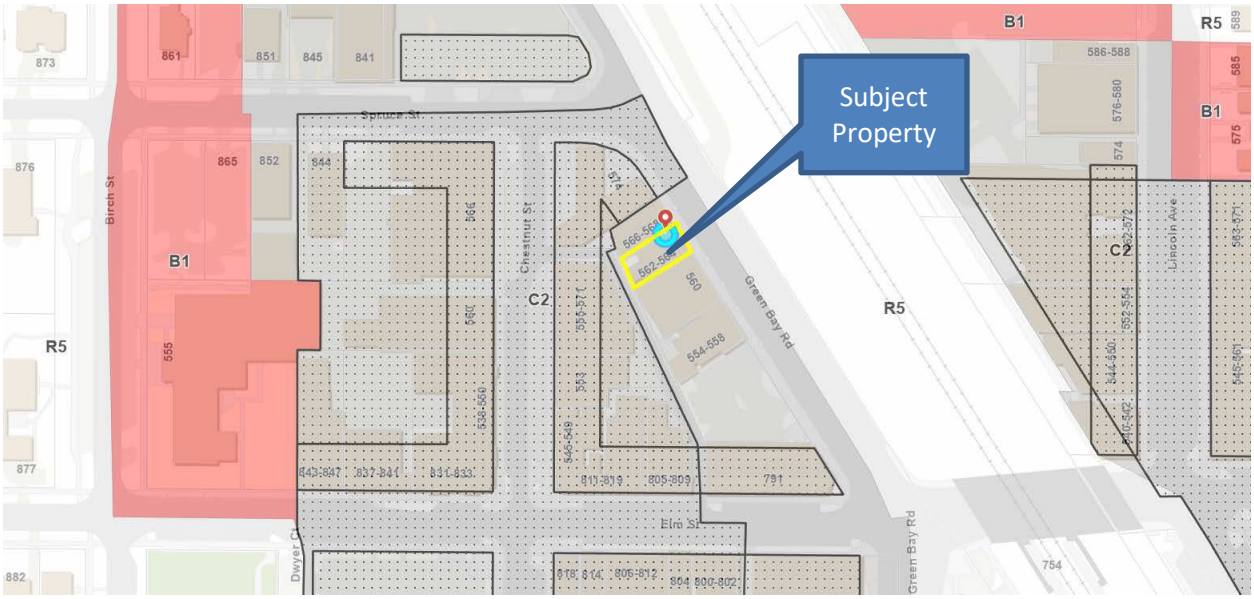


Figure 5 – Zoning Map

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).

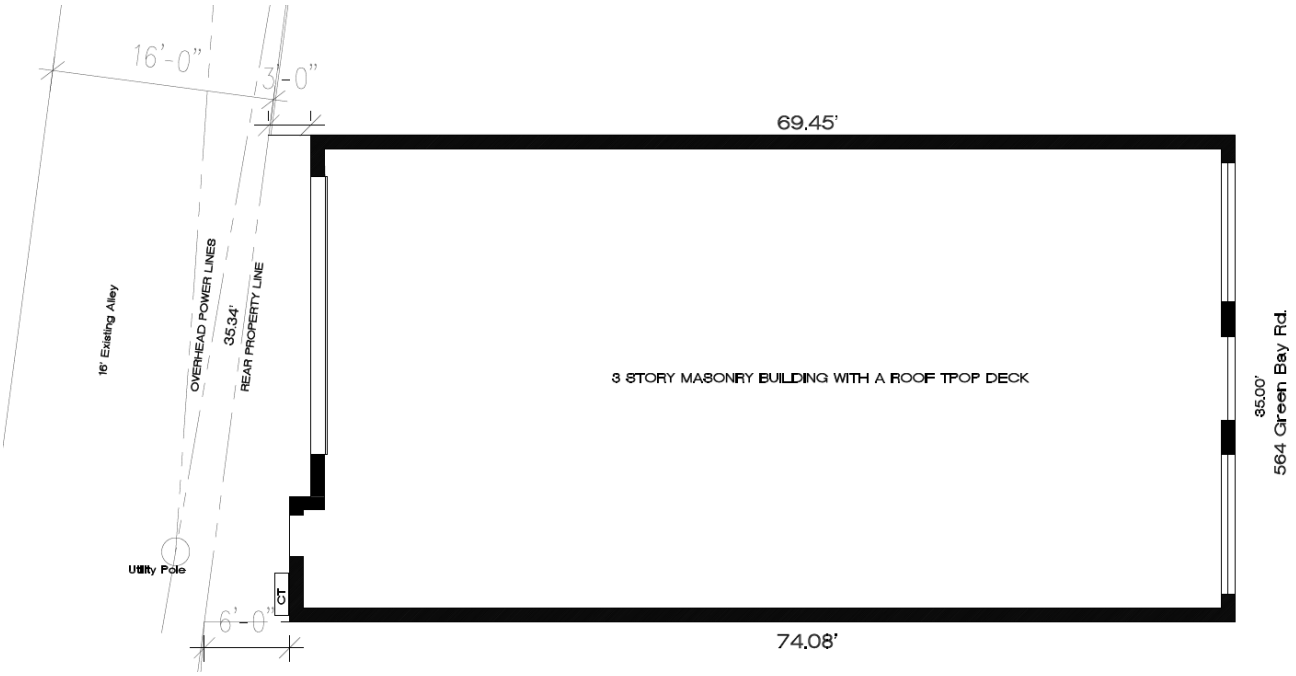


Figure 6 – Site Plan

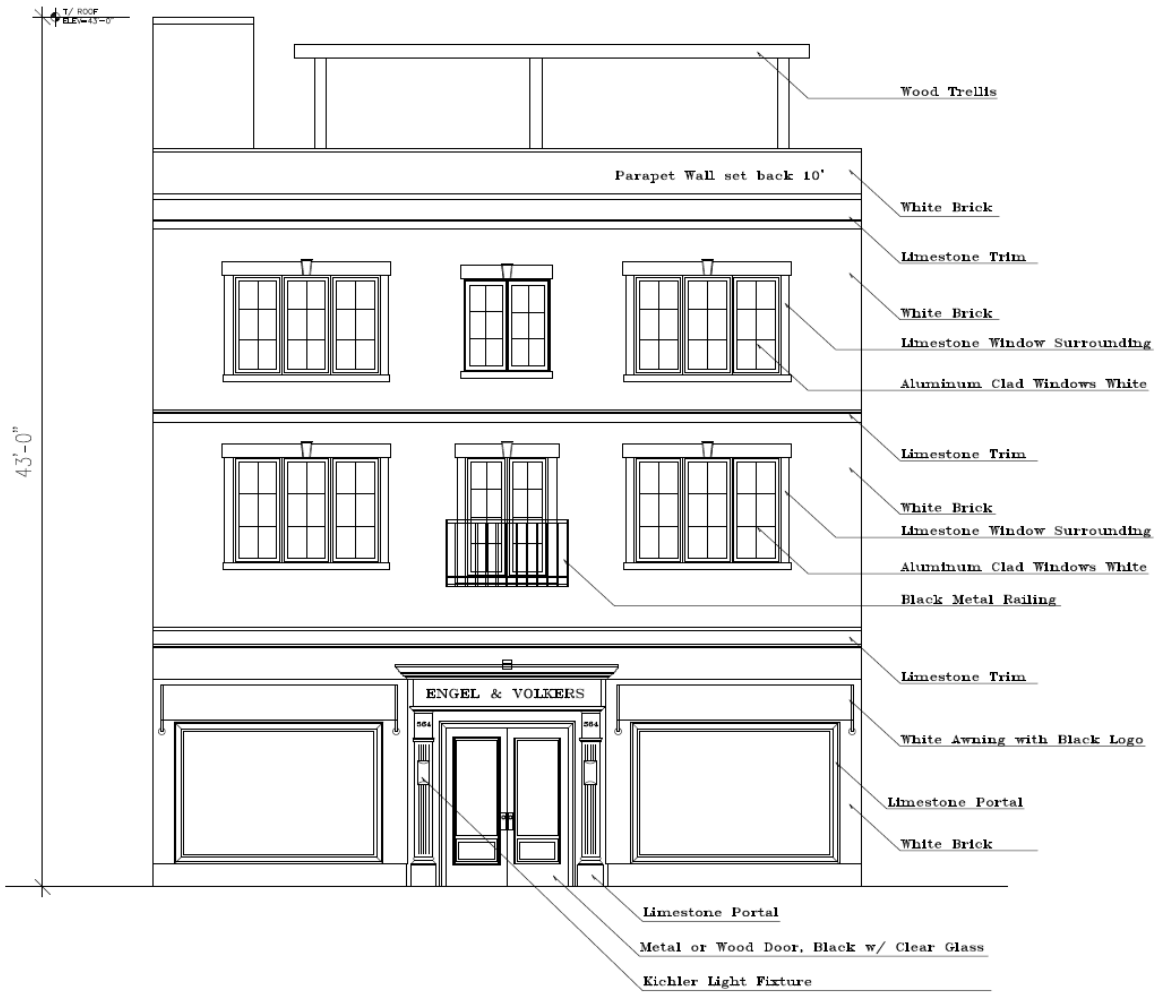


Figure 7 – Front Building Elevation – Green Bay Road

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, 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	[redacted] Digitally signed by Paul E Lazarre Date: 2022.02.24 20:54:21 -08'00'
PRINTED NAME(S)	Paul E. Lazarre
ADDRESS	2355 N. Commercial Ave #1 Chicago IL 60614
PHONE NO.	847-274-6898
EMAIL	paul.lazarre@evrealestate.com

FOR OFFICE USE ONLY

COA applied for (date): _____

COA Case Number: _____

COA Issued (date): _____

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

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

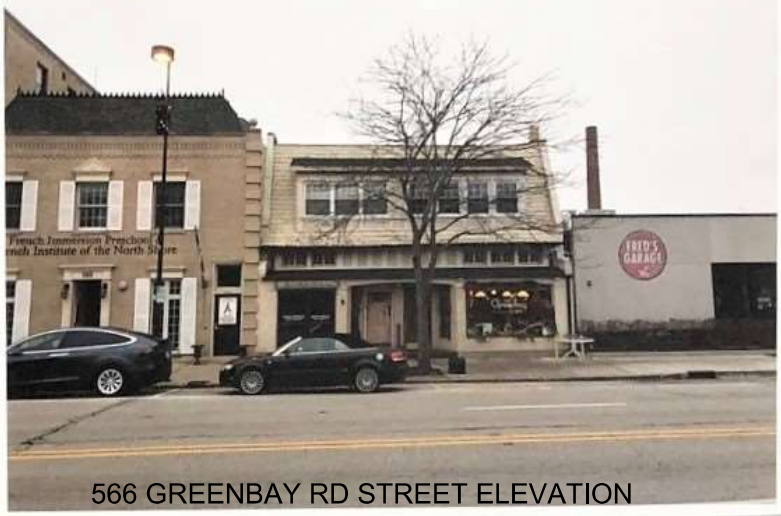
Figure 3- Trier Germany

Figure 4- Spain

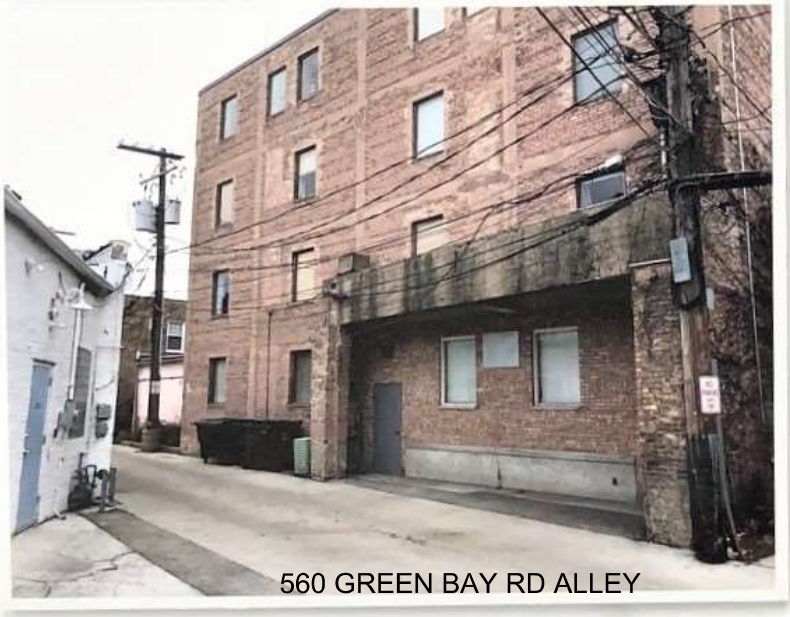
564 GREEN BAY RD STREET ELEVATION

564 GREEN BAY RD ALLEY

560 GREEN BAY RD STREET ELEVATION



566 GREENBAY RD STREET ELEVATION



560 GREEN BAY RD ALLEY

566 GREEN BAY RD ALLEY

564 FRONT LIGHT FIXTURE

564 REAR LIGHT FIXTURE

WINDOW CLADDING

RAILING COLOR

GREEN BAY ROAD

70.00 Feet R.O.W. PUBLIC (Asphalt Paved) STREET

57.71' BC-BC

35.00'

Parking Line

Concrete Curb

Walk

Elect. HH

GV

Meas.=Deed 35.00'

Rec.=73.82'

Found Cross Notch 2.00'NE'ly. on Line Ext.

LOT 10

LOT 9

LOT 8

LOT 7

The Northwesterly Line of the Southeasterly 25.00 Feet of Lot 9

2 STORY BRICK BUILDING #566-568

69.45' Meas.

69.05'

49.79'

Top of Roof Height=30.58

Bldg. Height=25.41

Bldg. 0.59'NW'ly. & 0.06'SW'ly.

Bldg. 0.59'SE'ly. Bldg. 0.49'SW'ly.

89°30'52"

32.53'

Bldg. on Line & 0.34'NE'ly.

Metal Steps

4.19'

Bldg. on Line

2 STORY BRICK BUILDING #564

11.80'

Bldg. 4.03'SE'ly. & 7.81'NE'ly.

98°00'38"

7.93'

7.08'

Bldg. 1.90'NE'ly.

Found Notch on Prop. Line Ext.

Overhead Wires

16.00 Feet PUBLIC (Concrete Paved) ALLEY

Conc. Wall

1 STORY BRICK & CONC. BLOCK SECTION

Wall 0.41'NW'ly.

35.34' Meas.

22.99'

81°59'02"

Bldg. 0.04'NW'ly. & 5.25'NE'ly.

115.83'

Bldg. on Line & 0.23'NE'ly.

Found Prop.

STORY BRIC

70.50'

Bldg. on Line

90°29'08"

Bldg. 1.88'NW'ly. & on Line

Found Cross Notch 1.95'NE'ly on Line Ext.

Wood Gate

Bldg. 0.05'SE'ly & 0.19'SW'ly.

36.09'

Exhaust Vent

3" PVC Pipes

73.66'

17.02'

Bldg. 2.06'NW'ly

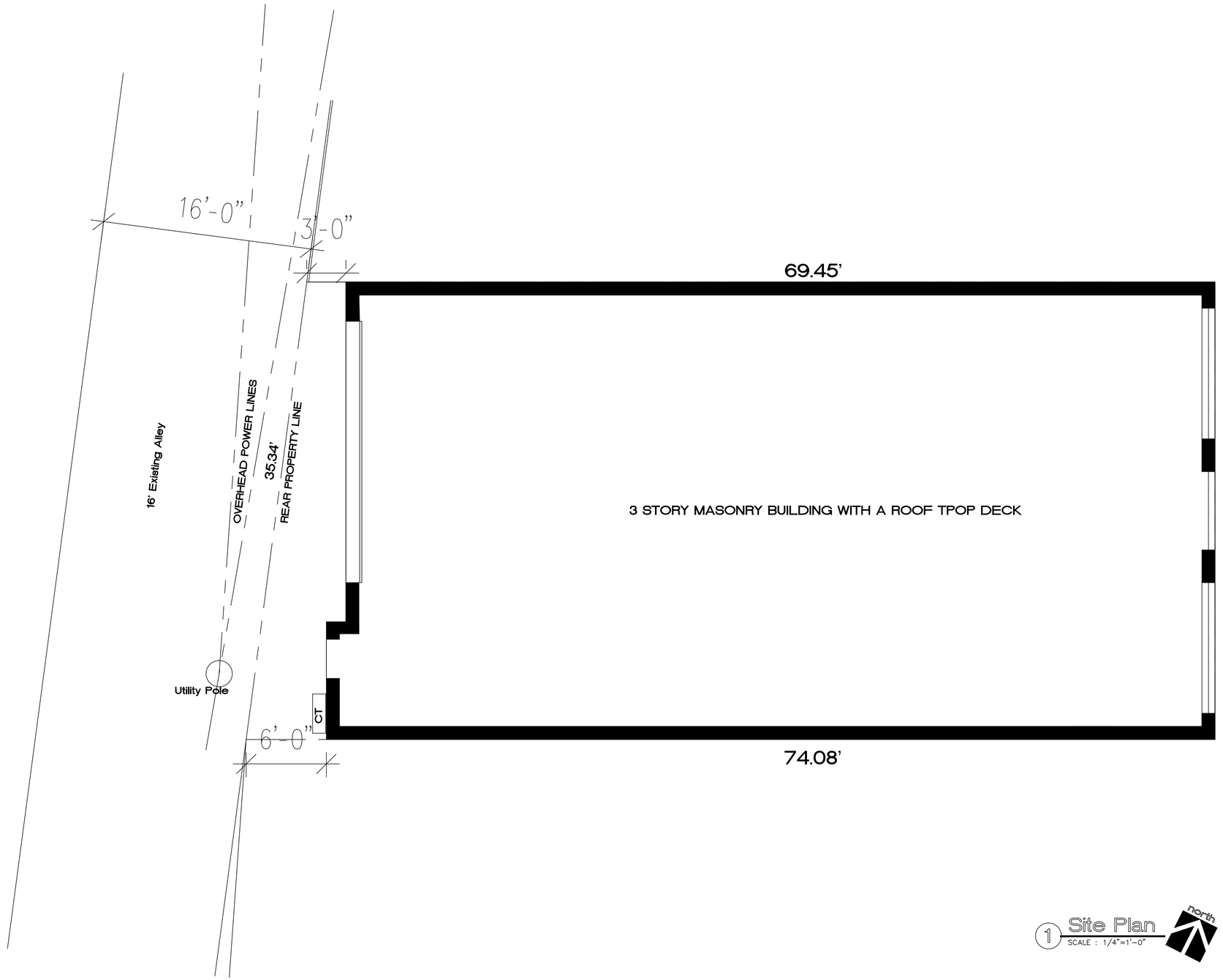
74.08' Meas.

4 STORY BRICK BUILDING #560

The Southeasterly Line of the Northwesterly 10.00 Feet of Lot 8

LEGEND:

- MANHOLE
- CATCH BASIN
- SANITARY MANHOLE



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

north

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NORTHFIELD, ILLINOIS 60093
PHONE: 847.501.5338
bohdan@KArchitectsLTD.com

BOHDAN KAMINSKI
ARCHITECT
KAMINSKI ARCHITECTS LTD.

564 Green Bay Rd.
Winnetka IL, 60093

REVISIONS

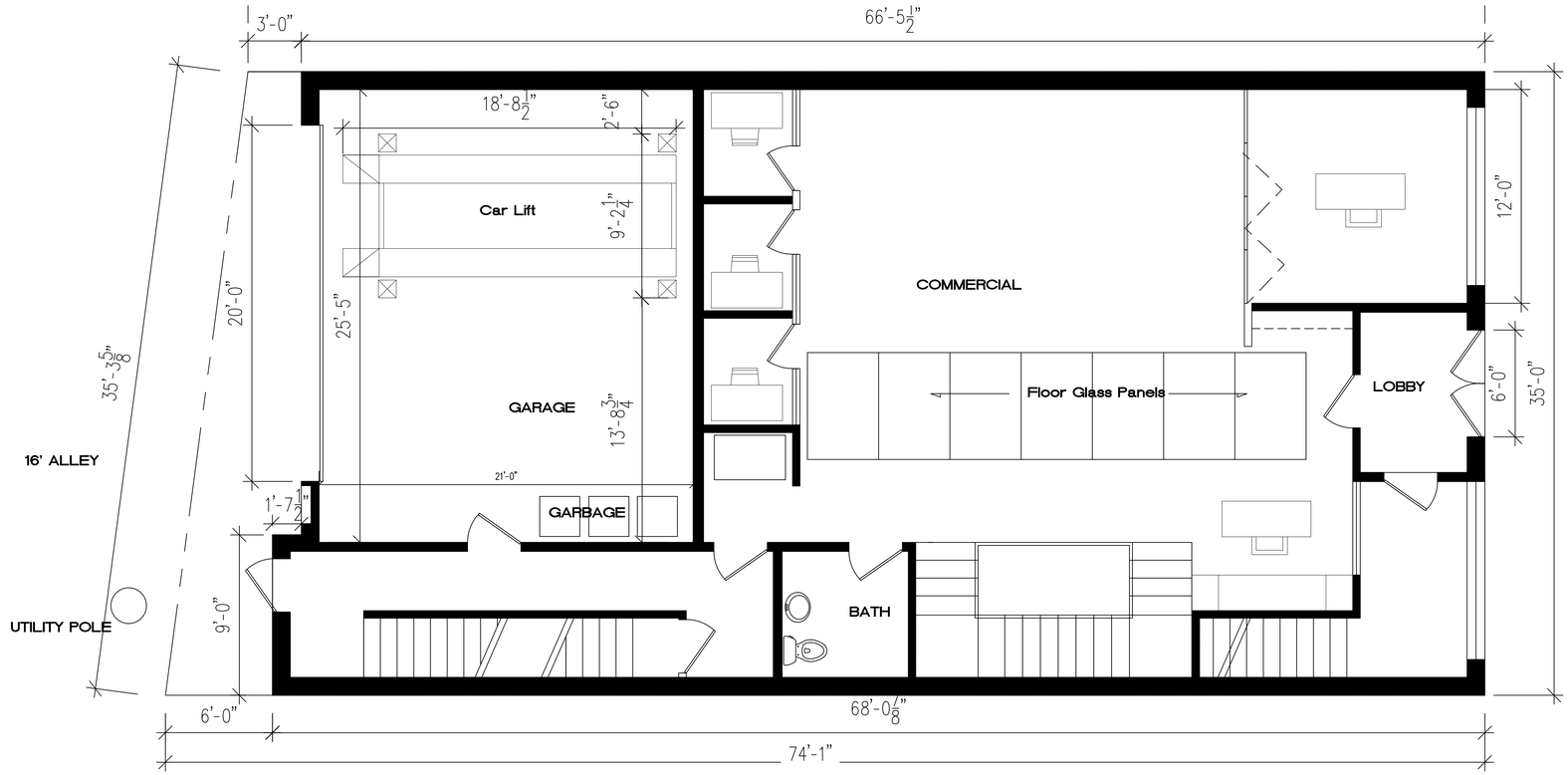
DATE	DESCRIPTION
04.26.22	Revision 4

Design by: BK

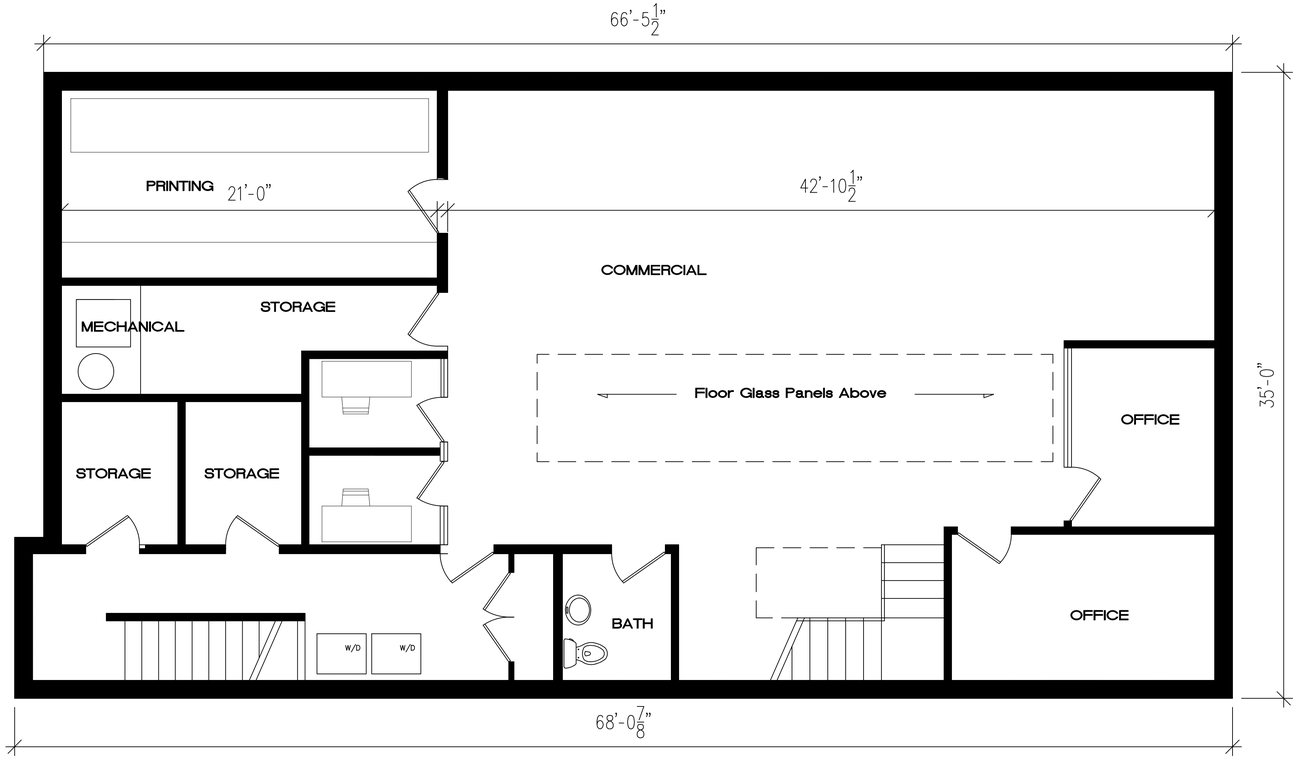
TITLE
Site Plan

JOB # 112021
SHEET #

A8.1



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



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

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564 Green Bay Rd.
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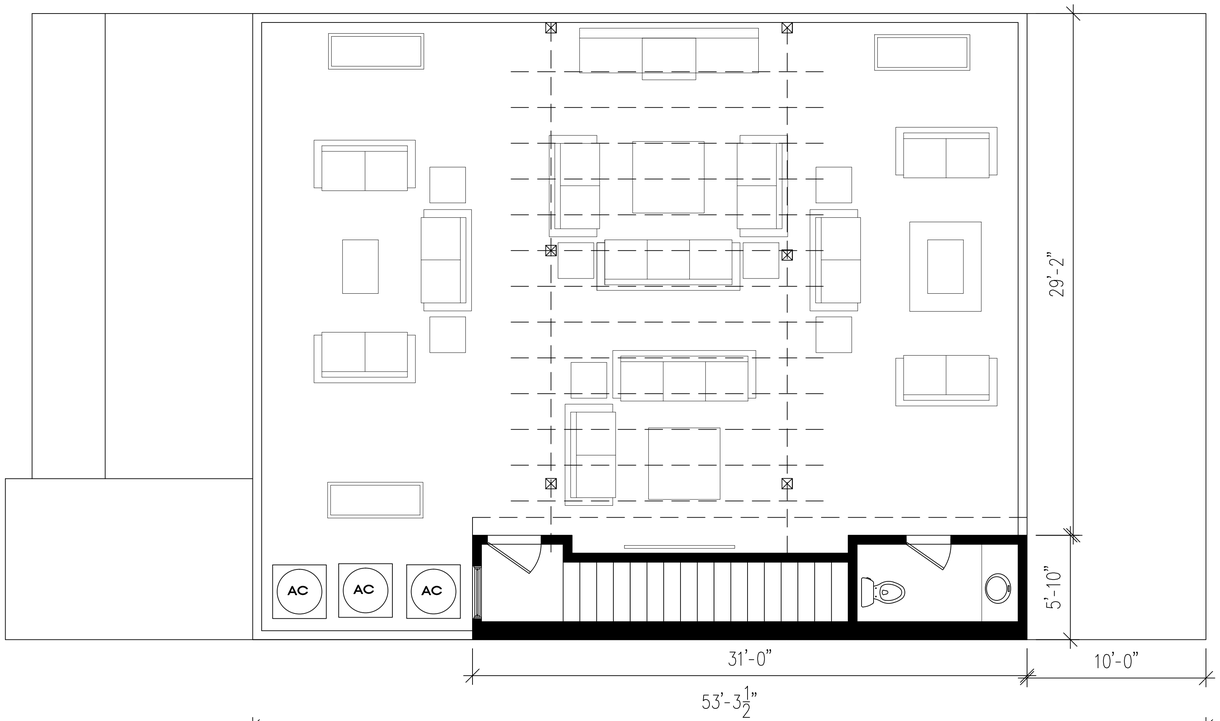
REVISIONS

DATE	DESCRIPTION
04.26.22	Revision 4

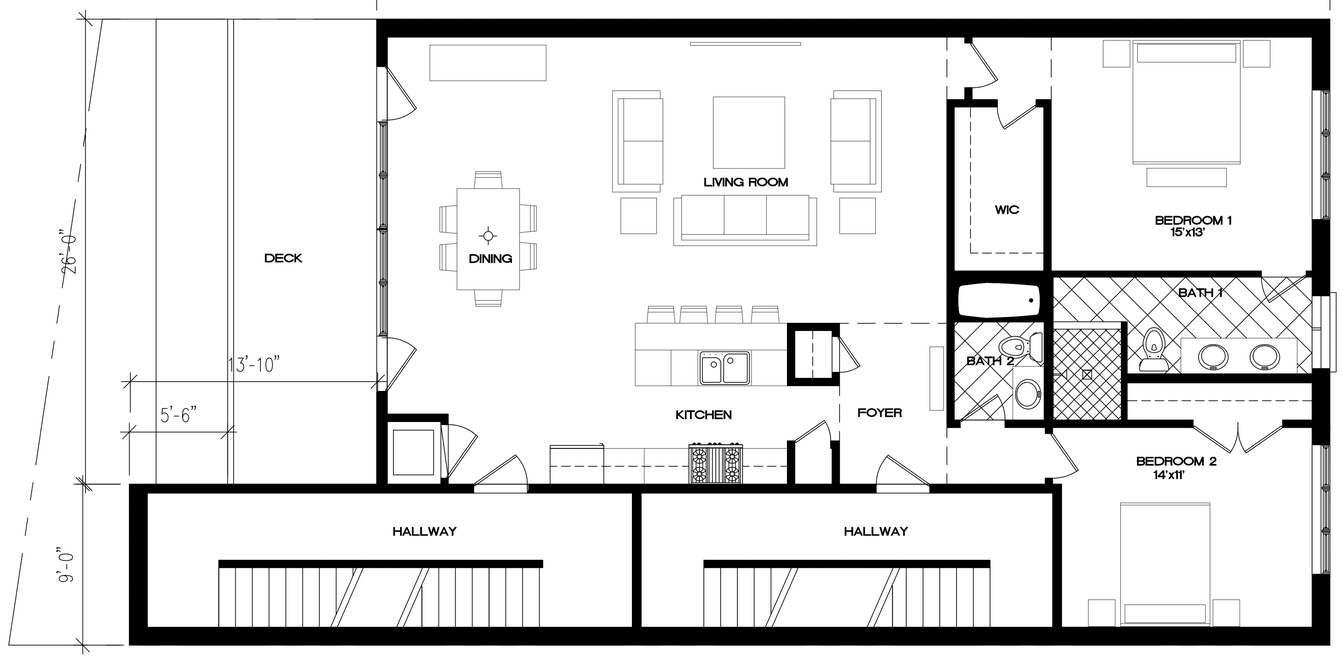
Design by: BK

TITLE
Floor Plans

JOB # 112021
SHEET #
A8.2



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



2 BEDROOM UNIT 1405 sqft

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

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564 Green Bay Rd.
Winnetka IL, 60093

REVISIONS

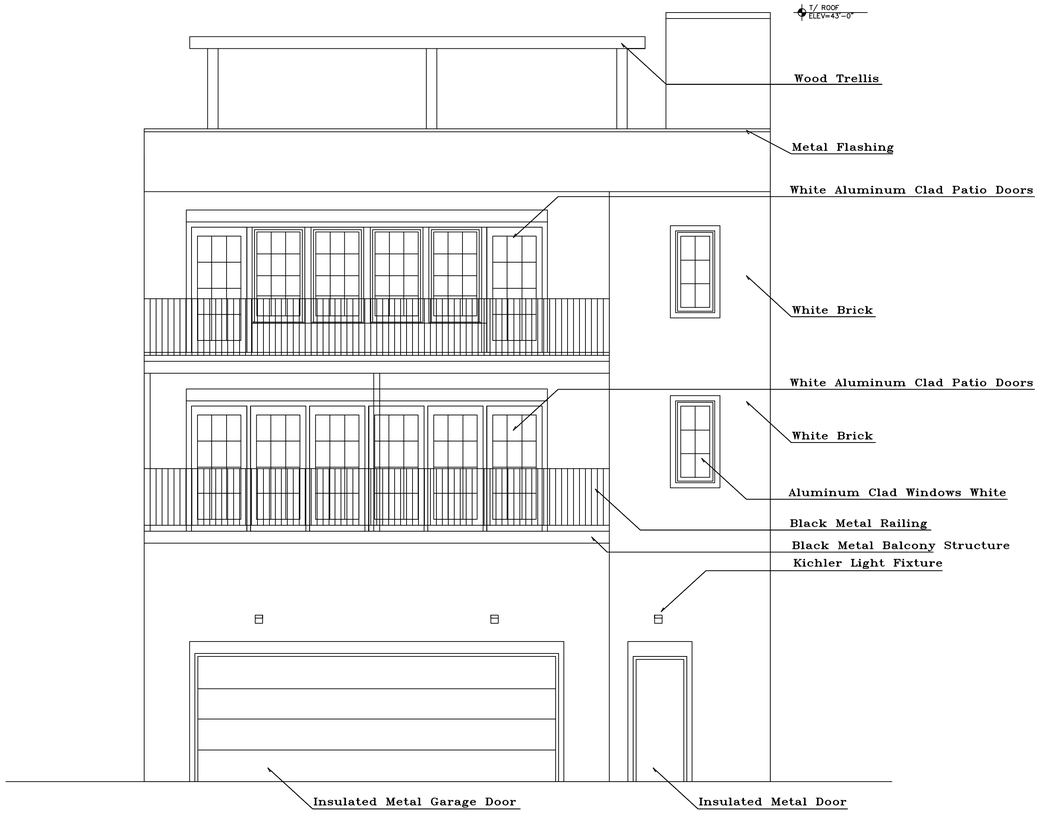
DATE	DESCRIPTION
04.26.22	REVISION 4

Design by: BK

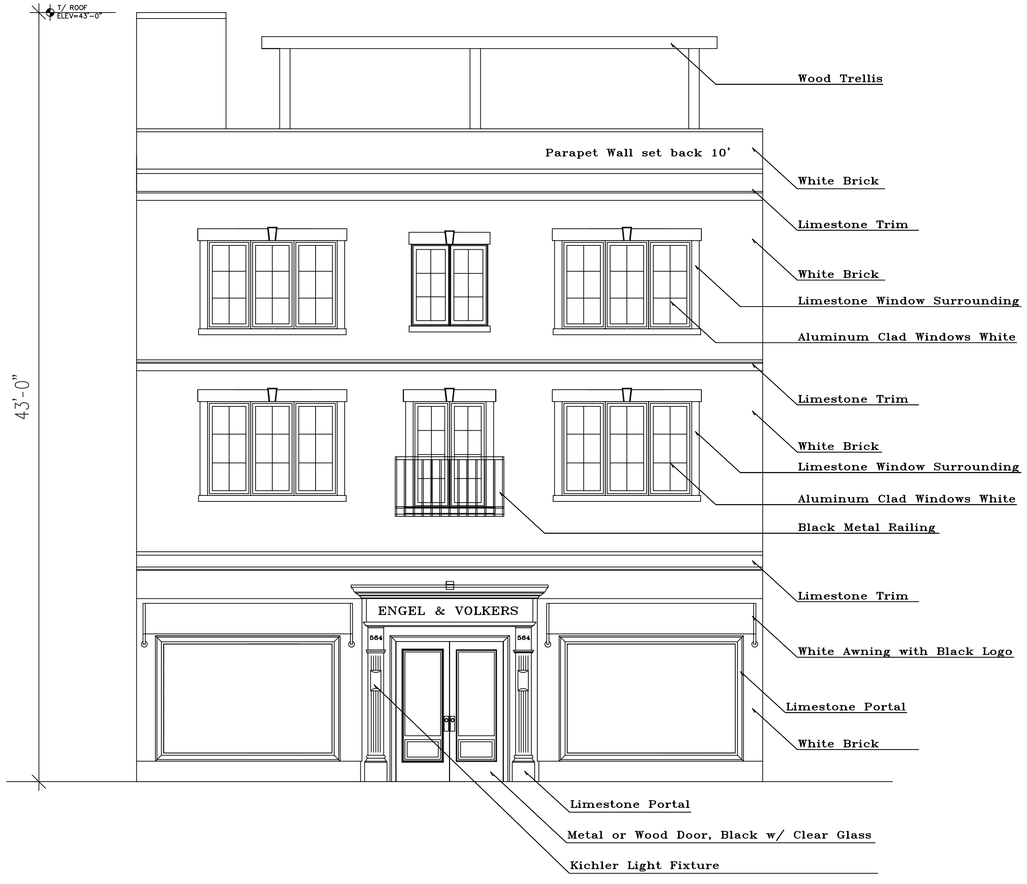
TITLE
Floor Plans
Elevation

JOB # 112021
SHEET #

A8.3



2 Rear Elevation
SCALE : 1/4"=1'-0"



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

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564 Green Bay Rd.
Winnetka IL, 60093

REVISIONS

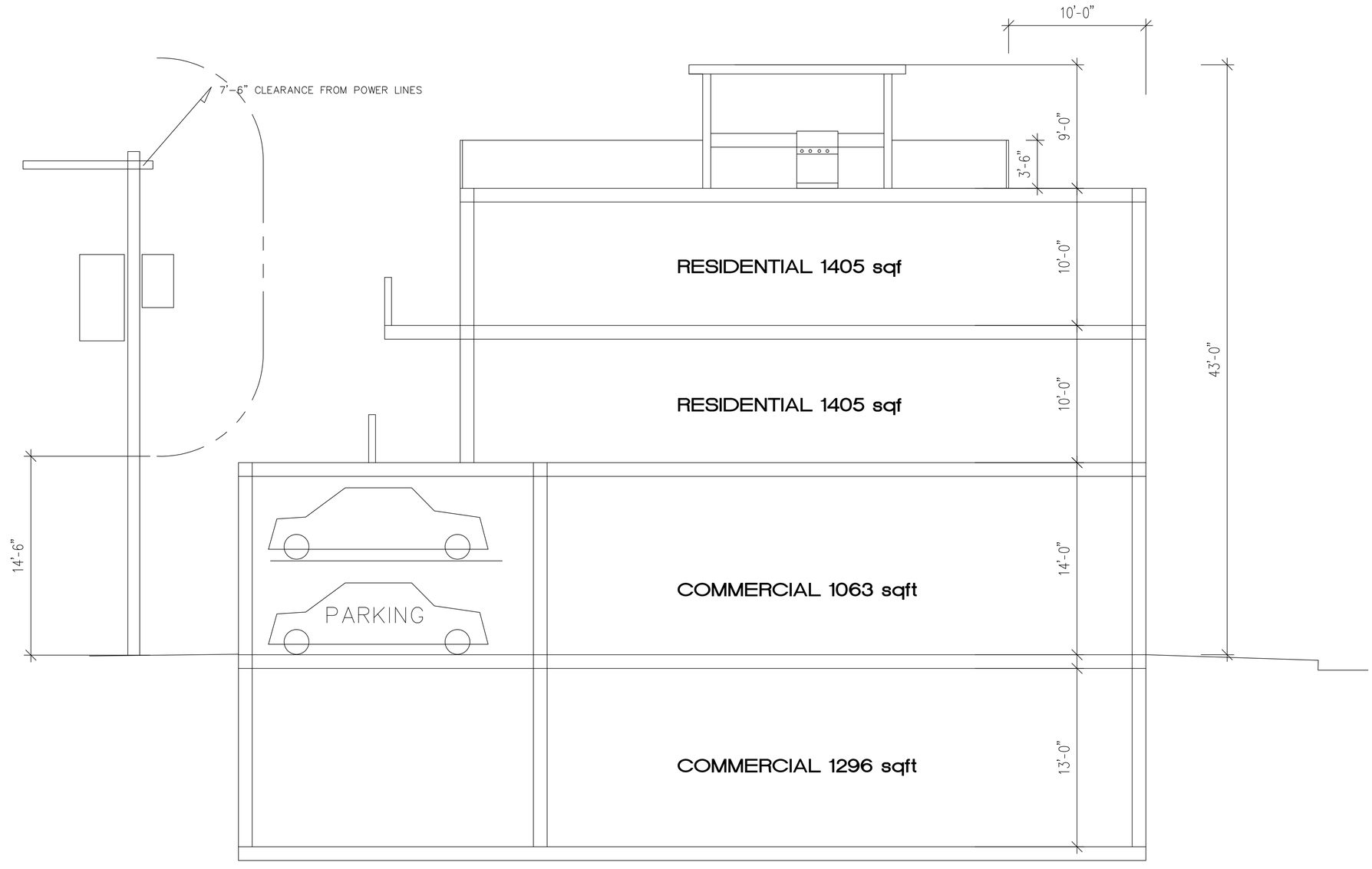
DATE	DESCRIPTION
04.26.22	Revision 4

Design by: BK

TITLE
Exterior Elevations

JOB # 112021
SHEET #

A8.4



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

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REVISIONS

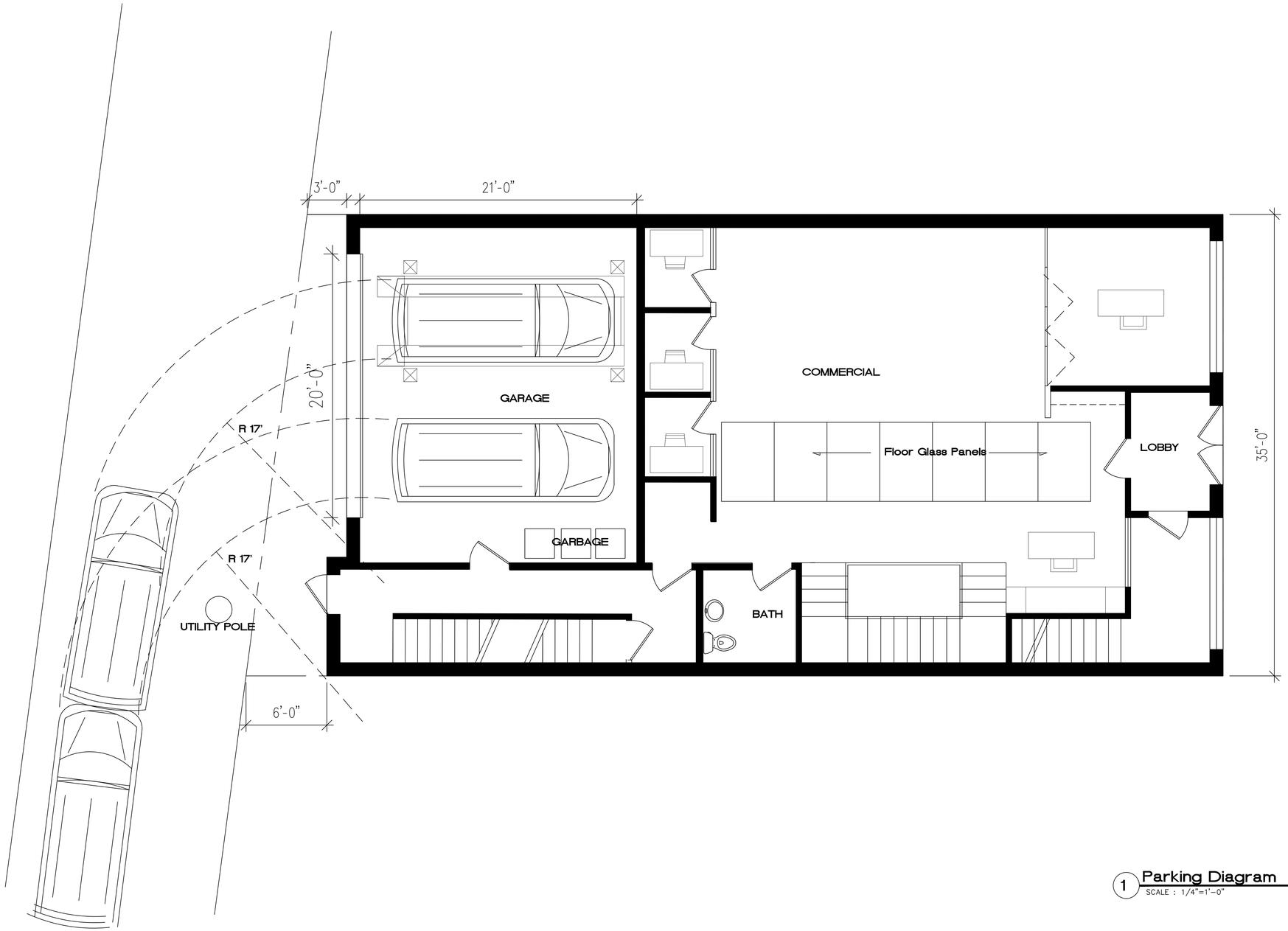
DATE	DESCRIPTION
04.26.22	Revision 4

Design by: BK

TITLE
Building Section

JOB # 112021
SHEET #

A8.5



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

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Winnetka IL, 60093

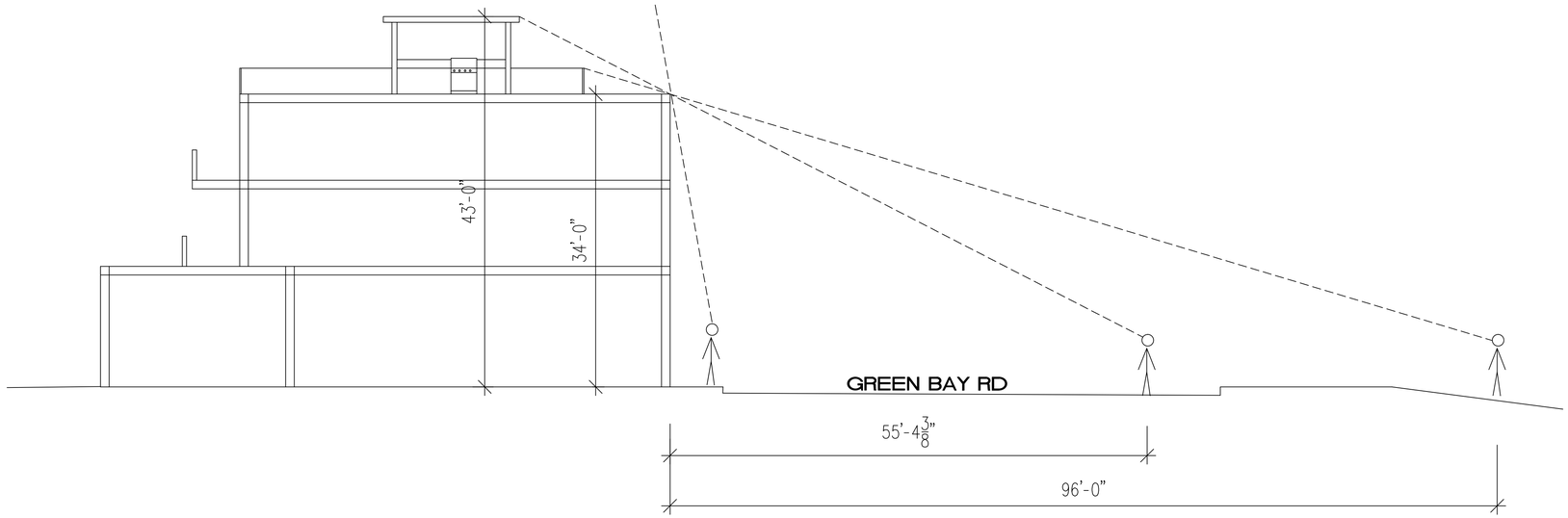
REVISIONS

DATE	DESCRIPTION
04.26.22	Revision 4

Design by: BK

TITLE
Parking Diagram

JOB # 112021
SHEET #
A8.6



Line of Sight

SCALE : 1/8"=1'-0"

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

WRITTEN DIMENSIONS SHALL HAVE PRECEDENCE OVER SCALED DIMENSIONS. 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.

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REVISIONS

DATE	DESCRIPTION
04.26.22	Revision 4

Design by: BK

TITLE
Line of Sight

JOB # 112021
SHEET #

A8.7

Street View

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564 Green Bay Rd
Winnetka IL, 60093

TITLE
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.

Figure 1

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 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)

Figure 3

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

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)

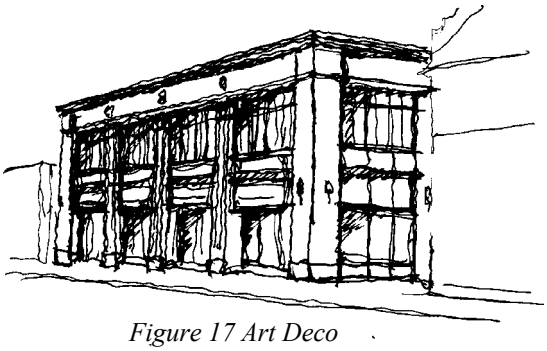


Figure 17 Art Deco

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.

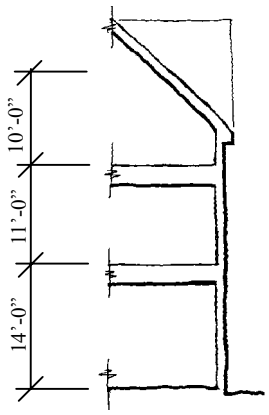


Figure 20

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.

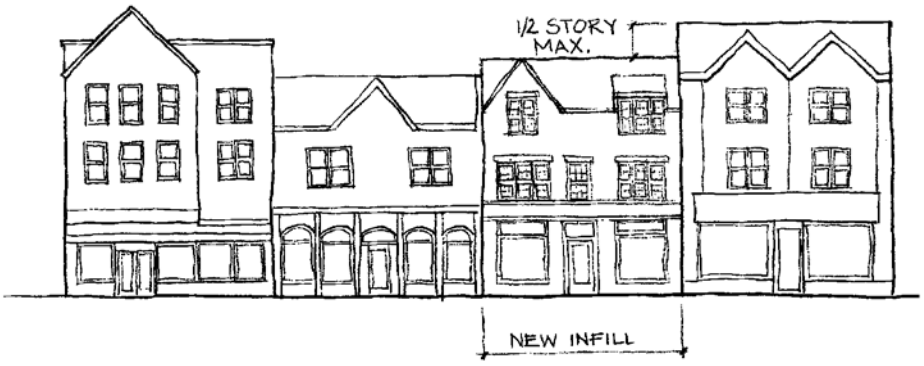


Figure 21

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)

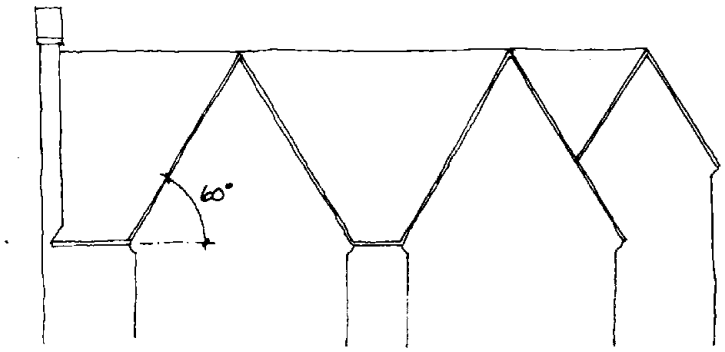


Figure 22

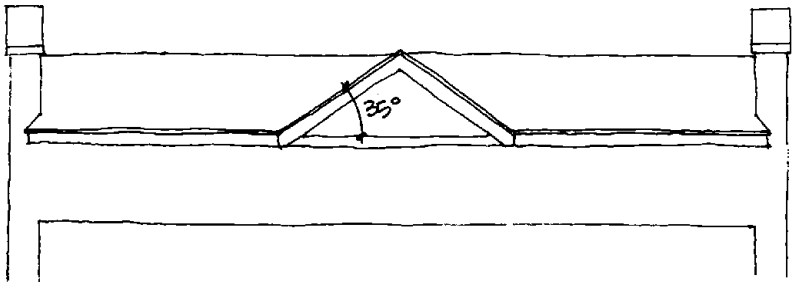


Figure 23

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)

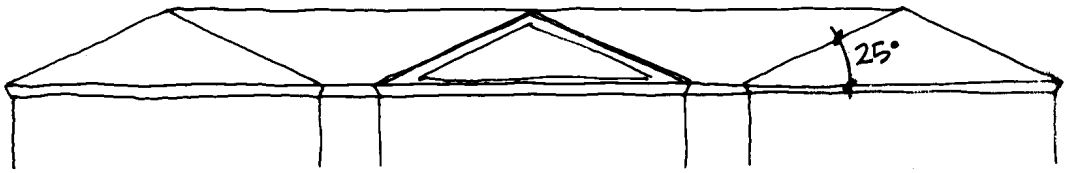


Figure 24

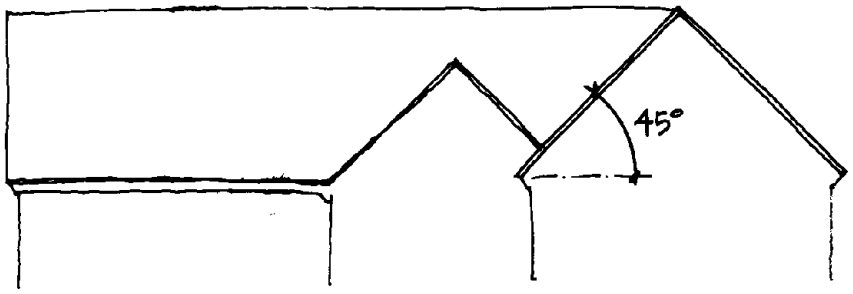


Figure 25

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.

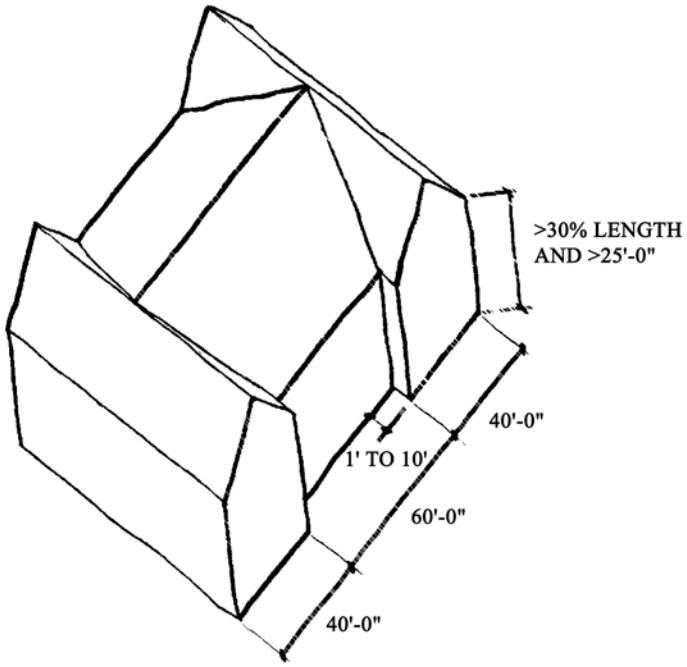


Figure 27

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.

Figure 47

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.

Figure 48

Figure 49

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.

MEMORANDUM
VILLAGE OF WINNETKA

COMMUNITY DEVELOPMENT DEPARTMENT

TO: DESIGN REVIEW BOARD

FROM: DAVID SCHOON, DIRECTOR

DATE: MAY 12, 2022

SUBJECT: WINDOW SIGN REGULATIONS & DESIGN GUIDELINES

At the May 19, 2022, Design Review Board meeting, the Board will continue its review of the Village's current window sign code requirements and design guidelines. The Board will also continue its discussion regarding any changes the Village should consider to our window sign code regulations and guidelines.

Based upon the Board's discussion at its April 15, 2022, meeting, staff has prepared the attached document identifying amendments to the Sign Code which would allow staff to administratively review and approve certain window signs, while requiring Design Review Board review and approval for all other window signs. The proposed amendments would also amend the variation standards to provide more appropriate standards to consider when considering variations of not only the window sign requirements, but also requirements for other types of signage. Staff has also attached some sign images and sign information to assist the Board with its discussion.

At the last meeting, the Board asked staff if there was a way to measure the sign area for a sign without a background panel by a means other than "…the sum of the area of the smallest regular geometric figures that can separately encompass all words, letter areas, figures, emblems, and other elements of the sign." Staff continues to explore what other options there may be.

If after the discussion, the Board has identified a general approach to amend the code to allow administrative review of certain signs, staff would recommend the next step would be send a notice to business owners and commercial property owners inviting them to attend a future meeting to provide comments regarding the proposed changes.

ATTACHMENTS

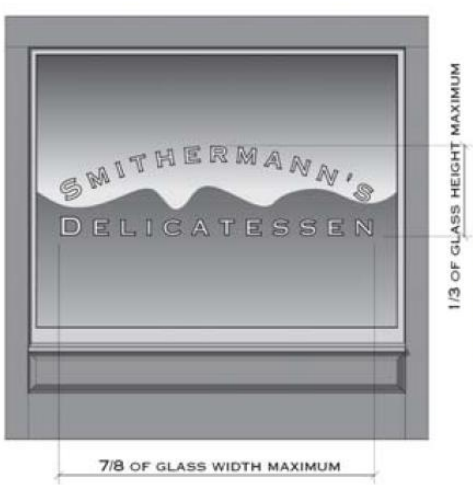
Attachment A Draft Window Sign Amendments
Attachment B Window Sign Examples
Attachment C A Copy of the Village Sign Regulations and Excerpts form the Village Design Guidelines

Draft Window Sign Amendments

Window Signs - Administrative Approval

If a window sign meets 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**. A window sign 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
2. **Letters & Logo Size**. *Potential Options*
   a) **Status quo** *(compliance with current Design Guidelines language required).* Letters & logos shall be no taller than 6", except store hours and contact information shall be limited to 2" in height. (Should note, the Board has regularly approved logos larger than 6"), **OR**
   b) **Increased letter height and logo.** 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, **OR**
   c) **Maximum Flexibility.** 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.



Draft Window Sign Amendments

Materials & Colors.

- Decal window signs shall be limited to individual letters & logos (e.g., do not have background)
- Decal window signs shall be limited to one single color.
- 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.
- Highly reflective metallic materials are not permitted

3. **Illumination**. Signs shall not be illuminated.
4. **Sign Placement**.
   - 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.
   - A window sign shall not extend over or through architectural features, including but not limited to window muntins.
   - A decal window sign shall only be applied to the interior of the window.

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 any of the following requirements, when permitted by this Code, shall require Board approval of a variation.

Sign Area Requirements.

- Any window sign that includes an opaque background shall occupy 10% or less of the window opening.
- Any window sign that contains only letters and one logo (no background) shall occupy less than 20% or less of the window area opening.
- Any window sign in a door window or transom window shall occupy less than 50% of the window opening.

Illumination Requirements.

- Signs shall only be externally illuminated.

Design, Material, & Colors Guidelines

- Colors should harmonize with the building or be consistent with the business establishment.
- The design of the window sign should be consistent with the design of the other signs for the business establishment.

Draft Window Sign Amendments

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 more compatible with character of the business district than the standard sign regulations would 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 or services, and**
4. **The design of the sign is highly unique, contextually appropriate for the type of business, and exhibits a high degree of craftsmanship, and**
5. 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**, unless it can be demonstrated the variation would allow such a type of sign that historically had been used by the type of business requesting the variation**;
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

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, awning, or other structure without a background panel shall be measured as the sum of the area of the smallest regular geometric figures that can separately encompass all words, letter areas, figures, emblems, and other elements of the sign.

~~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.

Draft Window Sign Amendments

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;

Attachment B

WINDOW SIGN EXAMPLES

HUBBARD WOODS

Street #	Street Name	Business Name	Sign Area Square Feet	% of Window (Requirement - Max 10%)	Text Height (Guideline - Max 6")	Location on Window (Guideline - Lower Section)	Other Signs
913	Green Bay	Arch Glow	3.21	7.78%	2"	Lower Section	None
911	Green Bay	Munder Skiles	3.65	6.65%	5"	Lower Section	None

ARCH GLOW GRAPHIC - ~20”

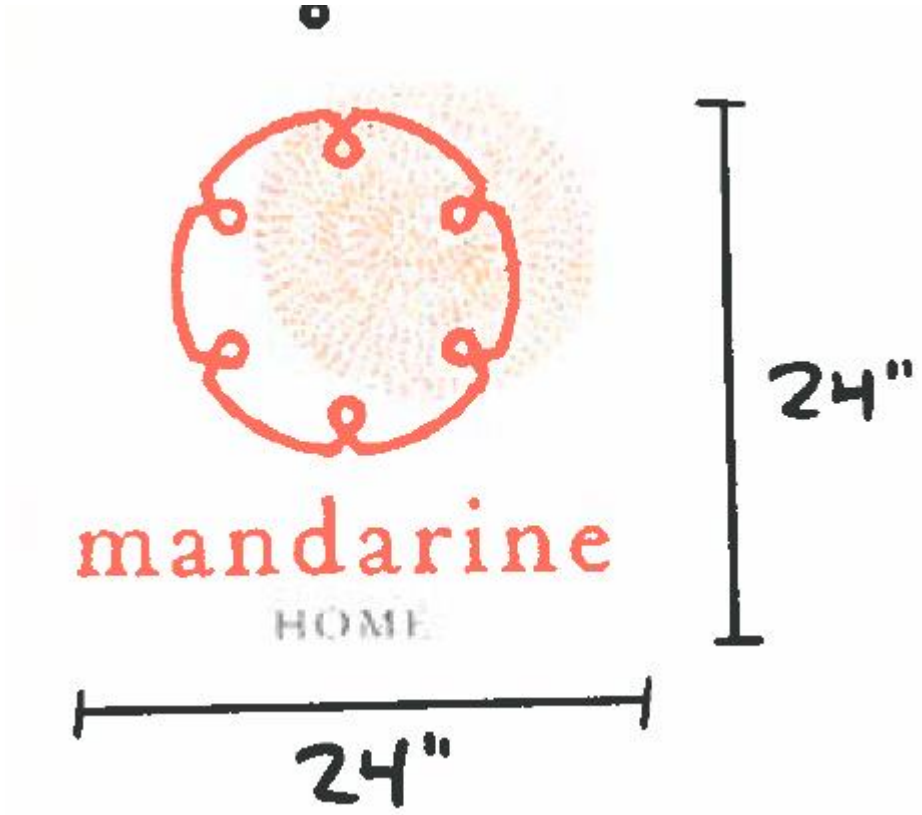
EAST ELM

Street #	Street Name	Business Name	Sign Area Square Feet	% of Window (Requirement - Max 10%)	Text Height (Guideline - Max 6")	Location on Window (Guideline - Lower Section)	Other Signs
552	Lincoln	Mitch's Cookies	7.50	7.13%	8"	Center	Projecting

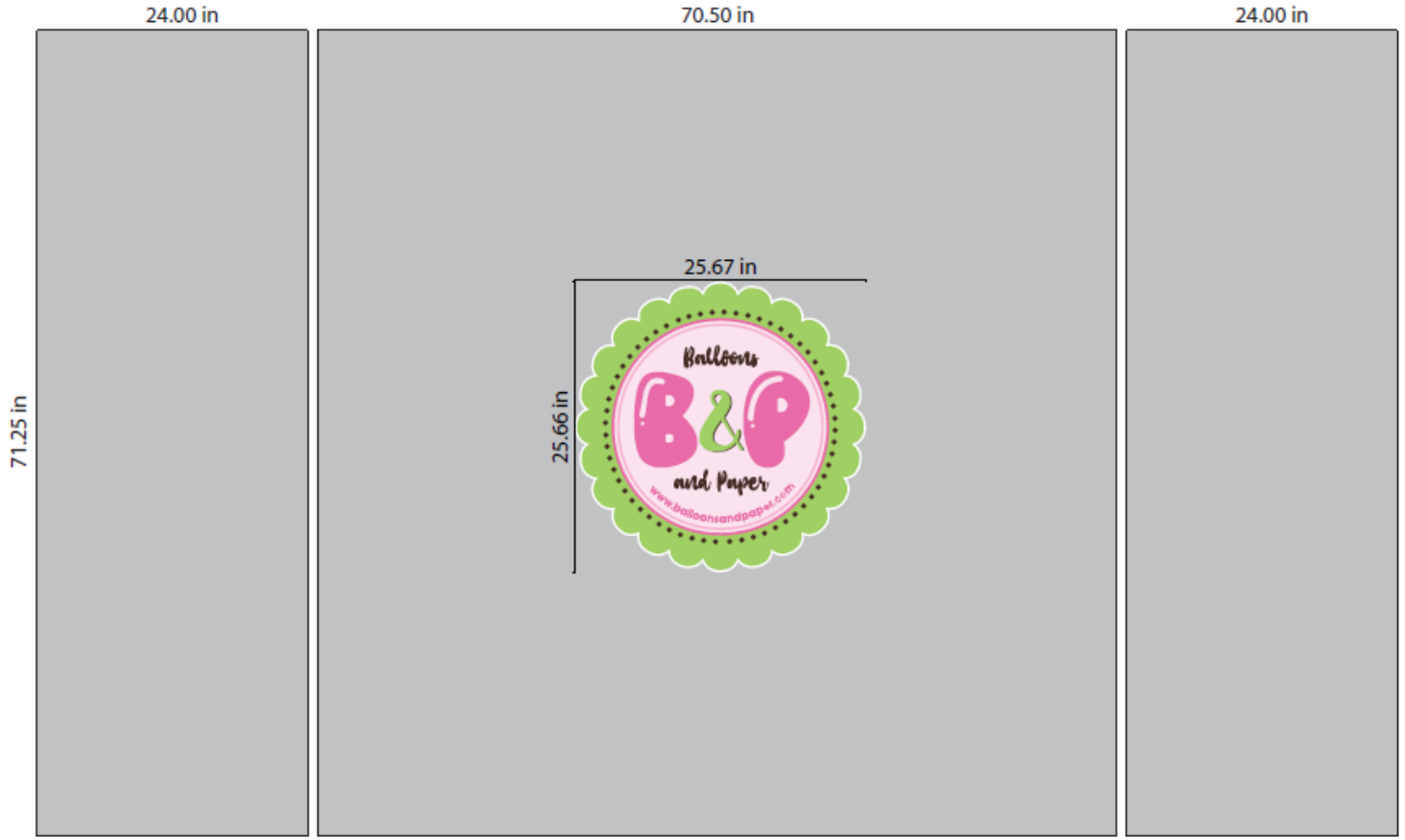
EAST ELM

Street #	Street Name	Business Name	Sign Area Square Feet	% of Window (Requirement - Max 10%)	Text Height (Guideline - Max 6")	Location on Window (Guideline - Lower Section)	Other Signs
574	Lincoln	Mandarine Home	5.89	3.80%	< 6"	Center	Wall & Projecting
550	Lincoln	Balloons & Paper	3.60	6.13%	8'	Center	Wall

MANDARINE HOME GRAPHIC - ~24”



BALLOONS & PAPPER GRAPHIC – 25.67”



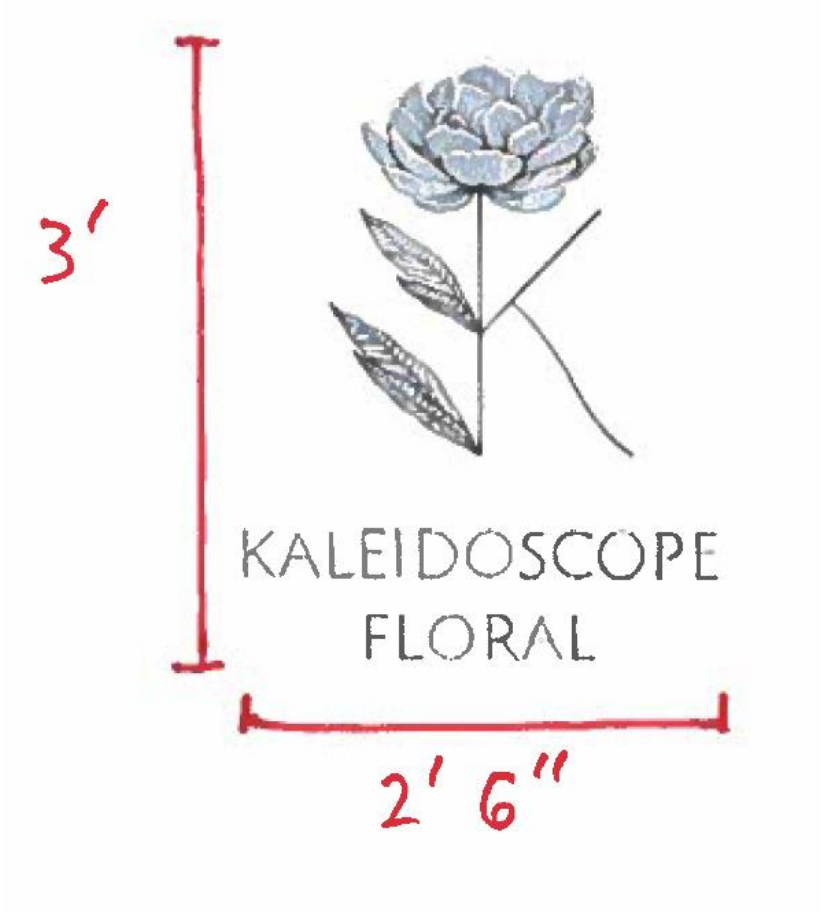
EAST ELM

Street #	Street Name	Business Name	Sign Area Square Feet Approved	% of Window (Requirement - Max 10%)	Text Height (Guideline - Max 6")	Location on Window (Guideline - Lower Section)	Other Signs
561	Lincoln	Kaleidoscope Floral	7.50	6.73%	6"	Center	Awning

Approved

Installed

KALEIDOSCOPE FLORAL GRAPHIC - ~24”



WEST ELM

Street #	Street Name	Business Name	Sign Area Square Feet	% of Window (Requirement - Max 10%)	Text Height (Guideline - Max 6")	Location on Window (Guideline - Lower Section)	Other Signs
818	Elm Street	Bliss (Elm side)	24.82	28.98%	38"	Center	None
818	Elm Street	Bliss (Chestnut side)	11.09	20.62%	25"	Center	None

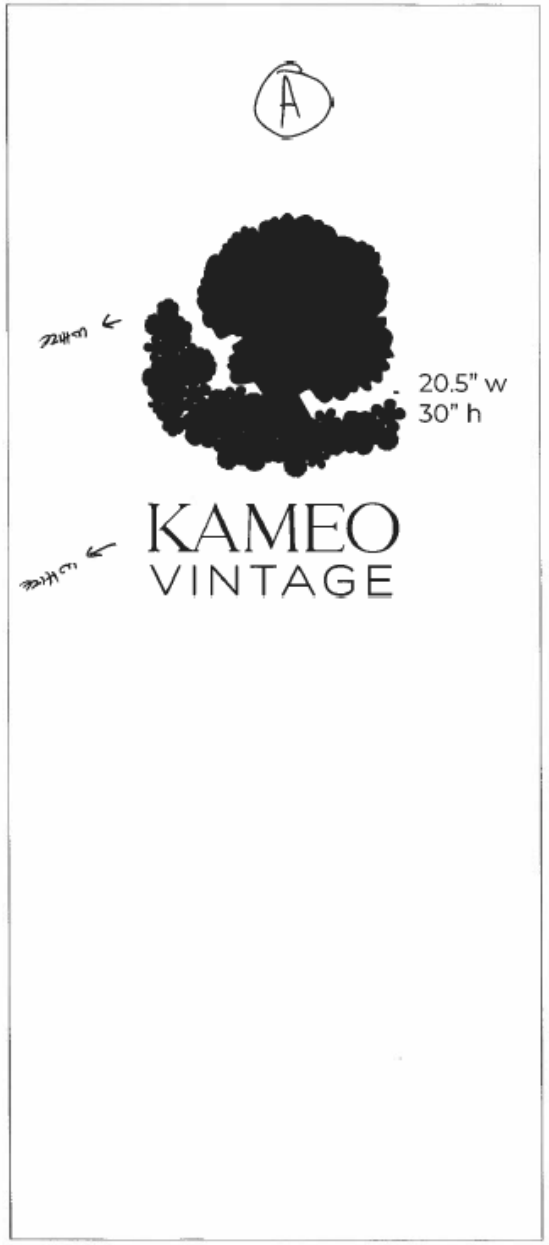
HUBBARD WOODS

Street #	Street Name	Business Name	Sign Area Square Feet	% of Window (Requirement - Max 10%)	Text Height (Guideline - Max 6")	Location on Window (Guideline - Lower Section)	Other Signs
901	Green Bay	Rebel House - Window 1	3.30	5.90%	15.6"	Center	None
901	Green Bay	Rebel House - Window 2	3.30	5.90%	15.6'	Center	None
901	Green Bay	Rebel House - Window 3	1.29	6.08%		Center	None

HUBBARD WOODS

Street #	Street Name	Business Name	Sign Area Square Feet	% of Window (Requirement - Max 10%)	Text Height (Guideline - Max 6")	Location on Window (Guideline - Lower Section)	Other Signs
874	Green Bay	Kameo Vintage	6.76	7.95%		Upper Section	None
874	Green Bay	Ciao Bella Sewing - Window 1	4.00	9.22%	6"	Center	None
874	Green Bay	Ciao Bella Sewing - Window 2	4.00	6.10%	6"	Center	None

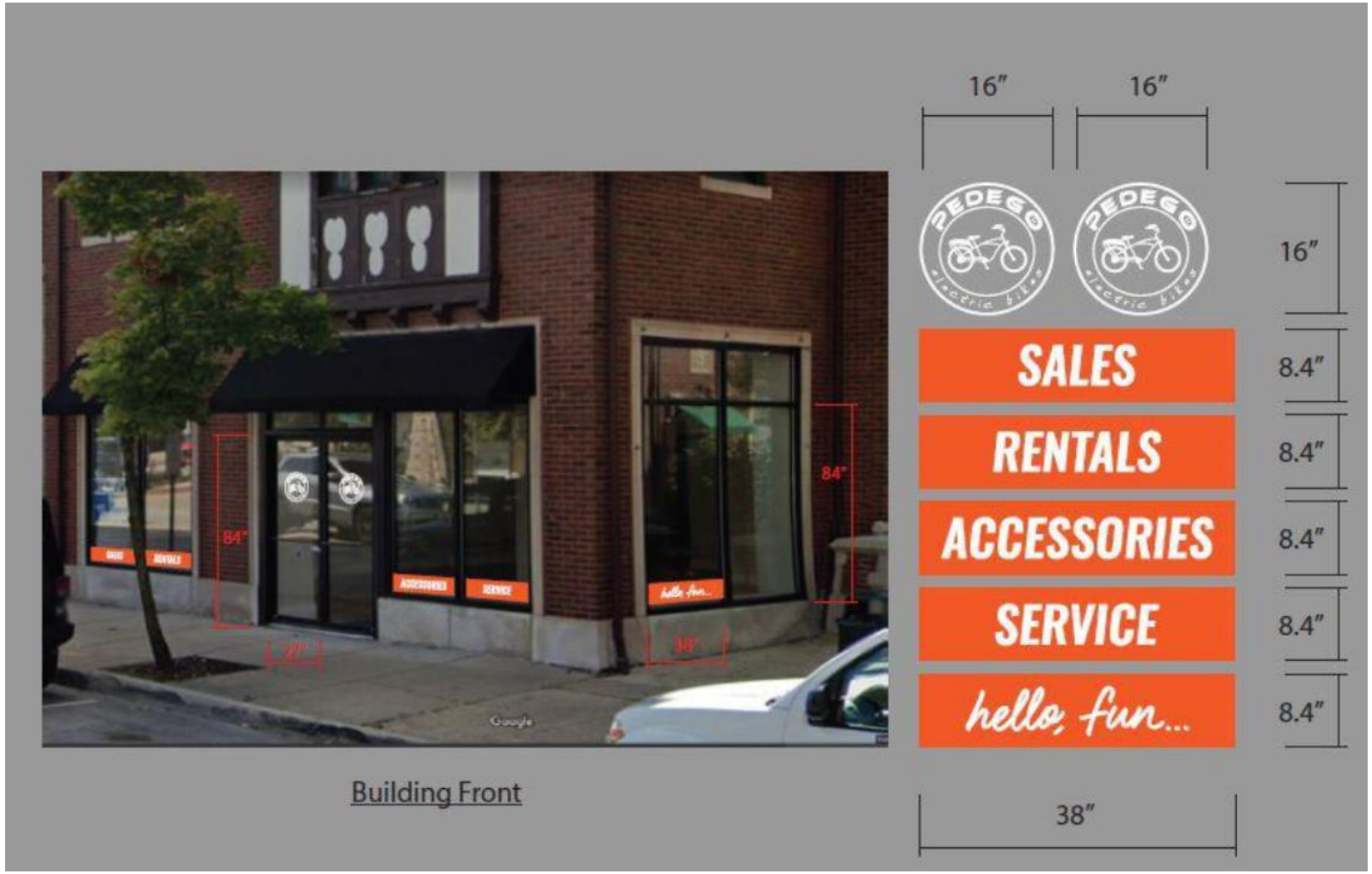
KAMEO VINTAGE GRAPHIC – 20.5” X 30.0”



HUBBARD WOODS

Street #	Street Name	Business Name	Sign Area Square Feet	% of Window (Requirement - Max 10%)	Text Height (Guideline - Max 6")	Location on Window (Guideline - Lower Section)	Other Signs
894	Green Bay	Pedago - Each Sign	2.22	10.00%	8.4"	Bottom	Awning
890	Green Bay	State Farm	4.67	8.41%	6"	Lower Section	Wall

PEDEGO GRAPHIC – 16”



Attachment C

Chapter 15.60 - SIGNS

Sections:

* Prior ordinance history: Ord. MC-192-97.

Section 15.60.010 Title.

This chapter shall be known, cited, and referred to as the Winnetka Sign Code.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.01)

Section 15.60.020 Scope.

This chapter governs and controls the erection, enlargement, expansion, alteration, operation, maintenance, relocation, and removal of all signs within the Village that are visible from any street, sidewalk, or public or private common open space. This chapter relates to the location, type, materials and size of signs within the various zoning districts established by Title 17 of this code (the Winnetka Zoning Ordinance), and is in addition to the provisions of Title 15 of this code (the Winnetka Building Code) that apply to the

location, construction, installation, operation, maintenance, and electrical wiring of signs and their sources of illumination.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.02)

Section 15.60.030 Intent.

This chapter is intended to reduce visual confusion; to restrict signs that overload the public's capacity to receive information or that distract attention, obstruct vision or otherwise increase the risk of accidents, personal injury or property damage; to enable the public to locate goods, services and facilities in the Village without difficulty or confusion; to encourage a high quality of development and excellence in the design of signs throughout the Village; and to promote the use of signs that are appropriate to the type of activity to which they pertain as well as expressive of the identity of the proprietors of the premises on which they are located.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.03)

Section 15.60.040 Rules of construction.

A. In the event any provision of this Sign Code is in conflict with any provision of the Building Code, or with applicable statutes, the provision imposing the stricter regulation, as determined by the Director, shall prevail unless otherwise provided by law.

B. Words used in the singular shall include the plural and words used in the plural shall include the singular.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.04)

Section 15.60.050 Definitions.

A. Terms Defined in Other Ordinances and Codes. Terms used in this chapter, but not otherwise defined, shall have meanings ascribed to them in the Zoning Ordinance, Building Code or this code.

B. Definitions. For the purposes of this chapter, certain words and phrases are defined as follows:

"Animated sign" means a sign that uses flashing or moving parts, bright color or light, or movement of any kind. Examples of such signs include pennants, banners, streamers, balloons, search lights, beacons and flashing lights.

"Area of an exposure" means the area of a building wall facing in one principal direction, including doors and windows contained in the wall; except that where a wall is irregular in plane, the area of an exposure shall be based on the area of a projection of the wall upon a plane parallel with the nearest adjacent street.

"Awning" means a structure attached to a building, typically made of tubular frame and covered with canvas, vinyl or similar soft material.

"Backlit illumination" means a method of illumination by which the sign is illuminated from within and the light is projected back onto the support surface to create a halo effect around the sign copy. Such signs are usually fabricated from opaque materials which do not allow light to filter through the face or sides of the sign, and thus only illuminate the

wall the sign is affixed to. "Backlit illumination" also is commonly referred to or known as "halo" illumination.

“Blade sign” means a projecting sign that is mounted perpendicular to the surface of a wall.

"Board" means the Winnetka Design Review Board.

"Building Code" means Title 15 of the Winnetka Village Code.

"Building marker" means a permanent sign indicating the name of a building, the date and other incidental information about its construction, and which is cut into a masonry surface or made of bronze or other permanent material.

"Building Officer" has the same meaning ascribed to it in the Building Code.

"Bulletin board" means a permanent sign that identifies an institution or organization on whose premises it is located and which contains greetings, announcements of events, hours, or similar messages which may consist of changeable letters.

"Business sign" means a sign that directs attention to a business or profession conducted, or to a commodity or service sold, offered, or manufactured, or to an entertainment offered, on the premises where the sign is located and which is limited in content to the name and generic description of the business or product.

"Changeable copy sign" means a sign other than a bulletin board, all or part of which uses characters, letters or illustrations that can be changed or rearranged without altering the face or the surface of the sign. A sign on which the message changes more than eight times per day shall be considered an animated sign, and not a changeable copy sign for purposes of this code.

"Civic event sign" means a temporary sign announcing an event of a religious, civic or philanthropic organization.

"Commercial message" means any sign wording, logo or other representation that, directly or indirectly, names, advertises or calls attention to a business, product, service or other commercial activity.

"Court yard" means an area of open space, other than a parking lot or loading area, that abuts a public street, is walled by buildings on three sides and is open to the public.

"Directional sign" means a sign limited to information and directions necessary for the safety or convenience of persons coming on the property, including signs marking entrances and exits, parking areas, one-way drives, pickup and delivery areas, and the like.

"Director" means the Director of Community Development or authorized representatives.

"Display case sign" means a changeable sign attached to the exterior wall of a building, the message of which is communicated by the posting of one or more sheets of paper and not by individual characters, letters, or illustrations.

"Externally illuminated sign" means a sign that is illuminated by directing a source of artificial light at the face of the sign or that is illuminated by backlit illumination.

"Freestanding sign" means a sign attached to a completely self-supporting structure such as a pole or brace placed on, or anchored in or below the ground, and not attached to any building or similar structure.

"Garage sale" means a sale that is open to the general public and is conducted from or on property zoned or used for a single-family residence, for the purpose of disposing of

personal property owned by one or more persons residing in the single-family residence on the property and which was acquired in the normal course of living in or maintaining the residence, rather than for purpose of resale.

"Incidental sign" means a small sign, emblem or decal informing the public of goods, facilities or services available on the premises, such as a credit card sign or a sign indicating hours of business; provided, the cumulative area of such signs on any premise does not exceed one square foot.

"Internally illuminated sign" means a sign that is illuminated by a source of artificial light that directs the light through one or more translucent surfaces of the sign from within or behind it, rather than at the face of the sign. Internally illuminated signs include neon signs and similar illuminated gaseous tube signs with exposed lighting components.

"Nameplate sign" means a nonelectric on-premises sign giving the name, address and/or occupation of an occupant or group of occupants of the building or premises on which the sign is located.

"Portable sign" means any sign designed to be moved easily and not permanently attached to a building, structure or the ground, including, but not limited to, signs designed to be transported by means of wheels; signs converted to A- or T-frames; menu board and sandwich board signs; balloons used as signs; umbrellas used for advertising; and signs attached to or painted on vehicles parked and visible from the public right-of-way, unless the vehicle is used in the normal day-to-day operation of the business.

(Amended MC-7-2002 § 2, 08/06/02)

"Projecting sign" means a sign affixed to a building or wall in such a manner that its leading edge extends more than twelve (12) inches beyond the surface of the building or wall.

"Public street" means the area lying within the described limits of a dedicated right-of-way or thoroughfare for vehicular traffic (excluding an alley), whether or not so used.

"Sign" means any fixture, placard or structure that is readily visible from any street, sidewalk or public or private common open space and that uses any color, form, graphic, illumination, symbol or writing to advertise, announce the purpose of, or identify the purpose of a person or entity, or to communicate information of any kind to the public.

"Sign Board" means the Winnetka Sign Board of Appeals.

"Street exposure" means the exterior wall (including doors and windows) of a building having its frontage on a public street or a court yard. If a building is occupied by more than one person or entity, the street exposure for each portion of the building so occupied is the street exposure of the portion of the building wall included in the space occupied by such occupant.

"Temporary sign" means a sign that is not designed, constructed or intended for long-term use and that is not permanently mounted.

"Wall sign" means a sign that is attached substantially parallel to, but within twelve (12) inches of, a wall, or is erected and confined within the limits of an outside wall of any building or structure, is supported by such wall or building, displays only one sign surface and does not project above the highest point of a building with a flat roof, or above the eave line of a building with gable, hip, gambrel or mansard roof, or beyond the end of the building or street exposure.

"Window sign" means a sign, picture, symbol, or combination, applied or attached to the exterior or interior of a window, or located within five feet of the interior side of a window and displayed so that it is visible from the exterior of the window. For purposes of this code, displayed merchandise or products shall not be considered a window sign.
(MC-3-2021 § 2, Amended, 5/4/2021; MC-3-2020 § 2, Amended, 8/18/2020; Ord. MC-209-98 § 2 (part), 1998: prior code § 27.05)

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;

I. Off-premises signs that advertise or direct attention to a garage sale;

J. Signs on or attached to any utility pole, street light or lamp post, or placed or displayed on a public street, sidewalk, alley or parkway, except (1) banners, portable menu board signs or portable sandwich board signs displayed in accordance with Section 15.60.080. J and (2) signs erected for orderly traffic control and other municipal or governmental purposes;

K. Any sign not specifically permitted by the provisions of this chapter is prohibited.
(MC-3-2020 § 3, Amended, 8/18/2020; Ord. MC-7-2002 § 3, 08/06/02; Ord. MC-209-98 § 2 (part), 1998: prior code § 27.06)

Section 15.60.070 Exempt signs.

Signs, flags and emblems of and on the premises of the United States, the state, the Village, and other municipal corporations and public bodies of the state shall be exempt from the regulations of this chapter. Murals and building decorations not an integral part of a sign are not considered signs for the purpose of this chapter.

(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.07)

Section 15.60.080 Signs allowed without a permit.

The following signs shall be allowed without a permit; provided that the sign is not prohibited by Section 15.60.060 of this chapter and that it complies with Section 15.60.130 of this chapter.

A. Permitted, nonilluminated temporary signs, as provided in Section 15.60.090;

B. Permitted, nonilluminated signs on single and two-family dwellings, as provided in Section 15.60.100(A);

C. Permitted, nonilluminated signs of organizations, as provided in Section 15.60.110; provided, the area of any such sign does not exceed eight (8) square feet;

D. (Repealed.)

E. Memorial plaques, building markers, cornerstones, historical plaques and similar designations displayed for noncommercial purposes; provided that, the area of any such signs does not exceed six (6) square feet;

F. Signs and pavement markings required by the police, fire or other governmental departments for the safety and convenience of the public;

G. Street or house number signs not exceeding one and one-half square feet in area;

H. Nonilluminated directional signs that do not contain a commercial message, logo or illustration, and that do not exceed three square feet in area;

I. Incidental signs that do not exceed one square foot in area.

(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.08)

J. Self-supporting portable menu board signs displayed at restaurants or other food service establishments that offer food service for consumption on the premises, subject to the following limitations:

1. The signs shall be no more than 24 inches wide and 36 inches high, including support elements.

2. No restaurant or food service establishment shall be allowed more than one such sign.

3. The signs may be displayed only during the hours that the business is open to the public.

4. The signs may be placed on a public sidewalk, provided they do not extend more than two feet from the face of the building.

5. The signs may only be displayed between May 1 and November 30 of each year.

6. The proposed location of a sign for a restaurant with outdoor seating shall be depicted on the site plan submitted with the application for the outdoor seating permit and the sign shall be placed only in the location specified on the approved outdoor seating plan.

7. Notwithstanding the foregoing, the Village reserves the right to order the relocation or removal of any menu board sign if the Director determines that the sign poses a safety hazard for pedestrian or vehicular traffic.

K. Any outdoor sign located on residential property that pertains to an election or political campaign; provided, that no such sign shall be more than eight (8) square feet in area.

L. Subject to the approval of the Village Council, banners displayed on any utility pole, street light or lamp post in the Hubbard Woods or Elm Street business districts, provided the Village Council determines that the banner is not a commercial or political advertisement.

(Amended MC-7-2002 § 4, 08/06/02; Amended MC-3-2003, 03/04/03; Amended MC-1-2011, 2/8/11; Amended MC-7-2012 § 2, 10/16/12)

Section 15.60.090 Permitted temporary signs.

A. Signs Permitted. The following temporary signs shall be allowed without a permit; provided, they meet the requirements of this section; and provided further, that, unless specifically provided otherwise, the area of the sign shall not exceed eight (8) square feet:

1. Nonilluminated real estate signs, advertising the sale or lease of the lot or premises on which they are located; provided that, any such sign shall be less than six feet in height. No more than one such sign shall be allowed on the lot or premises, except that on corner lots, there may be one such sign facing each street. All such signs shall be removed within seven days after the sale or lease of the premises.

2. Nonilluminated construction-site signs identifying the parties engaged in the design and construction on the lot or premises on which they are displayed, subject to the following conditions.

a. Any sign in a residential zoning district shall have an area of no more than eight square feet in area nor shall the top of the sign be more than six feet above grade.

b. Any such sign in a nonresidential zoning district shall be no more than sixteen (16) square feet in area nor shall the top of the sign be more than twelve (12) feet above grade.

c. No more than one such sign shall be allowed on the lot or premises.

d. All such signs shall be removed within seven days after completion of the work to which the sign pertains, as determined by the Director.

3. Decorations displayed in connection with civic, patriotic or religious holidays, except that they shall be removed within seven days after the specific holiday.

4. Certain signs pertaining to elections or political campaigns, and signs displayed by civic, philanthropic, religious or educational organizations regarding an event sponsored by the organization, subject to the following conditions:

a. No outdoor sign on non-residential property that pertains to elections or political campaigns shall be more than eight (8) square feet in area;

b. No sign that is for an event sponsored by a civic, philanthropic, religious or educational organization and that is located on the exterior of the premises of the organization sponsoring the event shall be more than thirty-two (32) square feet in area;

c. No sign that is for an event sponsored by a civic, philanthropic, religious or educational organization and that is located in an exterior location other than on the premises of the organization sponsoring the event shall be more than eight (8) square feet in area; and

d. Any sign subject to this paragraph 4 shall be removed no later than seven days after the election or event for which it was displayed.

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 window signs, both temporary and permanent, shall not exceed the ten (10) percent 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;

6. Nonilluminated garage sale signs displayed on the residential property on which the sale is conducted, subject to the following conditions:

a. No such sign shall be more than eight square feet in area,

b. No more than one such sign shall be permitted on the lot or premises, except that on corner lots one such sign may face each street,

c. No such signs shall be displayed for more than seventy-two (72) hours.

7. Signs such as banners, balloons, and similar devices that are displayed on residential property in a single-family residential zoning district to announce a birth, birthday, anniversary or similar special occasion; provided, no such sign shall be displayed more than twelve (12) hours before the occasion, and no such sign shall be displayed for more than forty-eight (48) hours.

B. Removal of Signs. All signs permitted by this section shall be removed by the person displaying it. The director is authorized to remove any such sign that has not been removed within the time limits established by this section whenever such removal can be accomplished without entering a nonpublic portion of any building. In addition to any other penalty provided by this code, the person responsible for the posting or displaying of such sign shall pay the Village for the removal, such fee to be established by resolution of the Village Council.

(MC-7-2012 § 3, Amended 10/16/12; 10/16/12; Ord. MC-1-2011, 2/8/2011; Ord. MC-209-98 § 2 (part), 1998: prior code § 27.09)

Section 15.60.100 Signs on residential properties.

A. Single-Family and Two-Family Dwellings. No sign shall be displayed on any building or premises or part of such building or premises used for residential purposes, regardless of the zoning district in which it is located, and on any vehicles parked or stored on such residential property so as to be readily visible to the general public, except for the following permitted signs:

1. Signs exempted from this chapter pursuant to Section 15.60.070;
2. Signs allowed without a permit pursuant to Section 15.60.080;
3. Temporary signs permitted pursuant to Section 15.60.090;
4. One nameplate sign not exceeding two square feet in area;
5. Noncommercial signs behind or affixed to windows and doors, including signs prohibiting solicitors and identifying security services; and
6. Lawn signs prohibiting solicitors or identifying security services.

B. Multifamily Dwellings. In addition to signs permitted by subsection A of this section and any other signs permitted in this chapter by reason of any commercial use of the first floor, a multifamily dwelling building may display one nameplate sign not exceeding three square feet in area; provided, the permit requirements of Section 15.60.130 have been met.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.10)

Section 15.60.110 Signs of religious, charitable, educational, and other specified organizations.

A. Signs Permitted. No sign shall be displayed on the building or premises of a religious, philanthropic, civic, charitable or private educational institution or organization or any private club, except for the following:

1. Signs exempted from this chapter pursuant to Section 15.60.070;
2. Signs allowed without a permit pursuant to Section 15.60.080;
3. Temporary signs permitted pursuant to Section 15.60.090;
4. Signs, identifying the name or nature of the institution or organization; and
5. Bulletin board and changeable copy signs.

B. Size of Signs. The total area of all signs permitted by subsections (A)(4) and (5) of this section shall not exceed fifty (50) square feet, and no one sign shall exceed thirty (30) square feet in area.

C. Off-Premises Directional Signs. No more than two off-premises directional signs, neither of which shall have an area of more than four square feet, shall be permitted for each such institution; provided, the size, location, placement, design and color of such signs is approved by the Board.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.11)

Section 15.60.120 Commercial signs.

A. Defined. All signs not included or regulated in Sections 15.60.080, 15.60.090, 15.60.100 and 15.60.110 and not exempt pursuant to Section 15.60.070 shall be deemed to be commercial signs for the purposes of this chapter, regardless of the zoning district in which the signs are located.

B. Regulations. Commercial signs of any type not prohibited by Section 15.60.060 may be displayed, subject to obtaining a permit pursuant to this chapter; provided, they comply with the following regulations and the general standards set forth in Section 15.60.130:

1. Wall Signs and Window Signs.

a. No wall sign shall contain information other than the name of the occupant or business, a maximum of three words containing a generic description of the types of products or services, and the occupant's logo or trademark.

b. No wall sign or window sign shall exceed seventy (70) square feet in area.

c. Wall signs shall be placed substantially parallel to the surface of the wall.

d. Window signs may be displayed on the street exposure or nonstreet exposure windows of an occupant; provided that, the total area of window signs in any single window pane or any single section of window shall not exceed ten (10) percent of the area of the single window pane or single section of window on which it is located.

e. For each street exposure the total area of all window signs, wall signs and awning signs other than exempt signs, permitted directional signs, display case signs, and incidental signs of this section, shall not exceed fifteen (15) percent of the total area of street exposure.

f. In buildings with more than one commercial premises, the total area of all commercial wall signs, window signs, and awning signs shall be limited to fifteen (15) percent of the area of street exposure of the occupant of each such premises.

g. Commercial wall signs shall be displayed only upon street exposures; except that one wall sign not exceeding twenty (20) square feet in area may be displayed by each occupant on each nonstreet exposure of the premises occupied by such occupant; provided that, such signs shall not be located above the second floor window sill level and shall not be higher than fourteen (14) feet above grade if there is no second floor window sill. The total area of all such nonstreet exposure wall signs displayed on a building shall be limited to forty (40) square feet and the area of such signs shall count toward the maximum sign area allowed for the street exposure of such occupant as provided in this section. This provision shall not prohibit window signs or the painting of signs on doors.

h. In cases where an occupant of a building occupied by no more than two commercial occupants does not have any street exposure, such occupant shall be permitted to display on or attach to the building, including the doors and windows, one commercial sign the area of which shall not exceed five square feet. The area of such sign shall be included in the fifteen (15) percent overall limitation established in this section.

i. In addition to other signs displayed on or attached to a building, a building occupied by three or more commercial occupants may display a directory type wall sign (subject to the fifteen (15) percent limitations contained within subsections (B)(1)(e) and (B)(1)(f) of this section) which lists only the names of such commercial occupants and the name of the building. The total area of such a directory-type sign shall not exceed thirty-five (35) square feet in area and no one individual listing shall exceed three square feet in area.
(amended MC-3-2003, 03/04/03)

2. Projecting Signs.

a. One projecting sign may be placed perpendicular to the surface of a wall on a court yard for each business located on a court yard; provided that, the area of the sign does not exceed three square feet.

b. Blade signs may extend over a public way or a public sidewalk, provided that the blade sign extends no more than 2 feet from the wall of the building and is no more than 3 feet high, and provided that the clearance between the bottom of the sign and the sidewalk is at least 8 feet.

c. No projecting sign shall contain information other than the name of the occupant or business, a maximum of three words containing a generic description of the types of products or services, and the occupant's logo or trademark.
(Amended MC-3-2003, 03/04/03)

3. Freestanding Signs.

a. No freestanding sign shall contain information other than the name of the occupant or business, a maximum of three words containing a generic description of the types of products or services, and the occupant's logo or trademark.

b. One directory type freestanding sign may be displayed on the premises of a building occupied by three or more commercial occupants; provided, the sign lists only the names of such commercial occupants and the name of the building; provided that, the building in which the occupants are located is set back from the street line at least fifteen (15) feet. The total area of any such sign shall not exceed forty (40) square feet in area, and the area of any one side of the sign shall not exceed twenty (20) square feet, and no one individual listing shall exceed three square feet in area. The total height of such a sign shall not exceed eight feet above grade.

c. If a building is occupied by fewer than three occupants, one freestanding sign may be displayed on the premises on which the building is located; provided that, no commercial signs are displayed other than exempt signs, window signs and a nameplate sign not exceeding three square feet in area, that the building is setback from the street line at least fifteen (15) feet, that the total area of such sign does not exceed forty (40) square feet, that the total area of any one side of the sign shall not exceed twenty (20) square feet, and that the total height of the sign does not exceed twelve (12) feet above grade.

4. Awning Signs.

a. No awning sign shall contain information other than the name of the occupant or business, the street address numbers of the premises and the occupant's logo or trademark.

b. The total area of all signs on an awning shall not exceed fifteen (15) percent of the total exterior surface area of the awning. The area of such awning sign shall be included in the fifteen (15) percent overall limitation established by this section.

c. The size of letters, logos or trademarks on awnings shall not exceed six inches in height and shall be placed on the descending vertical front skirt only.

5. Directional and Incidental Signs. Directional or incidental signs accessory to parking and driveway areas are permitted in addition to signs permitted under Section 15.60.080, subject to the following regulations:

a. One directional sign may be erected to designate each entrance to or exit from a parking or driveway area; provided that, the area of each such sign shall not exceed three square feet;

b. One wall sign or freestanding sign designating the conditions of use shall be permitted for each parking or driveway area; provided that, the area of any such sign shall not exceed ten (10) square feet.

6. Signs on or accessory to automobile service stations and car washes shall conform to all regulations contained in this chapter and shall be limited to four signs per establishment. In computing the number of signs displayed, however, the following shall not be deemed to constitute signs on such premises:

a. Information appearing on gasoline pumps as purchased or installed;

b. Signs containing information required by state or federal law regarding the operation of automobile service stations or pump islands; provided that, the size of each such required sign shall be related to the state mandated letter size and shall be approved by the Board.

7. Display case signs on those types of commercial establishments listed as allowed uses in (i) Section 17.46.010(E) Food Products Uses and (ii) Section 17.46.010(F) Food and

Beverage Service Uses, of the Winnetka Zoning Ordinance, subject to the following limitations:

a. Only one display case sign is allowed per commercial establishment;

b. The changeable copy in the display case shall be used to advertise or provide information about products and services offered by the commercial establishment;

c. Display case signs must be fully enclosed with a transparent front face;

d. The signs shall (a) project no more than four inches beyond the face of the wall to which it is mounted, (b) be no larger than three square feet measured from outer edge of the case to outer edge of the case, and (c) shall be mounted or hung no more than six feet above grade;

e. Display case signs are prohibited from using any type of backlit illuminations, and may use external illumination subject to the permitting requirements of Section of this Code;

f. Display case signs may not cover or interfere with exterior architectural details or windows of the building to which it is attached; and

g. Display case signs must either match the primary exterior storefront frame color or be compatible with the overall materials and colors of the building façade design as determined by the Director.

(MC-3-2020 § 4, Amended, 8/18/2020; Ord. MC-209-98 § 2 (part), 1998: prior code § 27.12)

Section 15.60.130 General standards.

All signs permitted by this chapter, whether with or without a permit, shall comply with the following standards:

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, awning, or other structure without a background panel shall be measured as the sum of the area of the smallest regular geometric figures that can separately encompass all words, letter areas, figures, emblems, and other elements of the sign.

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.

B. Illumination.

1. Location and Design of Light Source. The source of light for any externally illuminated sign shall be located, shielded and directed so as not to be directly visible from any dwelling or public street. No receptacle, device, fixture or housing for a light fixture shall project more than three inches into the right-of-way of any public street, sidewalk, parkway, alley or public place (except that such an electrical device more than eight feet above the adjoining sidewalk may project a maximum of twenty (20) inches into a public right-of-way).

2. Location of Externally Illuminated Signs on Building. No externally illuminated signs, whether displayed on a building or as a window sign, shall be displayed above the second floor window sill level of the building.

3. Externally Illuminated Signs Adjacent to Residential Zoning Districts. No externally illuminated sign shall be located within, or within one hundred (100) feet of the boundary of, any residential zoning district, if an illuminated face of such sign is parallel with or at an angle of less than forty-five (45) degrees from the residential zoning district boundary or otherwise has an adverse visual impact on adjacent residential properties; provided that, this restriction shall not apply if the property is in a multifamily zoning district and is not used for residential purposes.

4. Display Case Sign Light Source. The source of light for any externally illuminated display case sign shall be located, shielded and directed so as to direct the light to the contents of the display case sign only, and shall not be directly visible from any dwelling or public street.

C. Electrical Elements. All signs and appurtenant light fixtures in which electrical wiring and connections are to be used shall comply with the Building Code.

D. Structural Design. All signs shall comply with the Building Code and shall be designed and constructed adequately and safely to support their weight and to withstand wind and other stresses to which they may be subjected.

E. Obstruction of Accessways. No sign shall be erected, relocated, maintained, or otherwise permitted to obstruct or prevent free ingress and egress from any window, door, fire escape or stairway of any building or structure. No sign shall be attached to a fire escape.

F. Traffic Safety. No sign shall be erected, constructed or maintained where by reason of its position, shape, color or wording, it may interfere with, obstruct the view of or be confused with any authorized traffic sign, signal or device, nor shall it otherwise cause a safety hazard.

G. Sign Maintenance. In addition to complying with all other applicable provisions of this code, all signs and awnings shall be kept and maintained in a safe, neat and orderly condition and appearance, including, without limitation, keeping all changeable copy in a display case sign unfaded, legible, and in a condition that is not worn, torn or shredded. The owner of a sign shall be responsible for providing such maintenance for freestanding signs. Maintenance shall also require that the ground area, for a distance of not less than ten (10) feet in all directions, be kept free and clean of weeds, trash and other debris. In the event that a sign is not maintained in a safe, neat and orderly condition by the owner, the sign shall be subject to removal.

H. Removal of Signs. Whenever any business, service or other use moves from or vacates premises previously occupied by it, or if, for any reason a sign is no longer applicable to the premises or has been abandoned, the sign and related mounting hardware and electrical service shall be removed from the premises within ten (10) days from the date of such cessation of the business or occupancy. In the event that such sign is not removed by the owner or operator of such business, service or use, the owner of the premises upon which such sign is displayed shall be liable for such removal within ten (10) days.

I. Civic Event Signs. Areas of land designated by the Village Council as community information areas may have civic event signs posted subject to the following:

1. Application for civic event signs shall be filed with, and approved by the Director, subject to issuance of a certificate of appropriateness as provided in this chapter.

2. Such signs shall be constructed of wood or similar material and shall be securely fastened to the ground.

3. Such signs shall be no more than thirty-two (32) square feet in area and no more than twelve (12) feet in height.

(MC-3-2020 § 6, Amended, 8/18/2020; Ord. MC-209-98 § 2 (part), 1998: prior code § 27.13)

Section 15.60.140 Sign permit procedures.

A. Applicability. Any nonexempt sign for which a permit is required shall comply with the procedures established by this section.

B. Permit Application Requirements. No sign permit application shall be accepted unless it is complete. Application for a sign permit shall be submitted to the Director on forms provided by the Director and shall be accompanied by all applicable fees, deposits and bonds in the amounts set from time to time by resolution of the Village Council. An application for a sign permit shall at a minimum contain or have attached to such application the following information and material, in sufficient detail to illustrate clearly the design for which approval is being sought and its relationship to the structure it serves:

1. Name, address and telephone number of the owner of the property;

2. Name, address and telephone number of the applicant (owner of the sign);

3. Name, address and telephone number of the sign contractor, and where applicable, the name, address and telephone number of the electrical contractor;

4. Address or location of building, structure or lot to which, or upon which, the sign is to be attached or erected;

5. Application for certificate of appropriateness and, where applicable, application for building permit;

6. Illustrated calculations of the aggregate size of all signs existing on the premises at the time of making such application;

7. Such other information as the Director or the Board shall require to show full compliance with this chapter;

8. Ten (10) copies of the following materials or information:

a. Drawings showing the position of a proposed sign in relation to adjacent signs, buildings and structures,

b. Information, drawings, samples, or other materials regarding the design and size, structural details, materials and colors, and placement on the premises of a proposed sign or sign structure,

c. Current color photographs showing existing signs on the premises and adjacent property, and the date that the photographs were taken.

C. Review of Sign Permit Applications; Requests for Additional Information. Permit applications shall be examined by the Director to determine if the application materials meet the requirements of this code. The Director may request such additional information or clarification as is necessary to complete review of the sign permit application. If it appears that a proposed sign is in compliance with the minimum requirements of this chapter, and with other laws and ordinances of the Village, the Director shall promptly refer the application materials to the Board for consideration of the granting or denial of a certificate of appropriateness.

D. Issuance of Permit. Except as provided in Section 15.60.150(D) of this chapter, no sign permit shall be issued by the Director prior to the granting of a certificate of appropriateness by the Board, or on appeal by the Village Council as provided for in Section 15.60.150(E) of this chapter.

E. Display Case Signs. Notwithstanding anything to the contrary in this Section, applicants for a permit to install a display case sign shall not be required to submit an application for, or obtain, a certificate of appropriateness to obtain a sign permit.

(MC-3-2020 § 7, Amended, 8/18/2020; Ord. MC-209-98 § 2 (part), 1998: prior code § 27.14)

Section 15.60.150 Certificate of appropriateness.

A. Application for Preliminary Consideration. If requested in writing by a prospective applicant for a sign permit, the Board shall give preliminary consideration to a specific project before a formal application is filed, and shall provide recommendations on matters pertaining to the purpose, intent, standards and criteria of this chapter it may deem appropriate to guide the prospective applicant in developing a plan for signage that will comply with this chapter. The preliminary consideration is advisory only and no approval or denial shall be given during such preliminary consideration.

B. Final Approval. Upon receipt of a complete application, the Board shall, as soon as practicable, consider whether a certificate of appropriateness should issue.

C. Recommendation for Changes. The Board may, prior to making its decision, make recommendations to the applicant as to changes in the signage plans which, in the Board's judgment, would tend to effect the general intent and purpose of this chapter. If the Board recommends changes in the signage plan, the applicant shall notify the Board within fifteen (15) days in writing of the applicant's acceptance or reasons for rejection of such recommendations. If the applicant does not respond in writing to the Board's recommendations within the specified time period, it shall be assumed that the applicant has rejected such recommendations.

D. Issuance of Certificate.

1. A certificate of appropriateness shall be issued by the Board upon the concurring vote of a majority of the members present. However, if fewer than two-thirds of the

members present vote to grant the certificate of appropriateness, the certificate shall not be issued until the time for the notice of appeal provided in subsection E of this section has lapsed, or if an appeal has been taken, until a final decision on the appeal has been reached by the Village Council.

2. If consideration of an application for certificate of appropriateness by the Board has not been initiated within forty-five (45) days following referral of the application by the Director to the Board, or having been initiated has not been concluded within forty-five (45) days following the submission by the applicant of additional evidence required by the Board, the Director shall, if the application is in order and the plans are in compliance with the minimum technical standards and requirements set forth in this chapter, issue a sign permit to the applicant for the work specified within such application and plans.

3. The Board, in its discretion, may extend the time limits of the preceding subsection, provided the applicant consents to such a continuance.

E. Appeal to Council. If a certificate of appropriateness is granted or denied by a concurring vote of fewer than two-thirds of those Board members present, the applicant or any person affected by the Board's decision may take a written appeal to the council within thirty (30) days from the date of such granting or denial. No appeal may be taken unless written notice of intent to file such appeal is made to the Director within seven days of the board's decision denying or granting the certificate. The Village Council shall render its decision within thirty (30) days from the date of such written appeal and its decision shall be final.

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;

2. Projects which include a number of signs and graphics shall have an overall plan;

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 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;

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

(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.15)

Section 15.60.160 Amendment to permit work.

It is unlawful to alter or in any way modify or deviate from the permit work. If the owner desires to deviate from the approved construction documents during the progress of permit work, the owner shall submit to the Director a certified description of the changes

and complete revised construction documents which clearly show all revisions. Prior to proceeding with the work, any amendments to the original permits and approved construction documents shall be approved by the Director or other building officers in accordance with this code.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.16)

Section 15.60.170 Expiration and revival of permits.

If, after the date that any permit is approved, the permit work has not begun within three months, or substantial progress is not made on the permit work within six months, or the permit work is not completed within fifteen (15) months, or the permit work is suspended or abandoned for a period of three months after it has commenced, then the permit shall lapse. Upon lapse of any permit, all retained fees and deposits shall be forfeited and any permit bonds shall be subject to forfeiture upon approval of the Village Council. No work shall be done under a lapsed permit and no further inspections shall be performed on the work that was the subject of the lapsed permit unless the permit is first revived pursuant to this section. Any request to revive a permit after it has lapsed pursuant to this section shall be considered a new permit application and shall be subject to all fees, costs, deposits and approvals applicable to a new permit application for such work.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.17)

Section 15.60.180 Failure to complete work.

A. Notice. In the event that the person to whom the sign permit has been granted fails to complete or assure completion of the work required in accordance with the provisions of the permit, the Director shall notify such person in writing of any such failure. If such failure is not corrected within ten (10) days after notification the sign permit may be revoked by order of the Director.

B. Revocation of Permit. Any sign permit or certificate of appropriateness issued under this chapter may be revoked by order of the Village Council when it is shown by satisfactory proof that:

1. The permit was issued without or in excess of the authority of the Director;

2. The application for sign permit and certificate of appropriateness contained material misrepresentation of fact; or

3. The sign(s) or structure was erected, constructed, reconstructed, altered or used in a manner not in compliance with the submittals which served as the basis for the issuance of the permit or certificate of appropriateness.

C. Removal of Signs. In the event of revocation of a sign permit or certificate of appropriateness, the sign(s) or structure authorized by said permit or certificate shall be removed promptly at the expense of the applicant.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.18)

Section 15.60.190 Review of existing permanent signs.

A. Identification. The Director shall inspect existing permanent signs for the purpose of identifying those existing permanent signs which are not in compliance with this chapter.

B. Requests for Review. Any person may file a request with the Director for review of specific existing permanent signs. The Director shall inspect such sign or signs for the purpose of determining compliance with the provisions of this chapter.

C. Notice of Violation. The Director shall notify the owner of any existing permanent sign found to be in violation of any provision of this chapter pursuant to inspections made under subsection A or B of this section. The notice shall refer to each section of this chapter under which a violation has been found to exist and the notice shall describe the features found to be deficiencies.

D. Effect of Notice. Each existing permanent sign which is the subject of a notice given under subsection C of this section shall thereupon be classified as a nonconforming sign subject to Section 15.60.200.

E. Appeals. The owner of a sign with respect to which a notice has been given under subsection C of this section above may appeal the determination by the Director by filing an appeal pursuant to Section 15.60.230 not later than thirty (30) days after the date of notice.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.19)

Section 15.60.200 Nonconforming signs.

A. Any sign that becomes nonconforming as the result of the adoption of this chapter on May 20, 1980, or of any subsequent amendments to this chapter, may be continued, subject to the conditions and limitations of this section; provided, the sign was lawfully in existence at the time of such adoption or amendment and has remained nonconforming.

B. Ordinary repair and maintenance may be made to any nonconforming sign except a sign that is prohibited by Section 15.60.060 of this chapter. For purposes of this provision, the rewiring or change of any electrical element of an internally illuminated sign or the replacement of any neon tubing shall not be considered ordinary repair and maintenance.

C. No nonconforming sign, or part of such sign, shall be operated, maintained or changed in any way if such operation, maintenance or change will either create an additional nonconformity or increase the extent or degree of the existing nonconformity.

D. No nonconforming sign shall be moved in whole or in part to any other location on the same zoning lot unless the Director has determined that the proposed relocation will decrease the degree of nonconformity.

E. If a nonconforming sign is damaged by fire or other casualty to the extent of fifty (50) percent or more of the value of the entire sign (measured in terms of replacement cost for the sign as a whole, and as determined by the Director) it shall not be restored unless the entire sign is made to conform to the provisions of this chapter.
(Amended during 1999 codification; Ord. MC-209-98 § 2 (part), 1998: prior code § 27.20)

Section 15.60.210 Unlawful display deemed nuisance.

It is unlawful to display any sign in violation of the provisions of this chapter. Any sign displayed in violation of this chapter shall be deemed a public nuisance.
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.21)

Section 15.60.220 Enforcement, penalties and revocation of permit.

A. Authorization of Director. The Director is authorized and empowered to enforce this chapter.

B. Final Inspection Required. Before any use may be made of a sign authorized under the provisions of this chapter, a final inspection of the premises must be obtained from the Director to assure compliance with the evidence upon which the sign permit was issued.

C. Authority of Building Officers. Building Officers are empowered, during reasonable hours, to lawfully enter upon any premises or into any structure or addition to such structure for which a sign permit has been issued but which has not received a final certificate of use or when necessary to do so in the performance of any duty imposed upon them by this code. If entry is refused or not obtained, a Building Officer is authorized to pursue remedies as provided by law or this code.

D. Enforcement Actions. Any Building Officer is authorized to exercise the police power of the Village in order to secure compliance with the provisions of this chapter. Enforcement actions shall include, but not be limited to, the issuance of a stop work order, permit revocation, prosecution for violations, the bringing of a civil action to recover any penalty of fine, or the institution of the appropriate action at law or in equity to restrain, correct or abate such violation or to require the removal of the unlawful use or act. The filing of a civil action to recover any penalty or fine shall preclude incarceration or imprisonment. Prior written notice of a violation shall not be required for the initiation of enforcement actions under this section if the violation creates any emergency or unsafe condition, if the violation is the resumption of an activity that was the subject of a written notice of violation issued within the previous thirty (30) days, or if the Building Officer determines that the violation is part of a pattern of behavior at the site which discloses a disregard for the requirements of this code.

E. Penalties--Fines.

1. Fines for Violations. Except as provided in subsection (E)(2) of this section, any person who violates a provision of this chapter shall be subject to a fine of not less than one hundred dollars ($100.00) nor more than seven hundred fifty dollars ($750.00) and the cost of prosecution. The village attorney or, at the direction of the village manager, the village prosecutor, may file a civil action to recover any penalty or fine against any such person; provided, however, that the filing of such civil action shall preclude incarceration or imprisonment.

2. Pre-Court Payment. Except as provided in this paragraph, any person charged with a violation of this chapter may pay directly to the Village, at the Village Hall, the minimum fine applicable to the offense charged, as established in subsection (E)(1) of this section; provided, such payment is made no later than five days before the date of a court hearing set for such violation at the request of the person receiving the citation alleging the violation. A receipt shall be issued for any pre-court payment so made and any violation for which such a pre-court payment has been made shall not be subject to further prosecution. No pre-court payments will be accepted less than five days before the scheduled court hearing date. If more than two violations are issued for the same work site in any thirty (30) day period, only the first two such violations may be subject to a pre-court payment pursuant to this paragraph.

3. Separate Offenses. Each act of violation and each day upon which a violation occurs shall constitute a separate offense.

(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.22)

Section 15.60.230 Violation of regulations.

A. The Director shall give a written notice of violation to any person displaying a sign in violation of this chapter (other than violations of Section 15.60.180). Such notice shall demand compliance with the requirements of this chapter within forty-eight (48) hours from the time of receipt of such notice (weekends and holidays excluded) for temporary and window signs, and within ten (10) days for other signs.

B. Any person displaying a sign in violation of this chapter after such forty-eight (48) hours or ten (10) day period, as the case may be, shall be subject to a penalty not exceeding seven hundred fifty dollars ($750.00) per offense. Each day of such violation shall constitute a separate offense with respect to the computation of fines.

C. If a sign shall be found to be unsafe or insecure, or constructed, erected or maintained in violation of this chapter, and if the owner of the sign fails to remove or alter the sign (following proper notice), the sign may be removed or altered by the village at the expense of the owner of the sign.

D. In the event that any sign presents an immediate peril to persons or property, the sign may be removed by the Village summarily and with out notice. Such removal without notice shall not preclude the Village from recouping the costs of such removal.

E. In addition to other remedies as specified in this chapter, the Village may institute any appropriate action or proceeding to prevent, restrain, correct, or abate any violation of this chapter, including such actions as may be necessary for the Village to recoup costs incurred in pursuance of the removal or alteration of signs as may be required by this chapter.

F. Any permit shall be a license to proceed with the permit work and shall not be construed as authority to violate, cancel or set aside any provision of this code or any other applicable law.

(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.23)

Section 15.60.240 Appeals.

A. An appeal may be taken to the Sign Board of Appeals from any order, requirement, decision or determination made by the Director in the enforcement of this chapter, which appeal shall act as a stay of all proceedings in furtherance of the action appealed from until a final decision by the Sign Board.

B. All final decisions of the Sign Board under this section shall be subject to judicial review pursuant to the provisions of the Administrative Review Act approved May 8, 1945 and all amendments and modifications (735 ILCS 5/3-101, et seq.).

(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.24)

Section 15.60.250 Variations.

A. Any person may apply to the Sign Board for a variation from the terms of this chapter and a permit to construct or alter or maintain any sign which does not conform to the requirements of this chapter.

B. No variation application shall be accepted unless it is complete. Variation applications shall be made on forms provided by the Director. Variation application fees shall be set from time to time by resolution of the Village Council.

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; and
3. There are practical difficulties or particular hardship in the way of carrying out the strict requirements of this chapter; and
4. The variation will not alter the essential character of the locality.

D. Every variation granted by the Sign Board shall be accompanied by findings and facts specifying the reasons for granting the variation.

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

1. Permit signs that are prohibited;
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.

(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.25)

Section 15.60.260 Liability for damages.

Neither the provisions of this chapter nor the issuance of any sign permit or certificate of appropriateness shall be construed as relieving any person erecting, owning or maintaining any sign from liability arising by reason or personal injury or property damage resulting from such sign or work relating to such sign, or as limiting the liability of any such person by reason of personal injury or property damage so resulting. The provisions of this chapter shall not be construed as imposing upon the Village or its officials or employees any liability by reason of the approval of any sign under any of the provisions of this chapter.

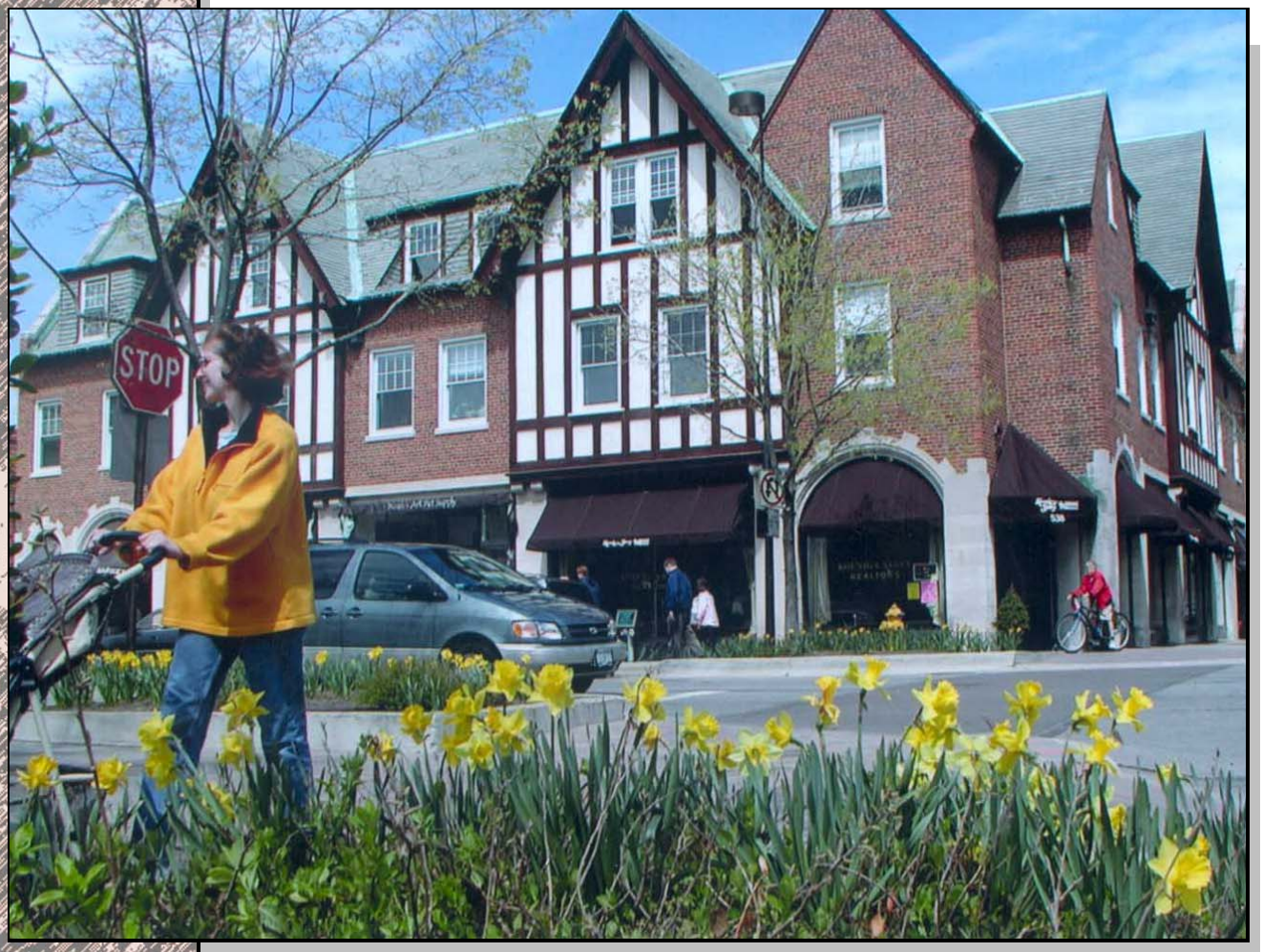
(Ord. MC-209-98 § 2 (part), 1998: prior code § 27.26)

The Village of

Winnetka

Design Guidelines

Signage Excerpts



d. Building Signage

Commercial signs should reflect the character of the building style, while expressing each store's individuality. There are several prominent sign styles that are appropriate to Winnetka: surface mounted, pin-mounted, interior, decal and projecting blade signs. Sign materials are limited to painted wood, canvas, architectural glass and metal. Sign color must harmonize with the building upon which it is mounted and adjacent structures. Background colors for the body of the sign are limited to earth tones and primary colors, whereas pastels, neon and secondary colors are not allowed. Lettering color can be unique to the image of the retailer/user. Metal sign and plaque material such as brushed bronze, antique bronze, aluminum, stainless steel and painted cast iron or similarly appearing materials are preferred. Highly reflective metallic signs are not allowed. Signs should be lit by marquee or spot lighting; neon lighting is not permitted. Spot lighting should be minimal and unobtrusive and, per the Village Code, the source of illumination shall not be visible from any street, sidewalk or dwelling. Simplified industrial light fixtures are not permitted. Contextual solutions are recommended. The majority of the signs will be mounted within the building's sign band, defined as the wall area located above the ground floor storefront opening and below the second floor windowsill, and is located a minimum of 8'-0" above grade and a maximum of 15'-0" above grade.

Signs must comply with the general provisions of the Winnetka Sign Ordinance as well as design provisions contained within these Design Guidelines.

1. Surface mounted commercial signs are either fabricated from painted wood or cast metal plaques and are to be mounted within the sign band or within the storefront transom. The height of the sign is restricted to 75% of the area of the sign band or 14 inches - whichever is less. The sign band of a building consists of the area located above the ground floor storefront opening and below the second floor windowsill, and is located a minimum of 8'-0" and a maximum of 15'-0" above grade. Refer to figures 28, 29, and 30 for location. Surface mounted or pin-mounted signs are not permitted on secondary elevations without a defined sign band.

2. Pin-mounted commercial signs consist of reverse channel, cast metal and flat cut metal letters mounted above the storefront in the masonry sign band or suspended in front of the storefront at the transom or recessed entry. The size of the lettering is restricted so that the height of the letters does not exceed 75% of the height of the sign band or 14 inches - whichever is less. The length of the lettering is to be contained within 75% of the length of the sign band. (See figure 38)

Figure 38

3. Interior signs floating independently are set behind the glass either at the transom or at the sill of the storefront and are lit from a separate source. This sign must adhere to the size limitations of the decal signs. (See figure 39)

4. Decal Signs are defined as painted or vinyl transfer letters and numbers. Decal signs can be mounted within the transom and at the lower section of the storefront window area so as not to interfere with the merchandising. The decal sign area at the lower section of the window can occupy up to 10% of the glass area of a single pane. Decals mounted at the transom are restricted to 50% of the area of the transom. Decals located at the lower section of the main display area are to be limited to 6" in height unless they contain store operation hours, which are restricted to 2". (See figure 40)

Figure 39

Figure 40

5. Projecting blade commercial signs can be round, square or vertical, mounted from the face of the building at the second floor level between the windows or at the head of the storefront and are oriented to pedestrian scale. The signs are to be mounted on fixed hardware; no swinging or chain-mounted signs are allowed. The dimensions of the sign are not to exceed 6 square feet (36" high and 24" deep) (See figure 41). If illuminated, the signs should be lit with an unobtrusive light source.

Figure 41

6. Incidental wall signs such as building management identification and directory signs should be integrated into a single sign and be constructed of brushed bronze, antique bronze or painted cast iron. Such signs should not be placed on the prominent street front facade and should be directed to public residential entries.

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.

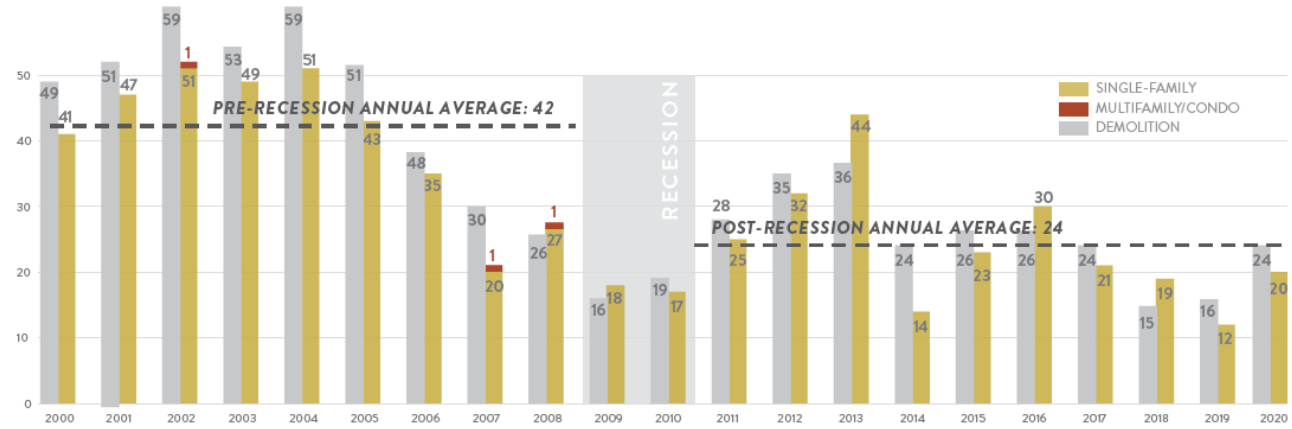


Figure 1 – Winnetka Housing Permits and Demolitions by Year

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.

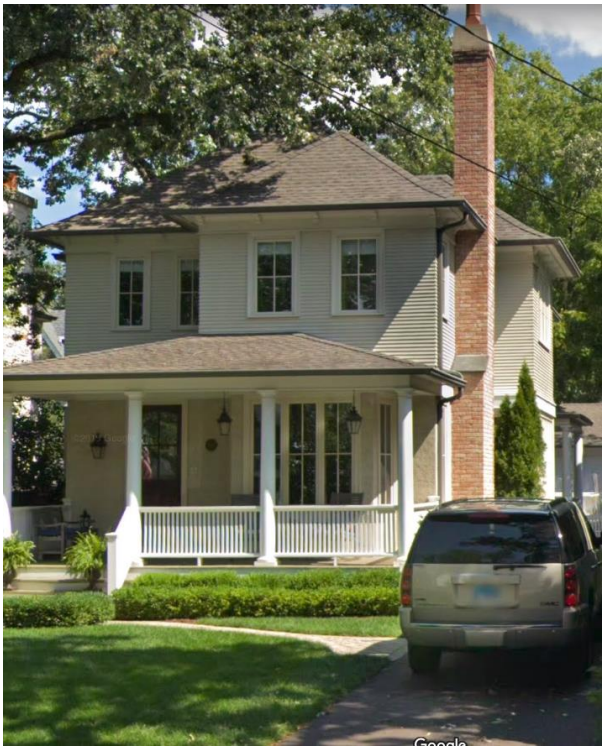
Zoning amendments described above have been fairly effective where targeting certain elements of residential design (such as the regulation of first floor height). Other examples, such as a zoning bonus for open front porches have been widely adopted by builders.

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 complied 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?

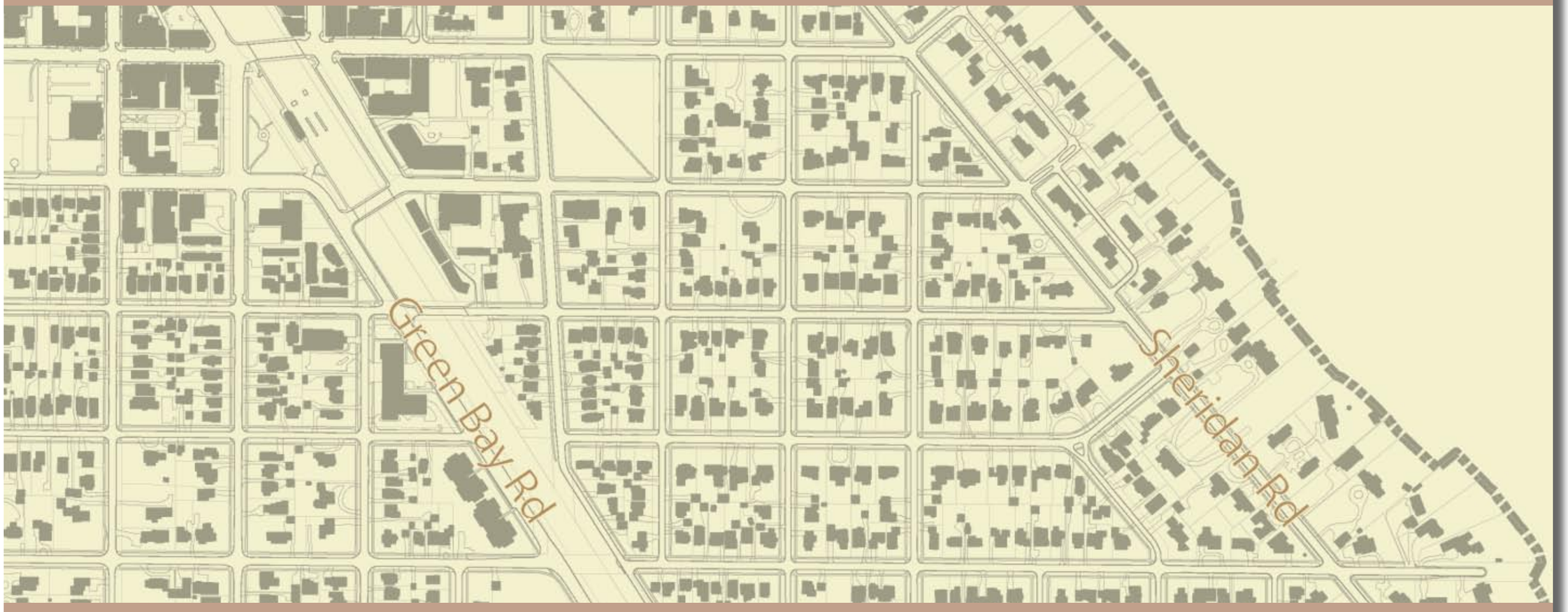
Staff will be present at the March meeting to assist the Board with this discussion.

ATTACHMENTS

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

Attachment A

Residential Design Handbook



Winnetka, Illinois

Table of Contents

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

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."

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.

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.

Neighborhood

Fit with the Neighborhood.

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.

Site

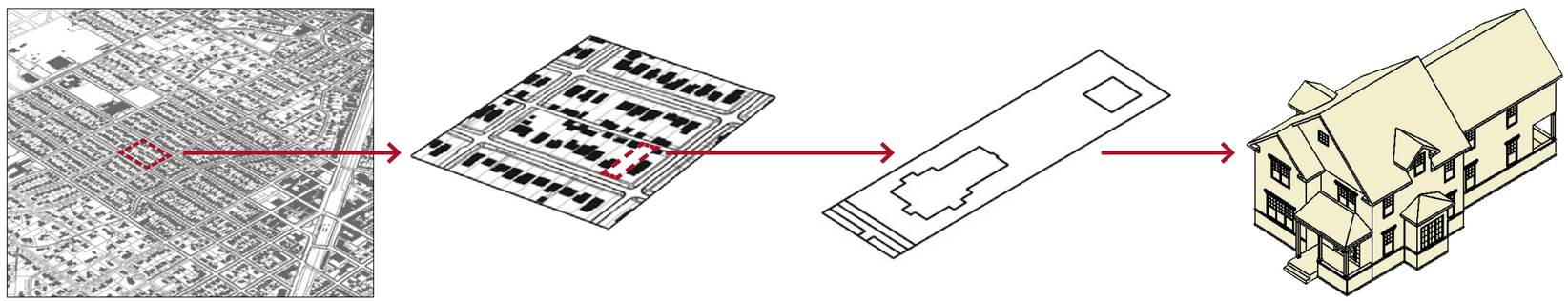
Work with the Site.

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

Building

Design a "Winnetka Home."

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"

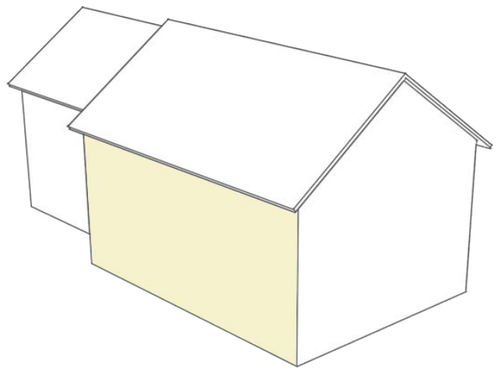
Design a new home to reflect the design traditions of Winnetka. The principles illustrated here, and others, are described in the pages that follow.

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.

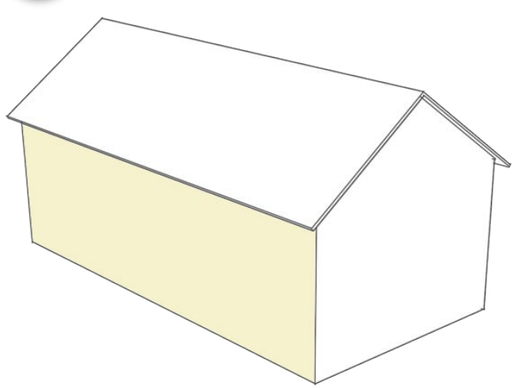
Key Principles Topics

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.



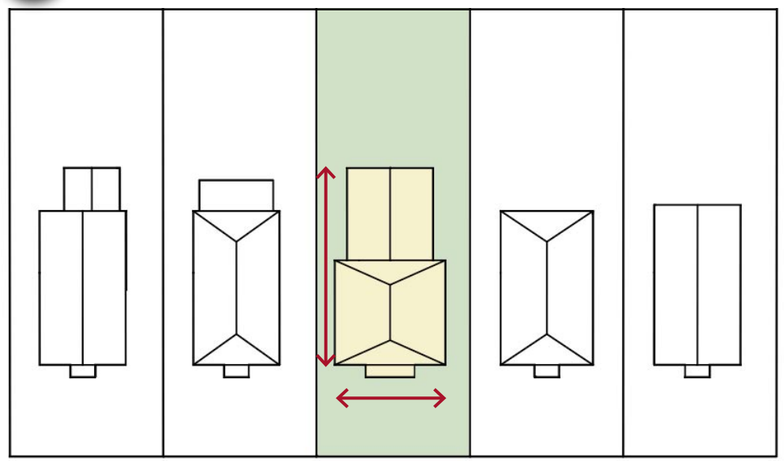
Avoid a large, unarticulated mass, which will appear out of scale.



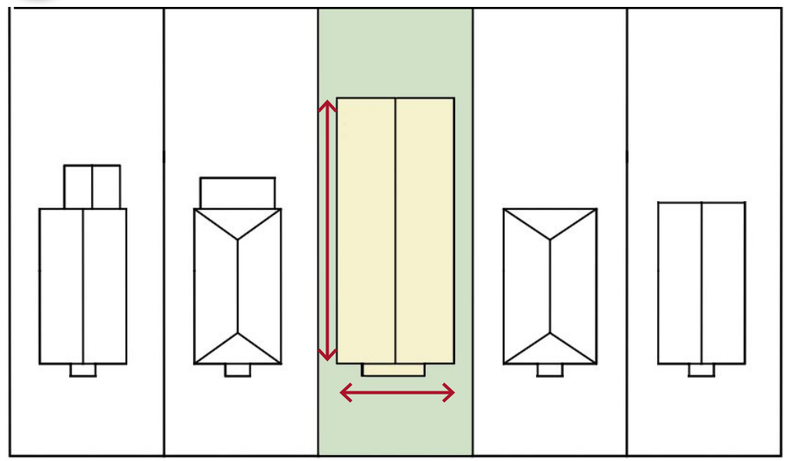
While the principles on the preceding page relate to the design of a house itself, other principles address massing with respect to neighbors.

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

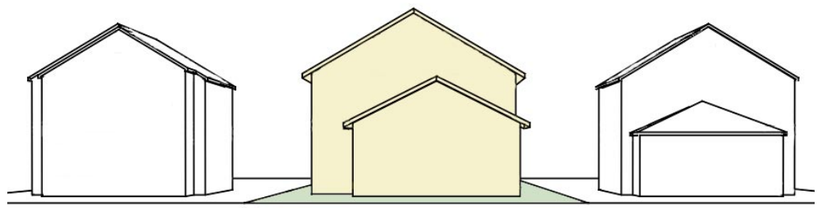
While somewhat larger, this building footprint is in character with its neighbors.



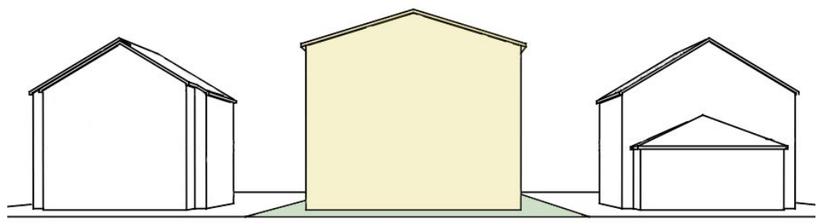
Building footprint substantially exceeds traditional buildings in the area, and has a large, unarticulated roof form.



New home is similar in height to its neighbors.



Height of new home looms over neighbors.



Key Principles: Neighborhood Character

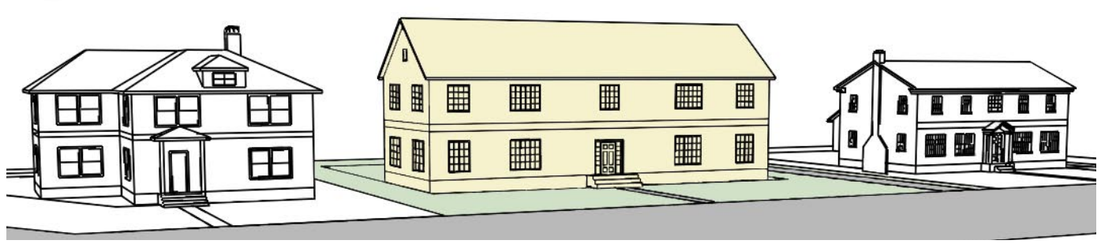
Design a home to be in character with the neighborhood.

Compatible Form.

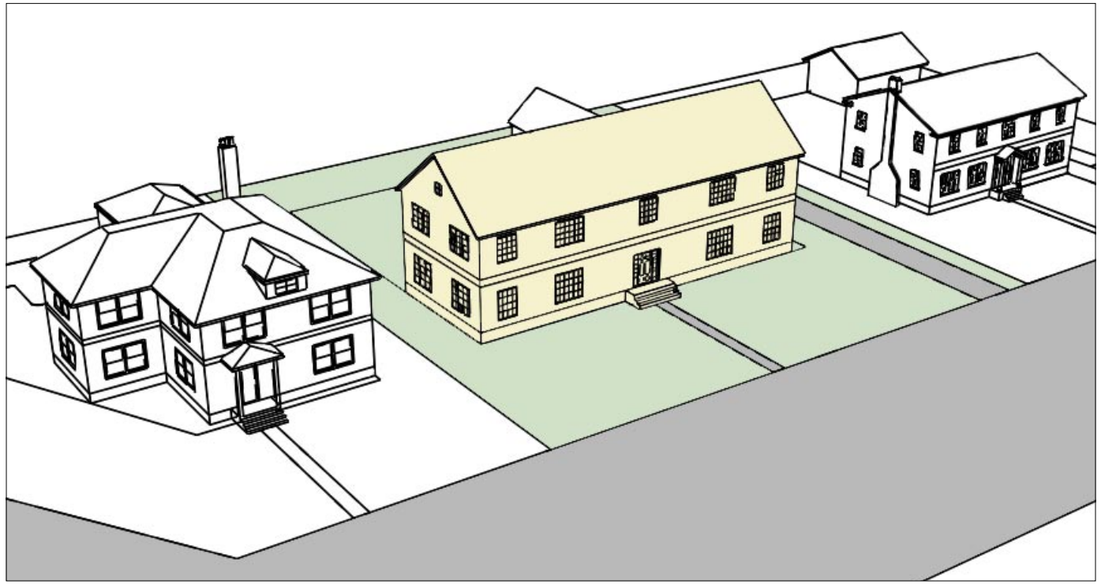
Preferred: The building mass steps down on both sides, resulting in a front facade which appears closer in scale to neighboring homes.

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.

Form Out of Character.



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



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.

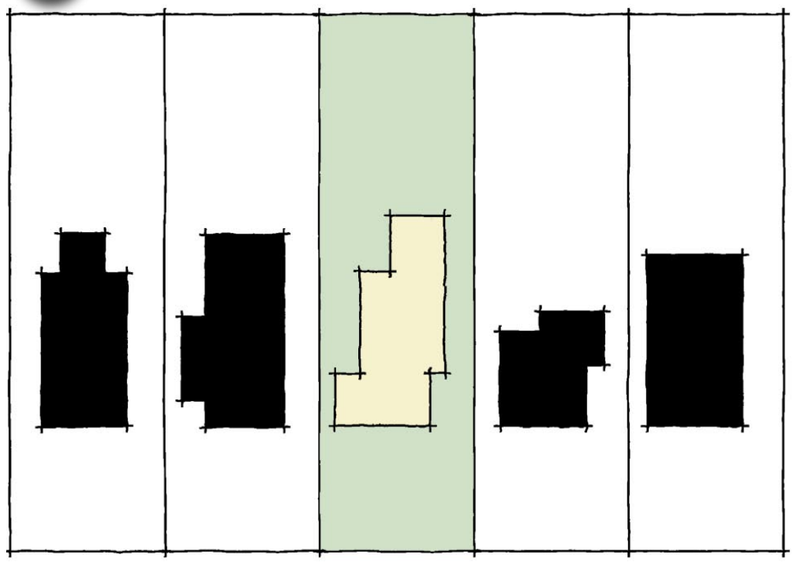
Key Principles: Proportion to Lot Size

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.

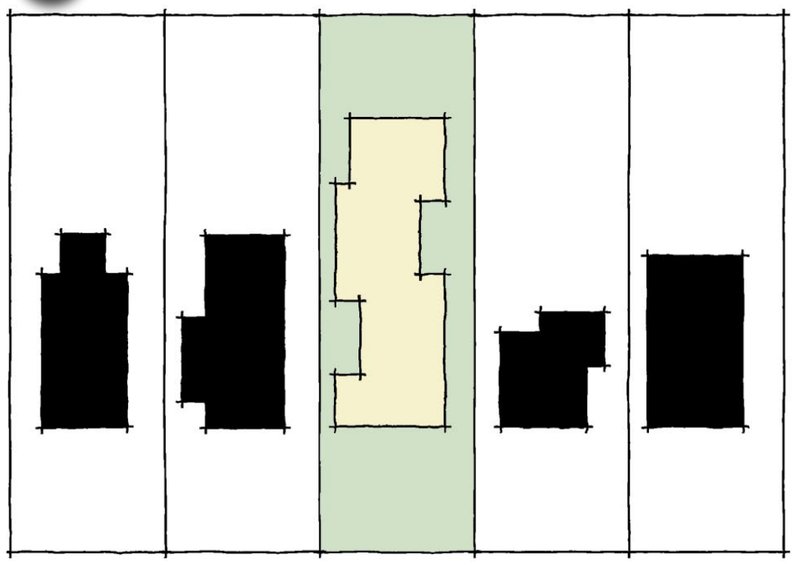
Keep the house size in proportion to its lot.

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.

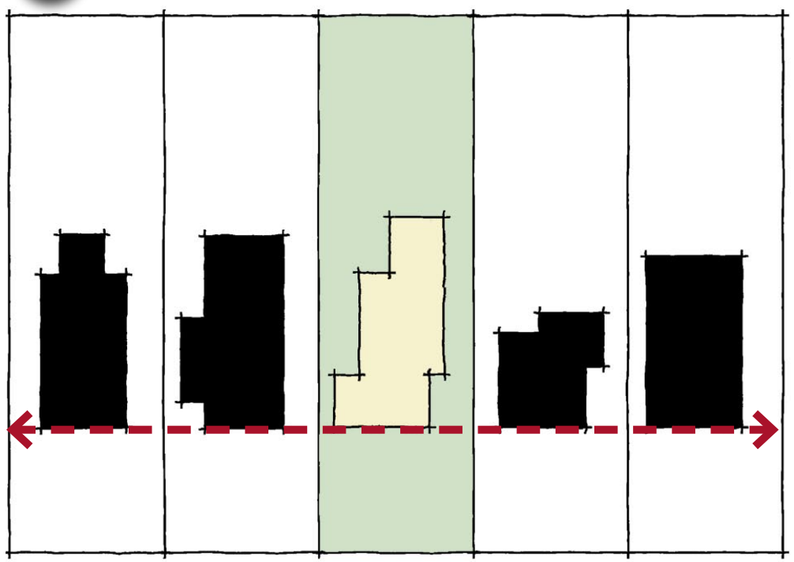
A building's relationship to its lot size influences its perceived scale and affects the sense of open space on a site. Consistency with the neighborhood is most important on small lots. Building footprints, setbacks and orientation should reflect neighborhood traditions. On average lots, a moderate 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

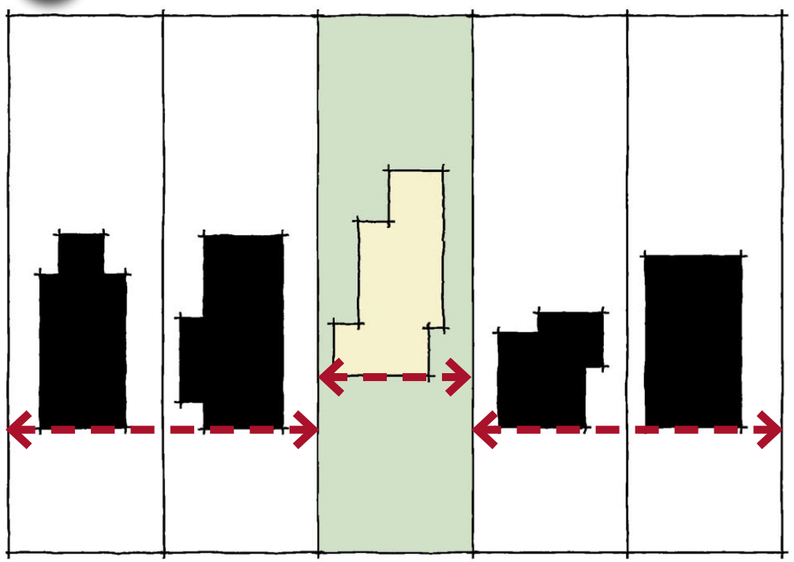
Consider the established pattern of building front setbacks.

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:

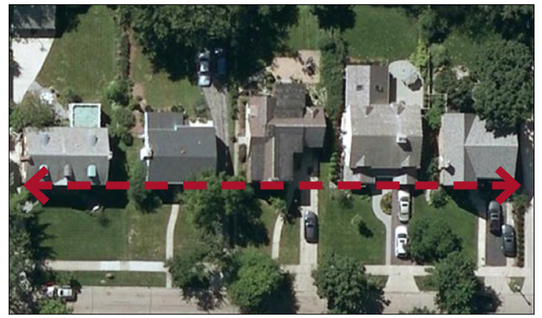
Uniform Setbacks
In a uniform setback pattern, buildings are located at roughly the same distance from the street along an entire block.

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

Continue the traditional high level of design in new homes.

New homes that draw upon traditional styles are encouraged.

The architectural style should fit with Winnetka.

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.

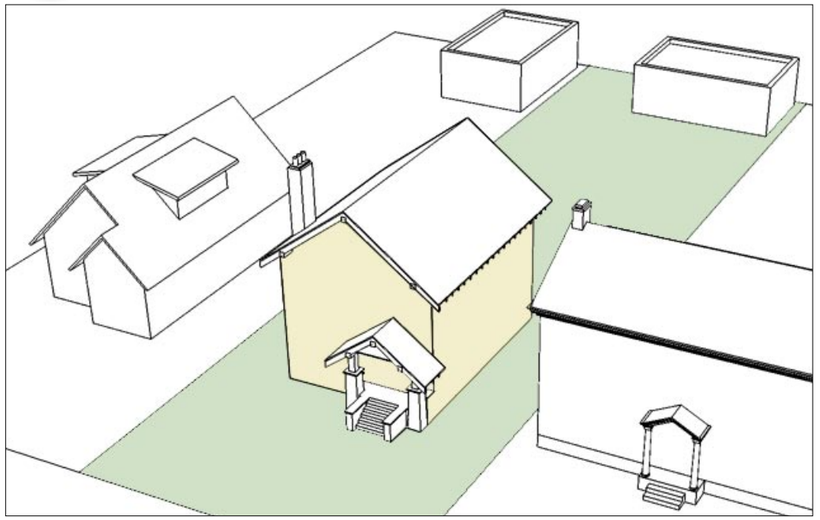
Many traditional and modern styles can fit in Winnetka. In all cases, new buildings and additions should be compatible with the existing neighborhood. A design that accurately draws upon traditional styles is welcomed, but it is not necessary to imitate existing building designs. Creative new designs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

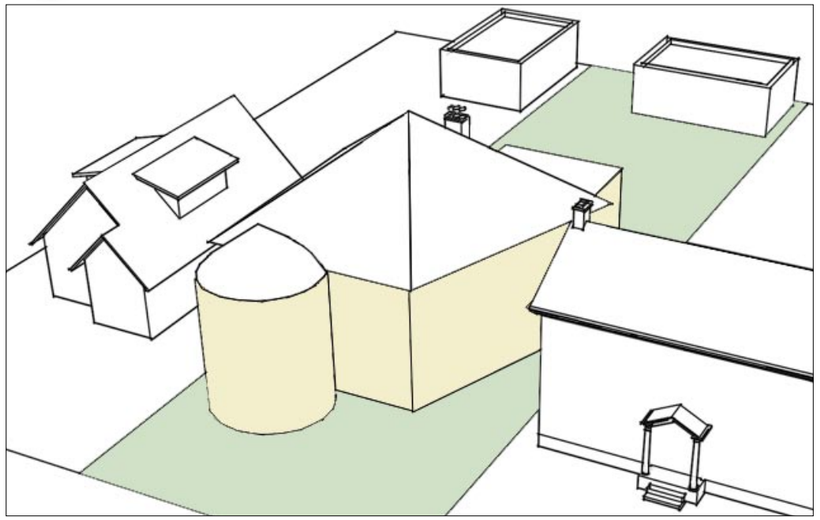
Choose a basic building form that will be appropriate.

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

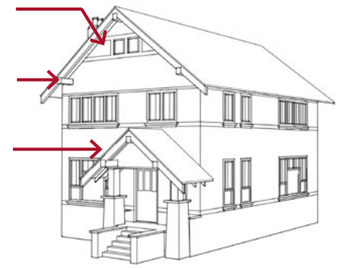
4. **Use a building form that is compatible with the neighborhood.**
   - A simple rectangular form is preferred.
   - A new form may also be used where it maintains the scale and character of the neighborhood. A new form may fit in when the overall building size is kept small.

Building Form Topics

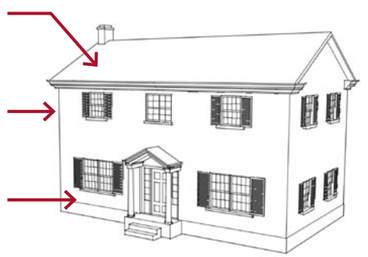
Traditional Building Forms

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

Craftsman



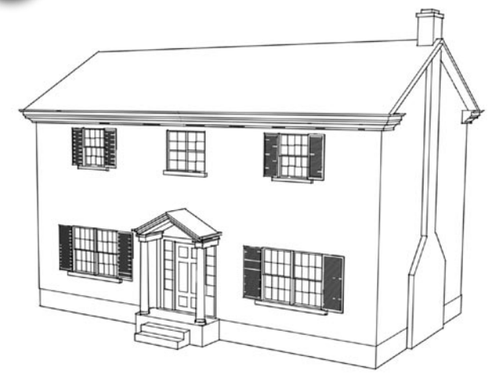
Colonial Revival



See Appendix B for additional information on selected building forms.

Building Form: Simplicity

Form Consistent



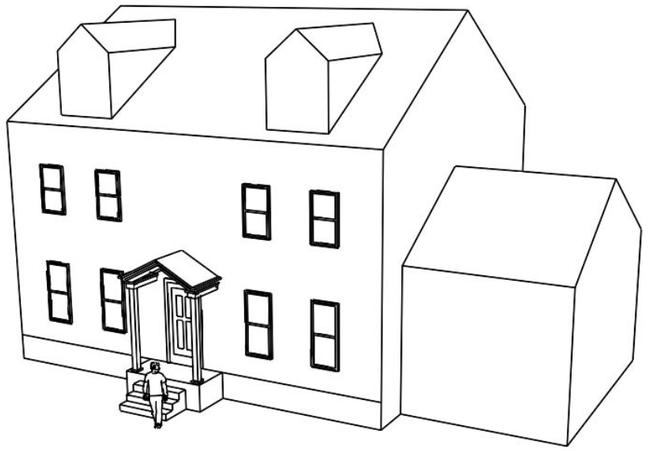
Colonial Revival building form.

Form Not Consistent

Inappropriate addition of Queen Anne tower to Colonial Revival building.

Appropriate Form

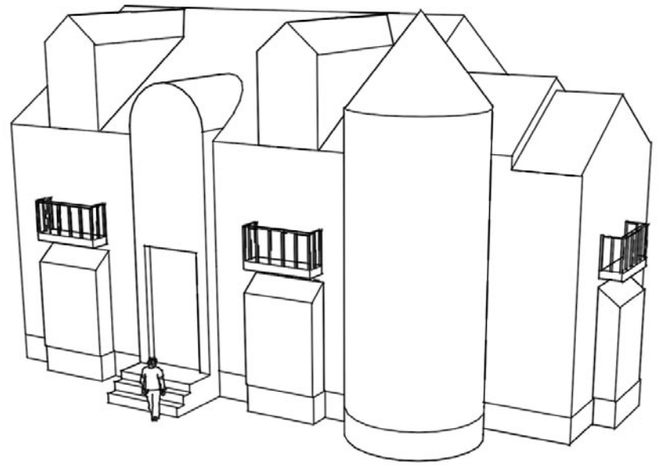
Use a simple building form, with some variation to give a sense of scale.



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

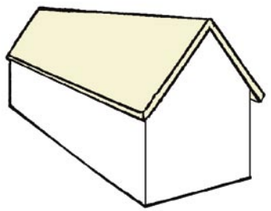
5. **Avoid using an overly complex building form.**
   - A moderate amount of variation in form is appropriate.
   - A very busy form will actually make the house look larger.
   - Also use secondary forms, such as dormers, porches and bay windows, to provide interest, but don't use so many that the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

Consistency

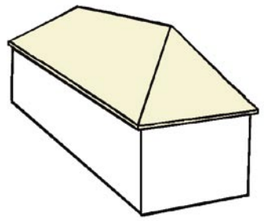
6. **The building form should be consistent with its architectural style and the overall design concept.**
   - Secondary forms, such as subordinate wings or towers, should be in keeping with the style.
   - See also the guidelines for building elements and details that follow.

Roof Form: Styles

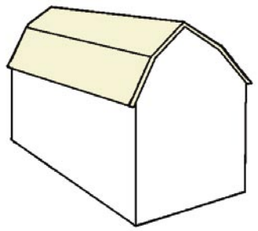
Roof Forms of Traditional Styles



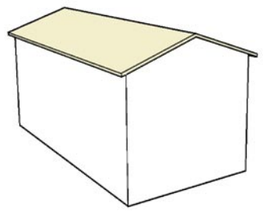
Steep Gable
- Cottage
- Colonial
- Queen Anne
- Tudor



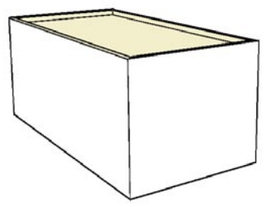
Hip
- Colonial
- Italianate
- Prairie



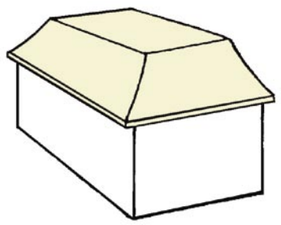
Gambrel
- Dutch Colonial



Low Gable
- Craftsman
- Prairie



Flat
- Modern
- Side wings of Colonial



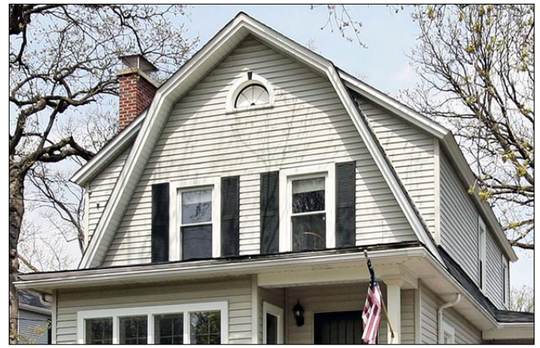
Mansard
- French Provincial

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

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.

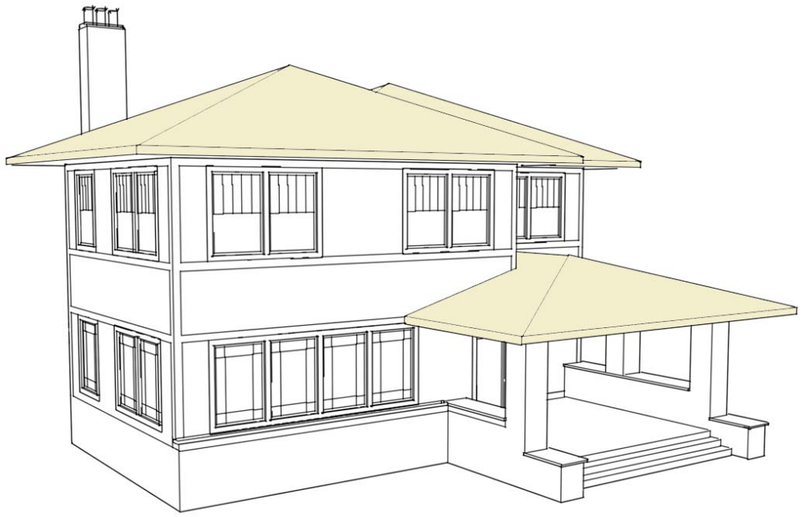
Simplicity

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

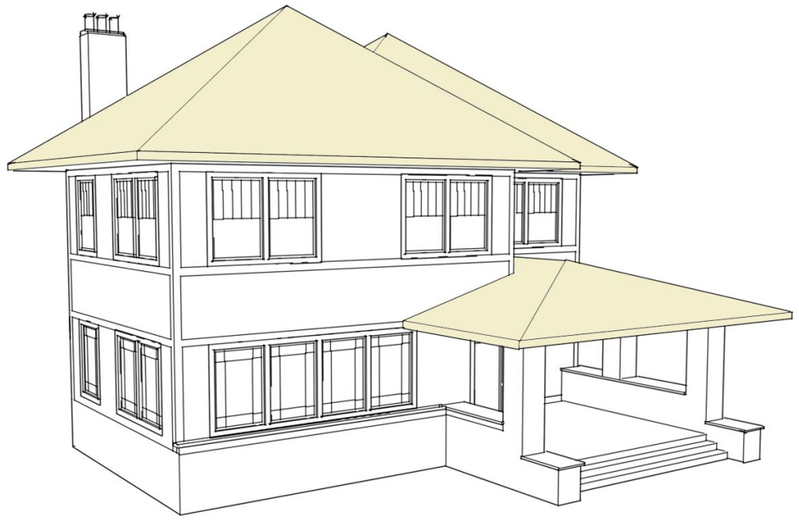
Prairie Roof Form

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.

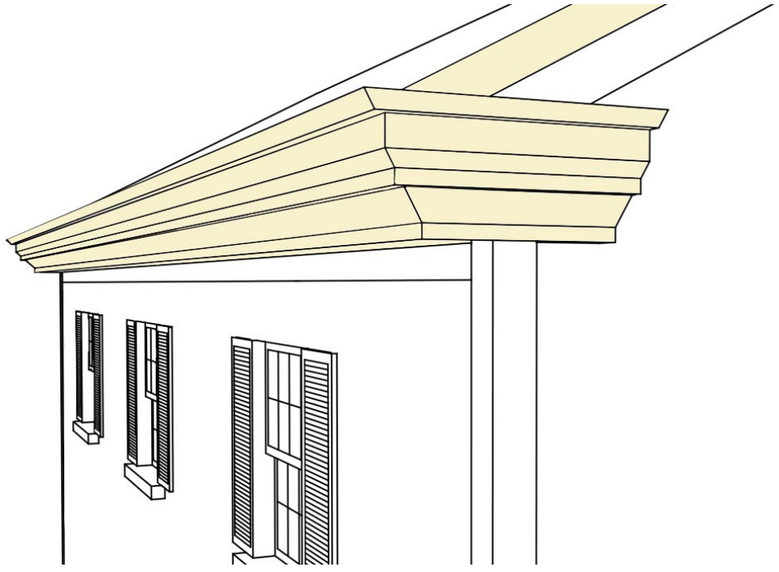
Roof Form: Eaves

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.

Appropriate Eave Overhang

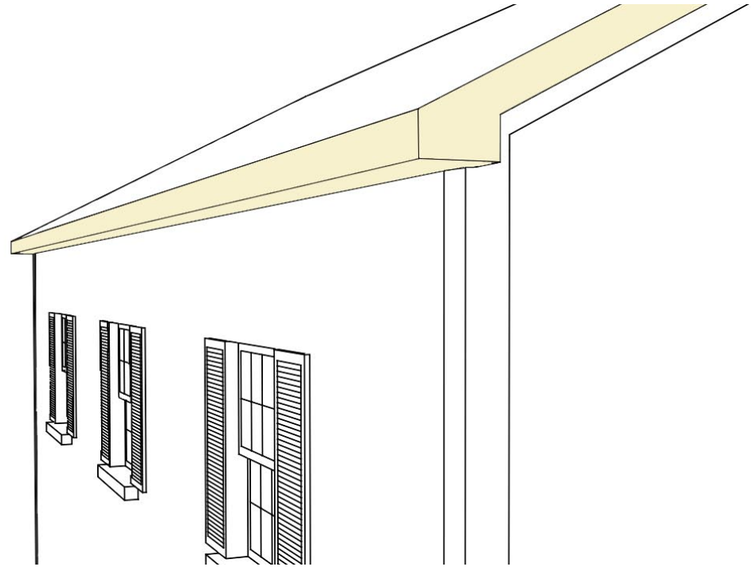
Substantial eave overhang provides a sense of scale.



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.

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.

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 Topics

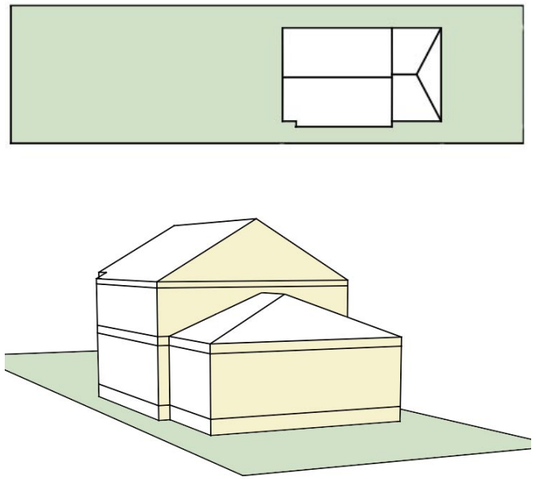
This home combines horizontal and vertical massing articulations to reduce its perceived scale. Vertically the home steps down to a one story porch, and horizontally the side wall is stepped in away from the side lot line.

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.

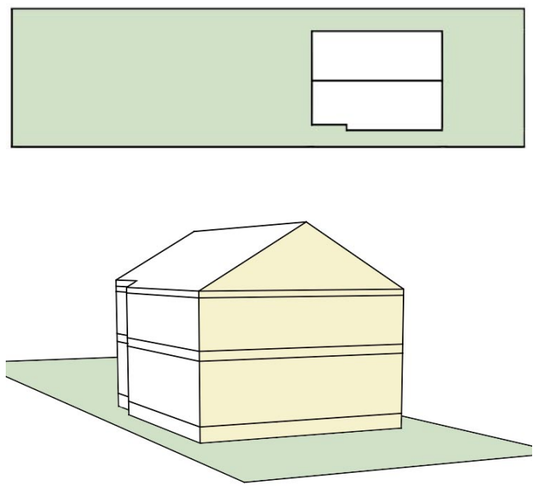
Building Massing: Front Walls

Front Wall Massing

One story mass at front wall.

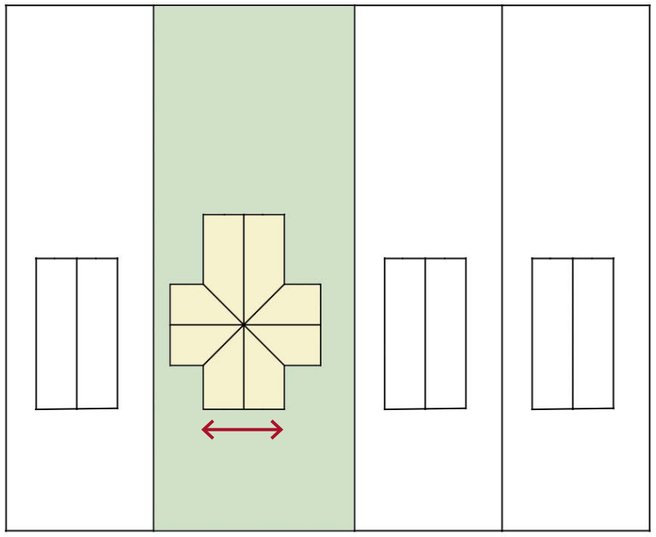


Front wall unarticulated.



Appropriate Front Wall

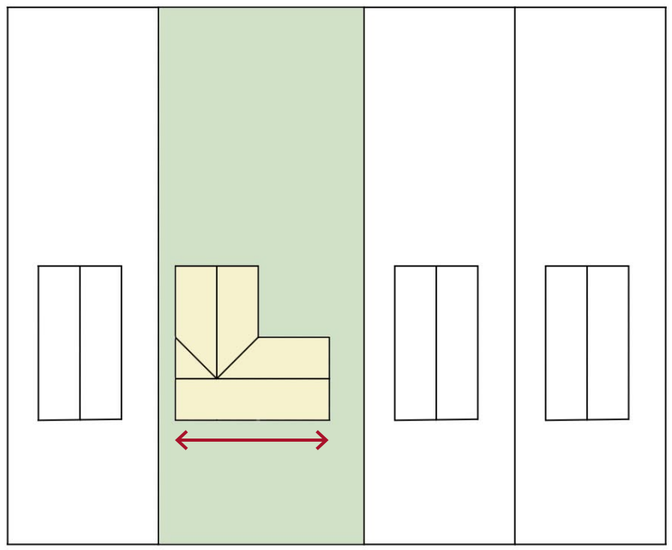
Front wall is articulated and appears similar in width to those in the context.



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.

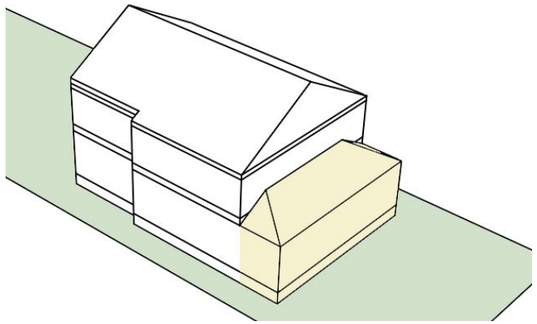
12. **Design the front facade to appear in scale with others in the block.**
    - Design the front wall to help overall building mass appear to be in scale with the neighborhood.
    - Use setbacks in wall planes to reduce mass, or
    - Step down the height of some portion of the building front.

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

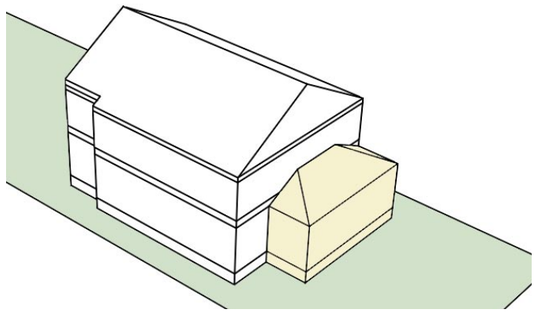
This home combines vertical and horizontal articulations to reduce its perceived scale.

Building Massing: Front Wall Variation

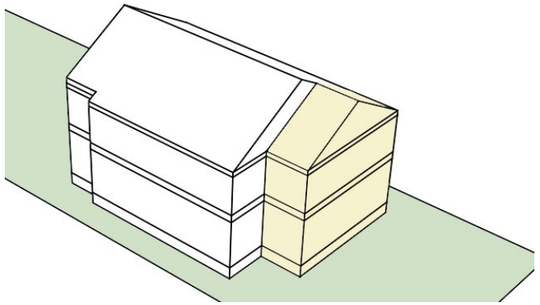
Full width one-story mass at front wall.



Partial width one-story mass at front wall.



Partial width two-story mass at front wall.



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

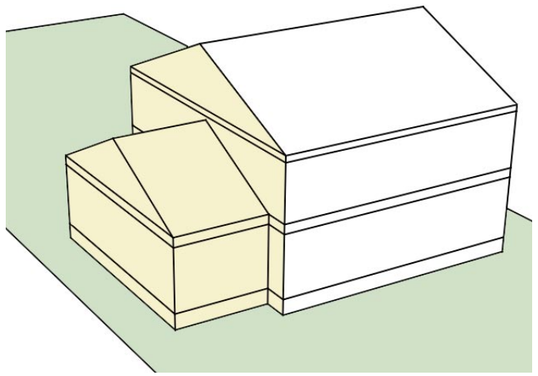
The width of this two story front wall is relatively narrow. The remainder of the building mass is stepped back. This variation helps to reduce the apparent mass of the house.

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.

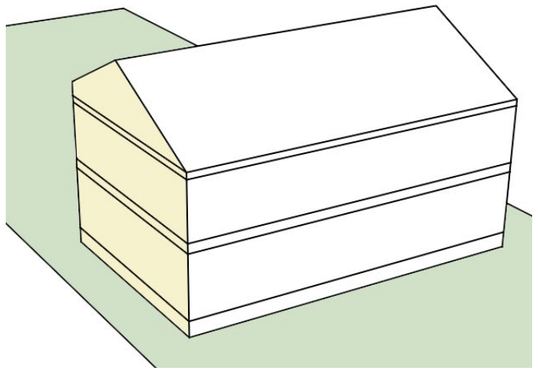
13. **Provide variation in massing of the front facade.**
    - This provides interest and reduces perceived scale.
    - Use a one-story element, or
    - Limit the width of a two story wall to only a portion of the facade.

Building Massing: Side Walls

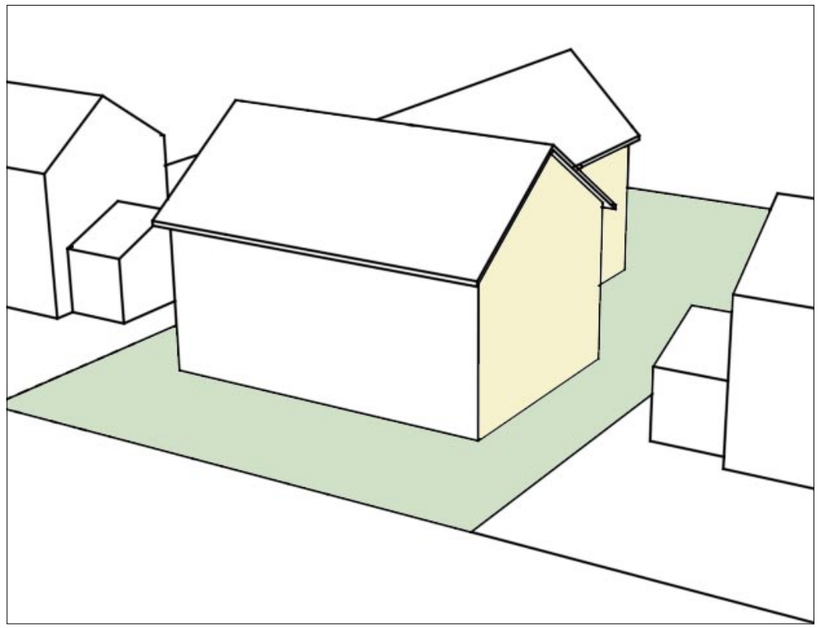
Scale of side wall minimized by wall offset and step down in height.



Side wall appears too massive.

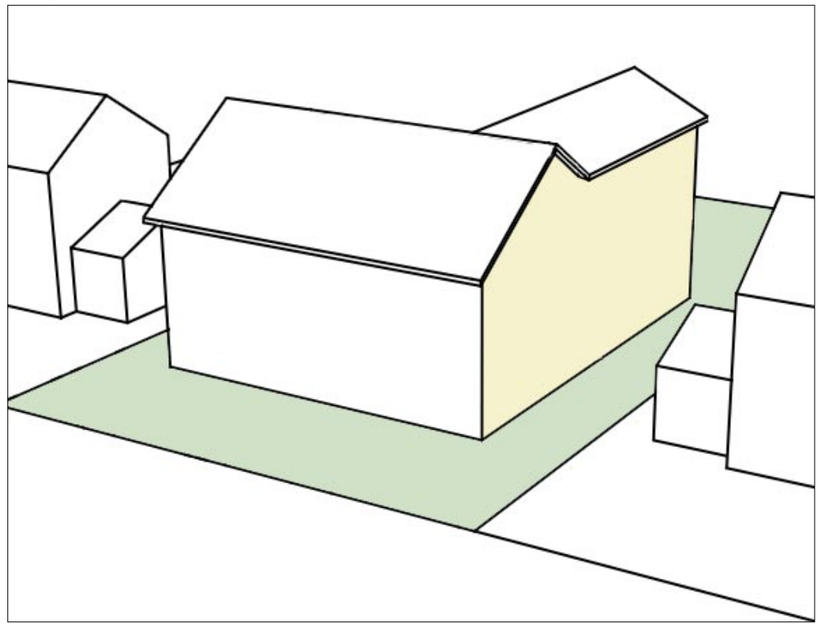


Side wall jogs back from the property line.



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

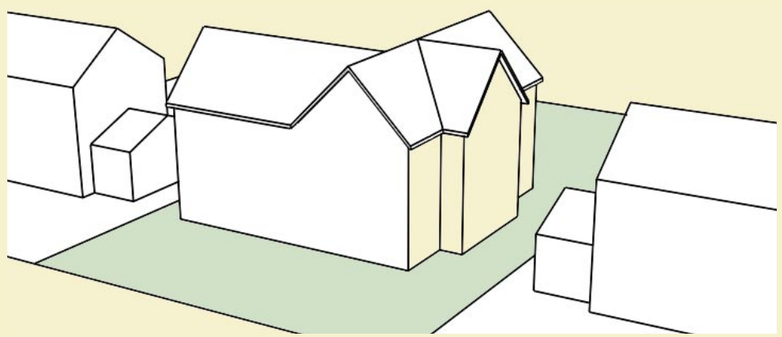
Long and continuous tall side wall.



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.

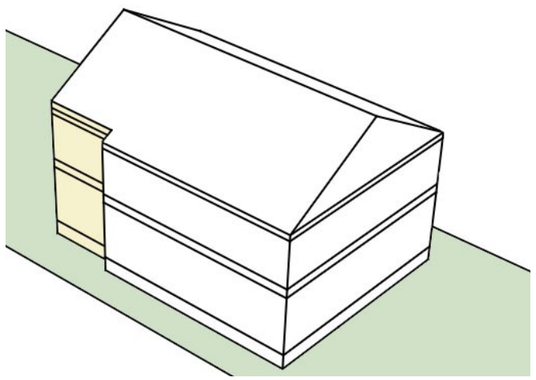
14. **Reduce the perceived mass of a side wall to minimize impacts on neighbors.**
    - Vary side wall setbacks.
    - Also provide variety in wall height along side property lines.
    - Avoid placing a long, tall building wall near a property line.

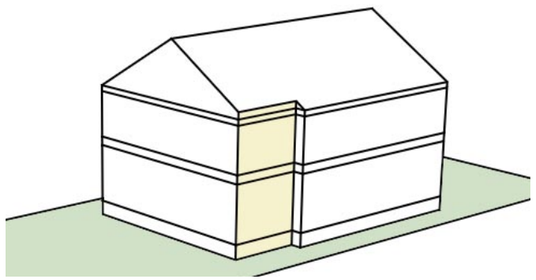


Preferred: Side wall jogs next to neighbors, minimizing massing at the side.

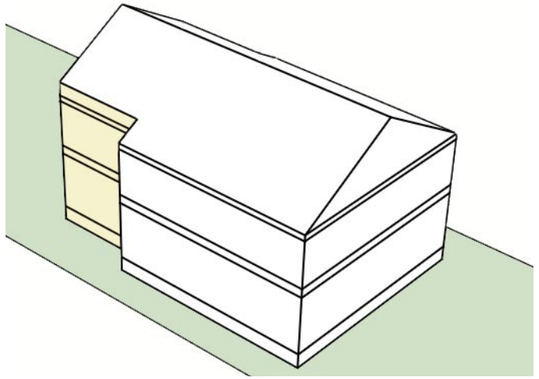
Building Massing: Side Wall Variation

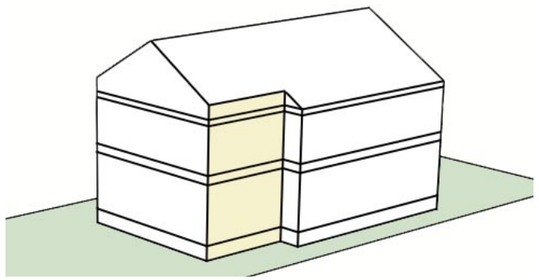
Insufficient offset



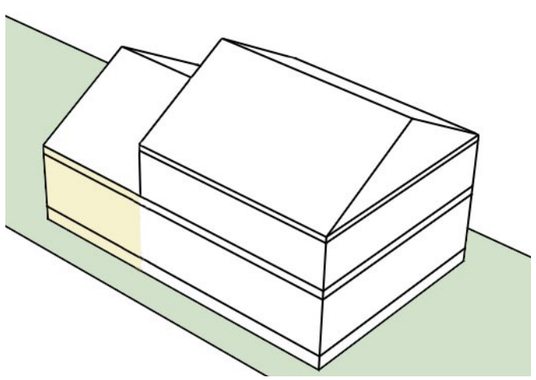


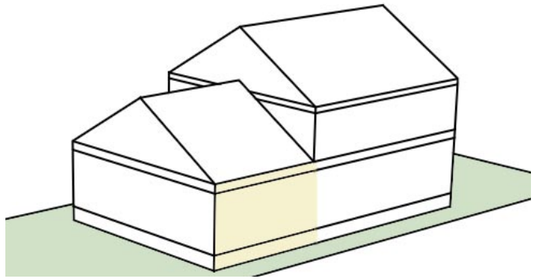
Noticeable offset





Vertical offset

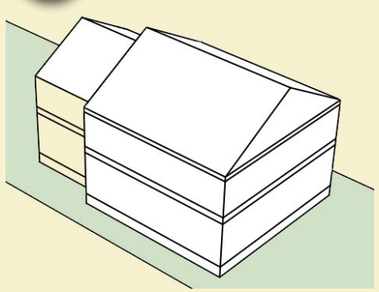


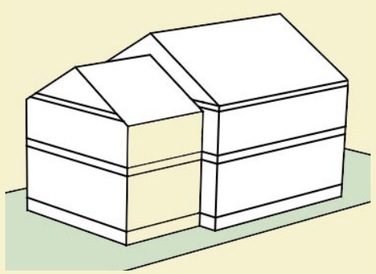


The size of a side wall is a key factor that influences the way in which adjoining neighbors experience the size of a building next door. A tall, two story wall, which extends for a long distance can negatively affect a sense of scale, and will also affect privacy and views to rear yards. The perceived 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 or vertical and horizontal offsets.

Vertical and horizontal offsets combined





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.

Building Scale Topics

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.

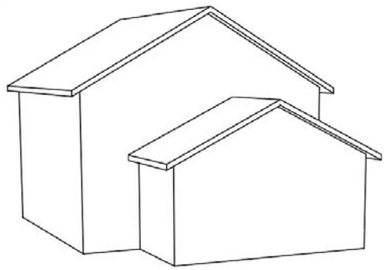
Varying the wall planes of a building, both horizontally and vertically is an essential way to reduce the perceived scale. It is important, however, that this be done with restraint so as to not create an overly busy facade.

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.

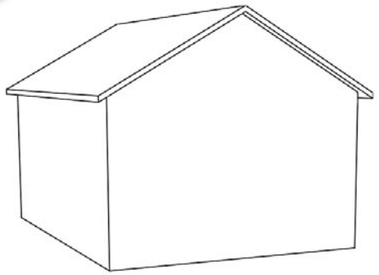
Building Scale: Human Scale

Massing

✔ Articulated building form conveys human scale.



✖ Unarticulated form lacks human scale.



Details

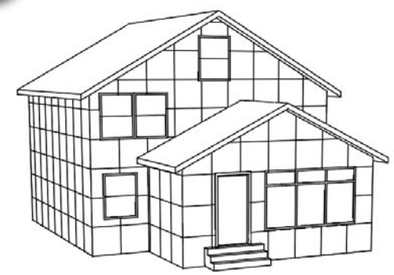
✔ Details convey human scale.

✖ Lack of details fails to convey human scale.

Materials

✔ Materials convey human scale.

✖ Materials dimensions create massive appearance.



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.

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.

Building Height Topics

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.

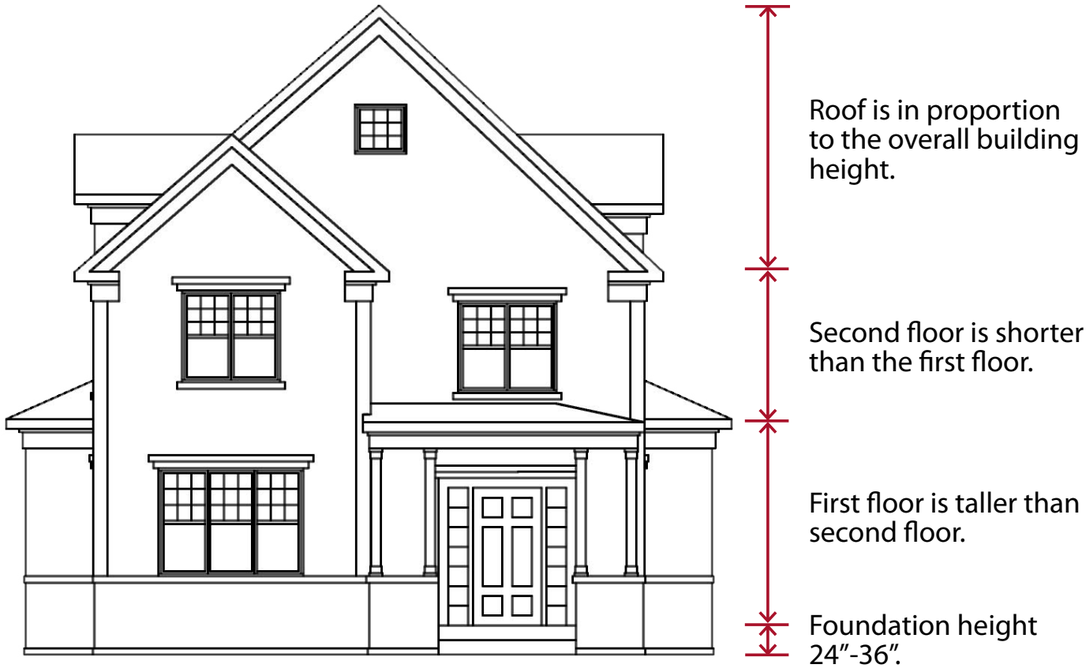
The height of a building affects its perceived size, and also influences sunlight and shade and the sense of open space. Minimizing the perceived height of a wall is important, especially when near the side property line. In many areas, building height should appear similar to that established in the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

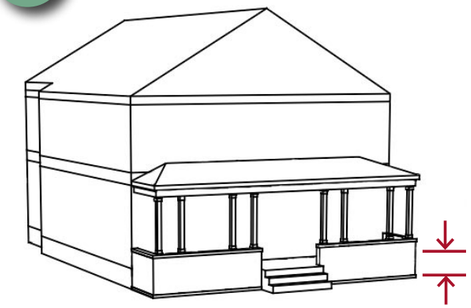
Building Height: Floor-to-Floor Proportions

Floor-to-floor height conveys appropriate scale.

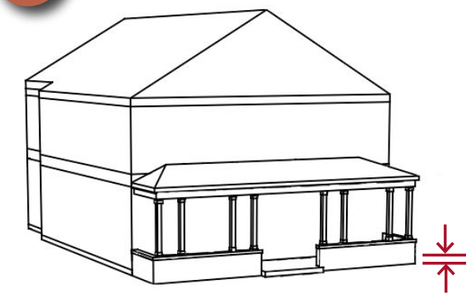


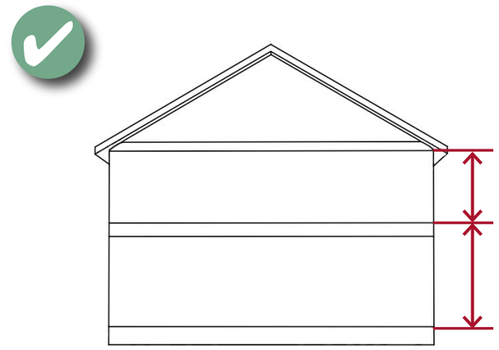
Foundation Height

Foundation height appropriate.

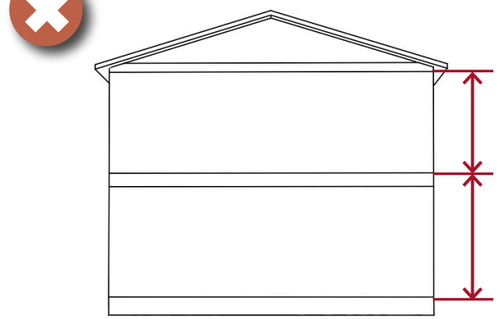


Foundation height too low.





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.

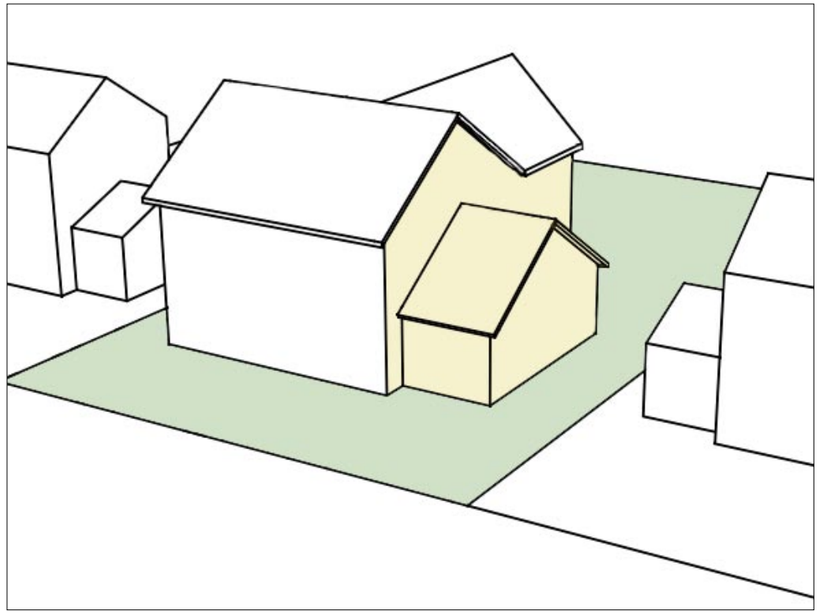
20. **Design floor-to-floor heights to reduce the perceived mass of a house.**
    - Avoid very high ceilings.
    - Avoid the use of steep roof pitches that span wide distances, as they will increase the bulk of a building.
    - Avoid creating a large, unused under-floor area or attic space.
    - 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.

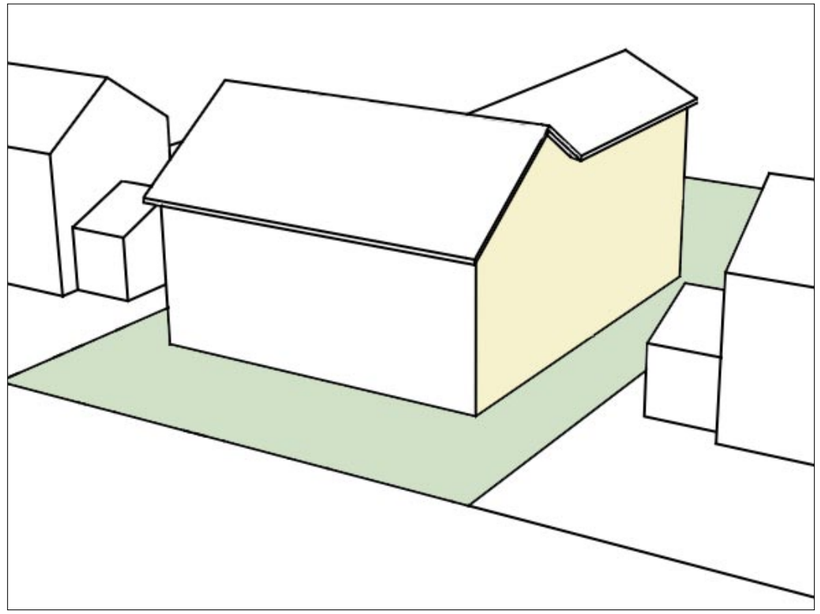
This home maintains a full second story along the side (left), but is inset from both the front and side wall of the first floor, and is visually "laid atop" the main roof line. As a result, the second floor appears lower and smaller, contributing to a reduced side wall height, and a sense of scale and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

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.

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.

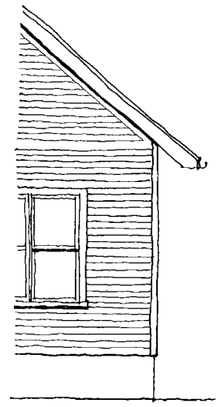
Quality in Building Materials

23. Use high quality, durable materials.

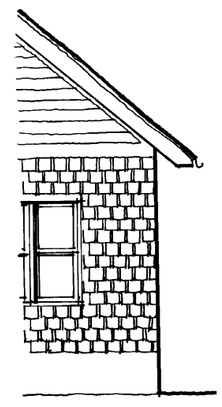
- Materials should be proven to be durable in the local or a similar climate.
- Facade material should maintain an intended finish over time, or acquire a patina which is understood to be an outcome of normal interaction with the elements.
- Attach materials in a manner that will remain secure.

Typical Exterior Materials

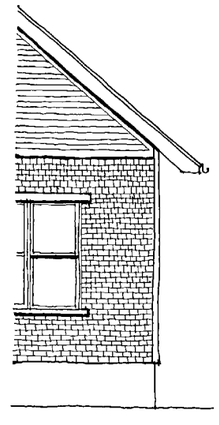
Wood siding



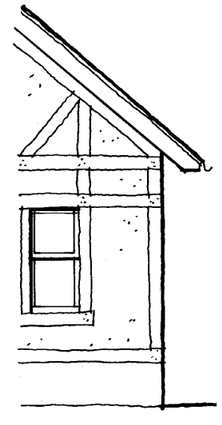
Wood shingles with wood siding above



Brick with wood siding above



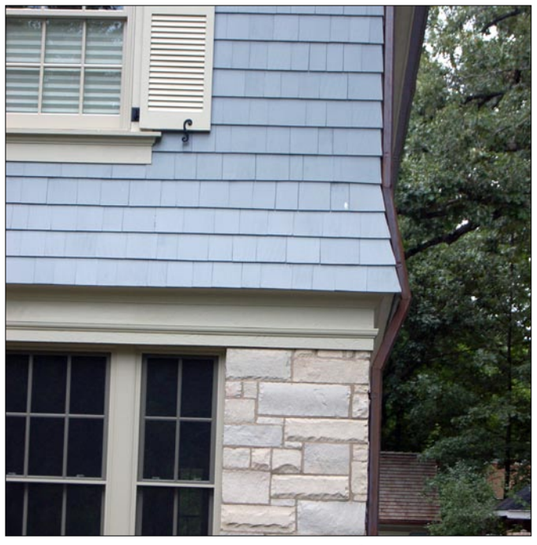
Stucco with half-timbering



Materials

Combining Materials

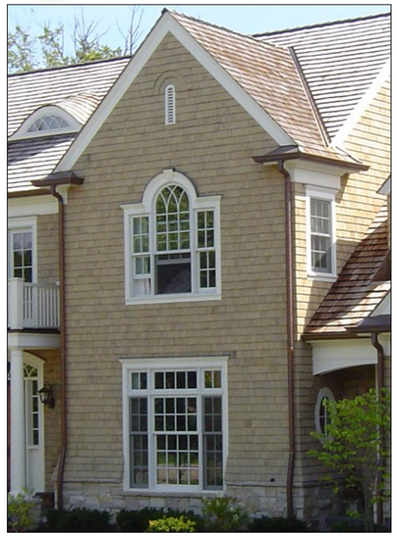
A change in materials from a brick base to stucco above, combined with the application of half-timber details, conveys a sense of human scale.



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.

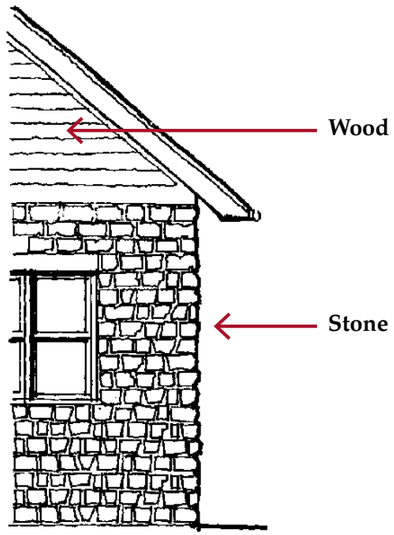
Scale in Building Materials

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

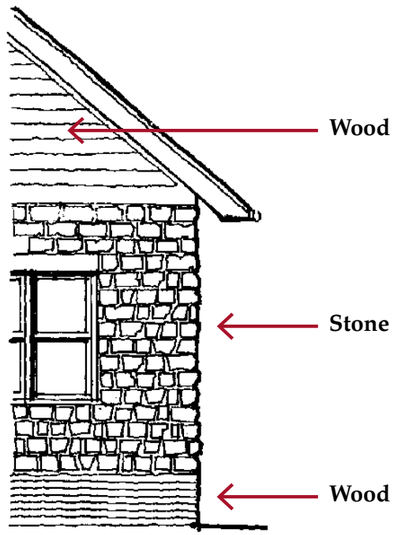
Structural Application

Masonry appears structural.



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

Masonry appears ornamental.



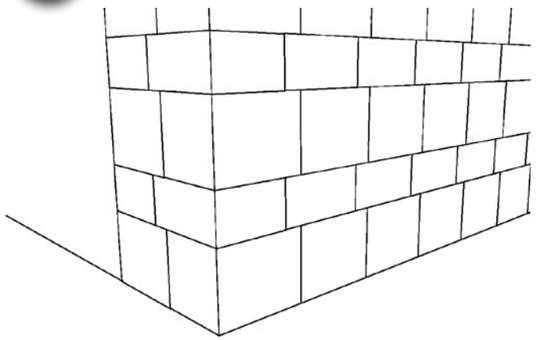
Avoid: Stone sits above a lighter material.

Authenticity

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

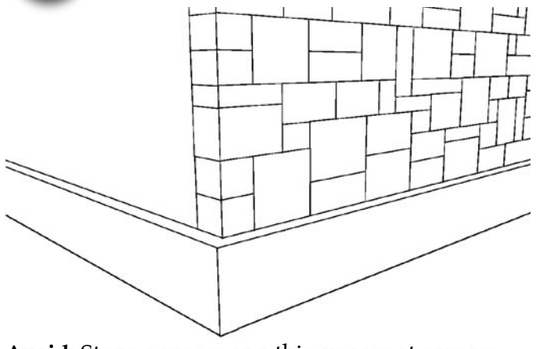
Application

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.

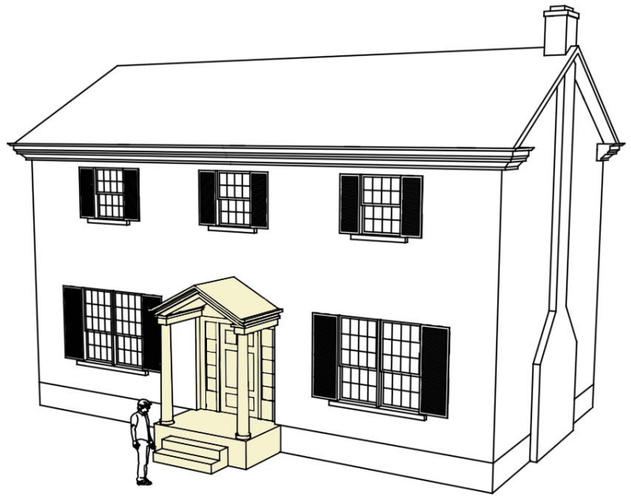
28. **Use natural masonry.**
    - Imitation stone is strongly discouraged.

Building Elements Topics

Building Elements: Entries

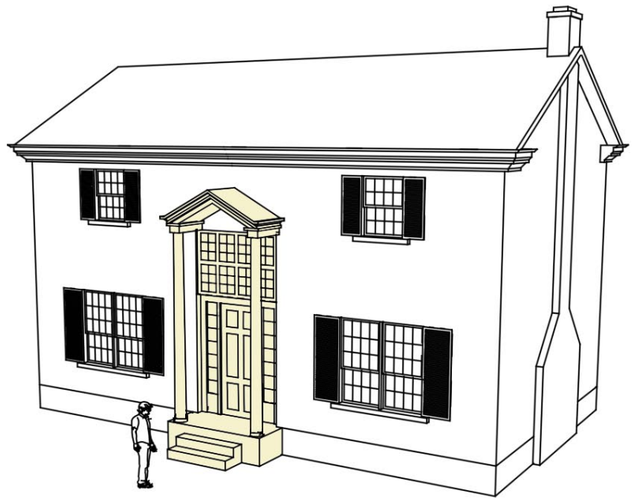
Design an entry in proportion to the building front.

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 in Winnetka

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

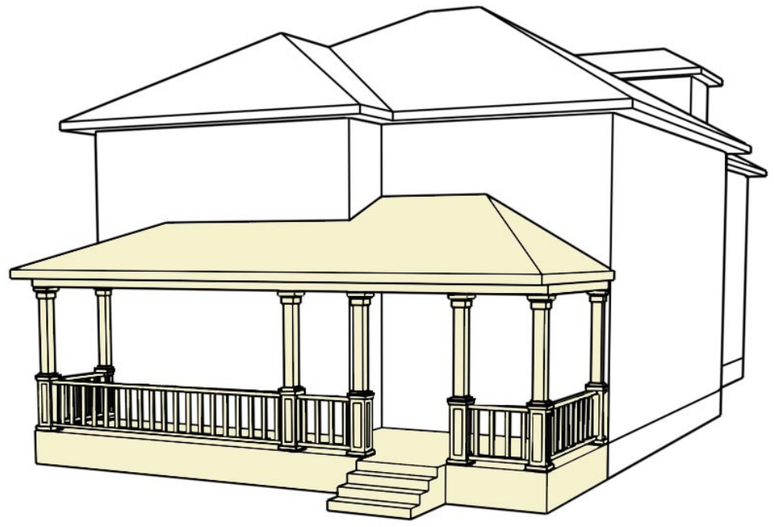
Entries, including doorways and porches, are important character-defining features. When oriented to the street, a front entry helps to establish a connection with the neighborhood and a sense of scale on the building facade. Traditionally, doorways and front porches were dimensioned to be human scale. 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

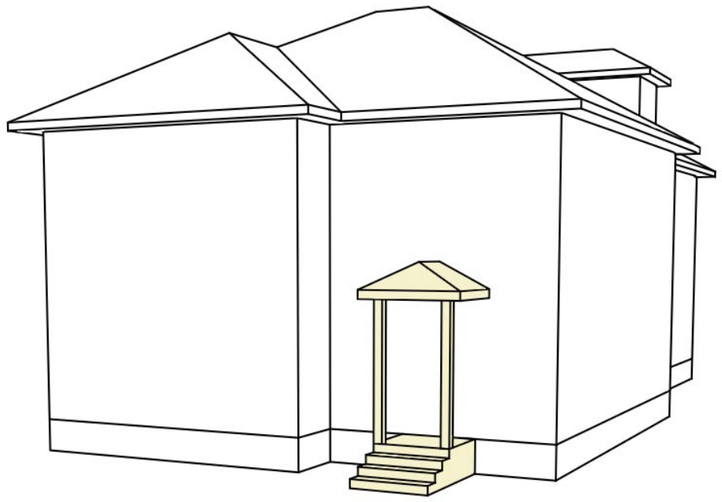
Convey a sense of human scale in the design and proportions of a porch.

Porch conveys a sense of human scale



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

Porch not proportional



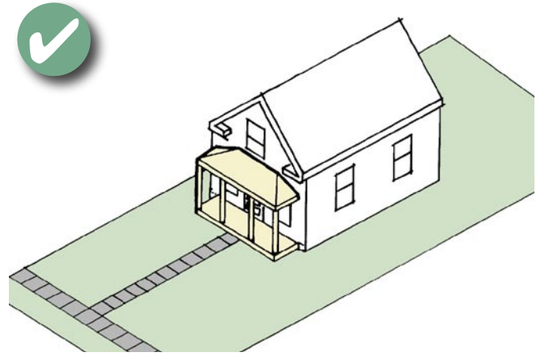
Avoid: Porch not deep enough to be useful.

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.

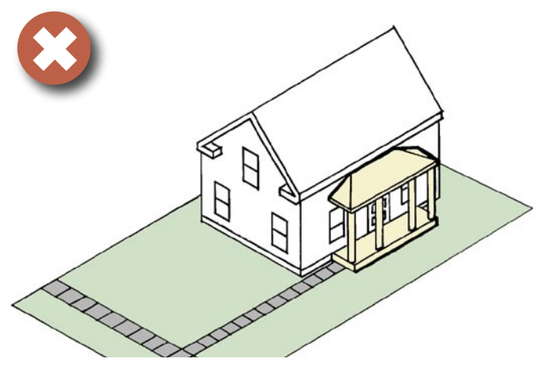
31. **Design a porch to convey a sense of human scale**
    - The depth of a porch should be sufficient to be functional.
    - A depth of around 8 to 10 feet is preferred.

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

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.

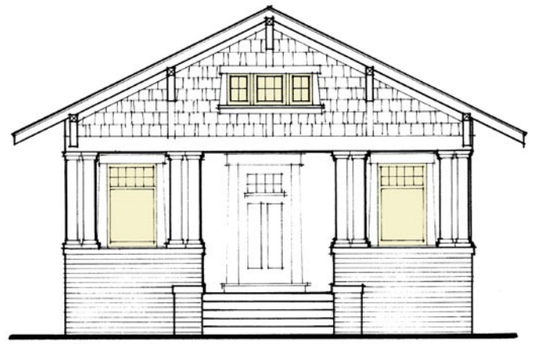
Building Elements: Windows

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.

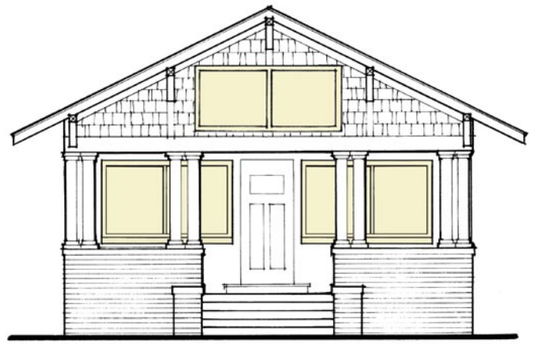
Consistency

Windows consistent with style of home.



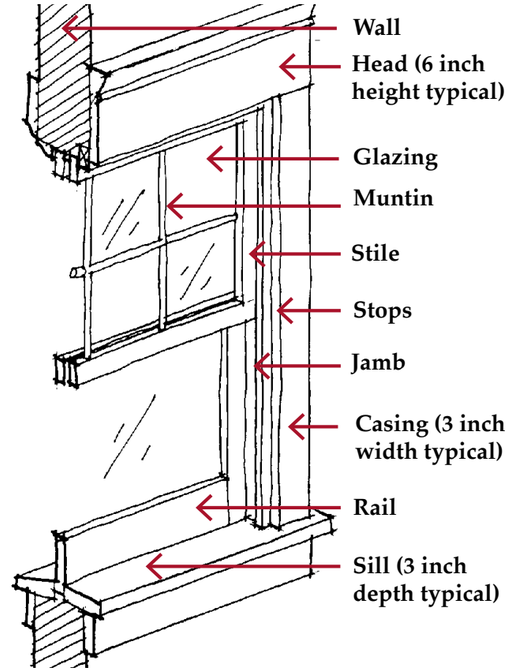
Preferred: Windows are proportional to the style of the home.

Windows not consistent with style of home.



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

Window Component Proportions



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

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.

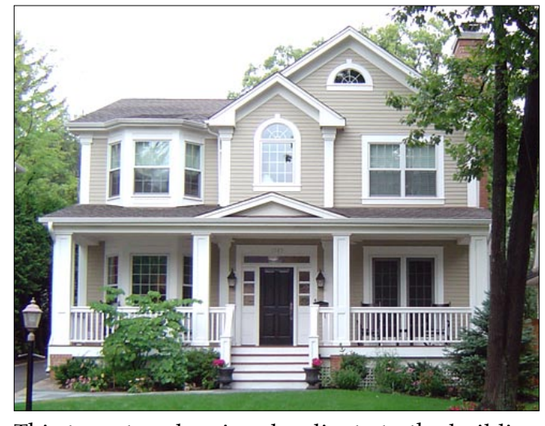
Bay proportional.

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.

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.

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.

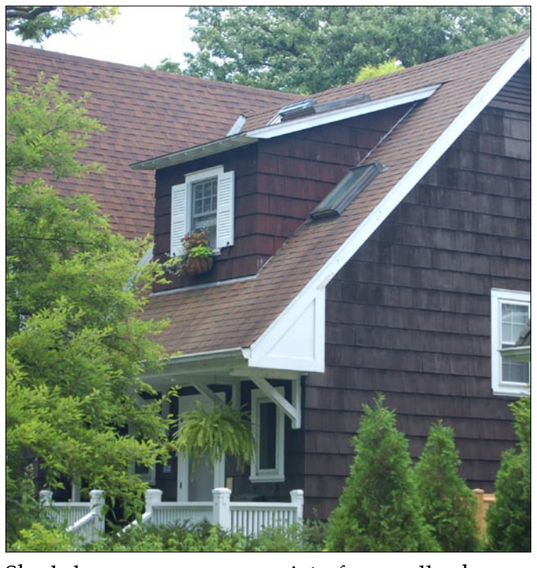
- Use of projecting windows should be considered only when the building style would have traditionally included such features, such as on a Craftsman style home.
- Design bays to appear supported, not suspended on the building facade.

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.)

Building Elements: Dormers

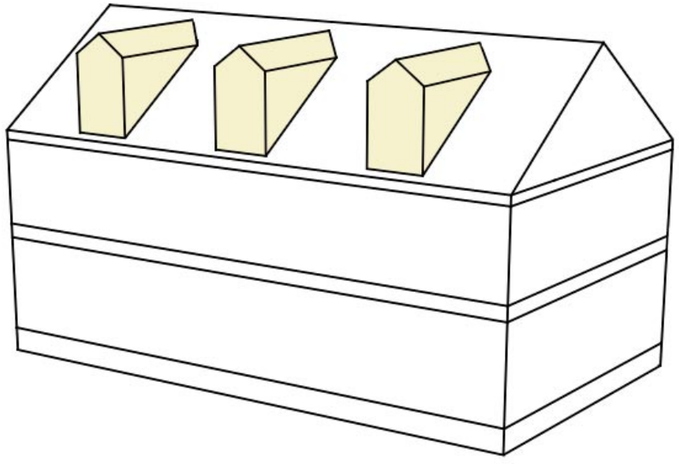
Dormers are proportional to the roof form, and appropriate to the Colonial style of the building.



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.

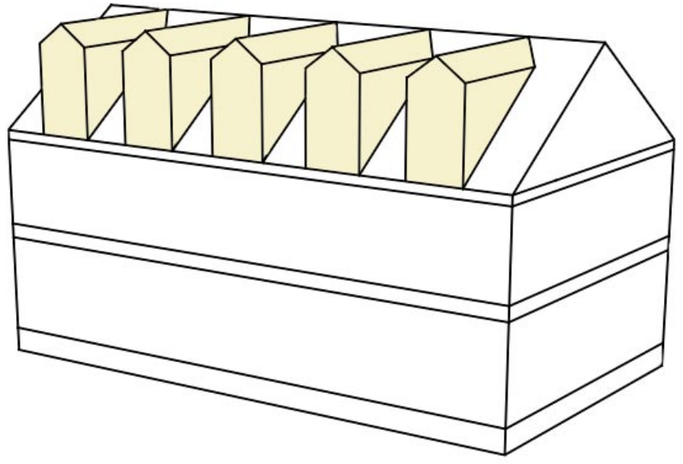
Keep dormers in proportion to the roof form.

Dormers proportional to roof form.



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

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



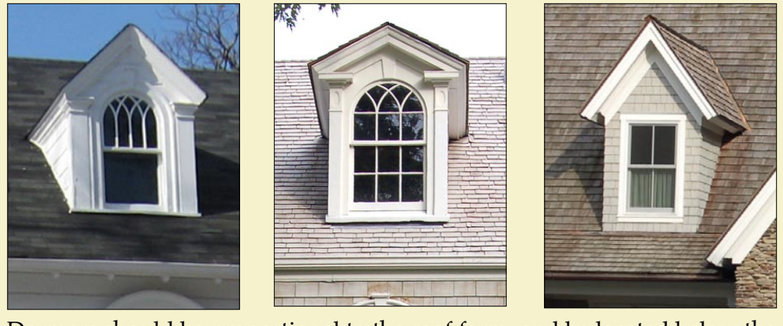
Avoid: Excessive use of dormers creates an overly busy appearance, increasing the sense of scale of the building.

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.

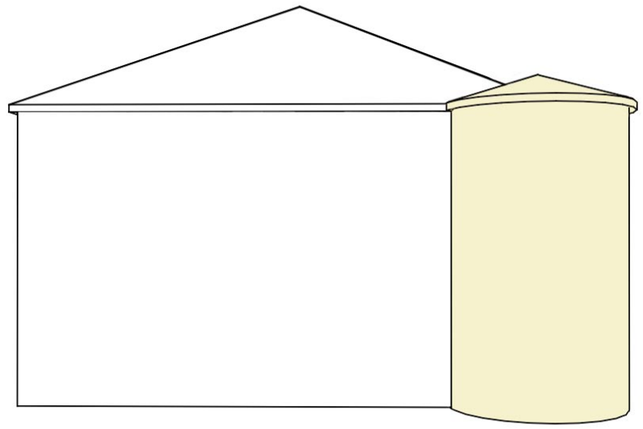


Dormers should be proportional to the roof form, and be located below the ridge line of the roof.

Building Elements: Towers and Turrets

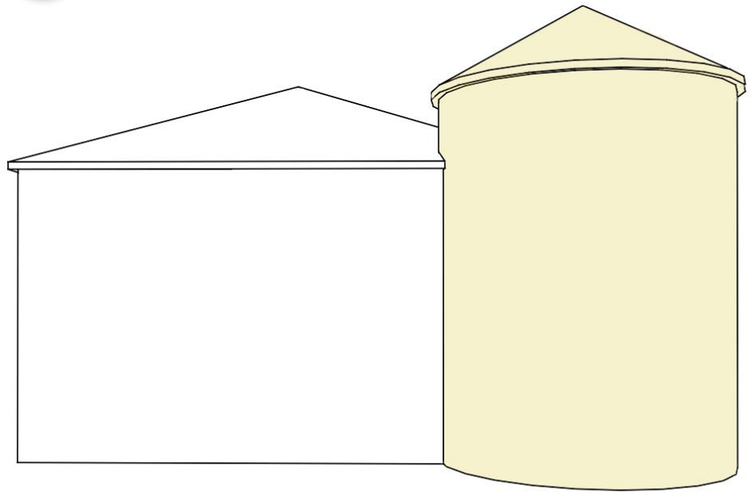
Use towers very sparingly. If used, keep tower form secondary in size to the building mass.

Tower in proportion to the home.



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

Tower not in proportion.



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.

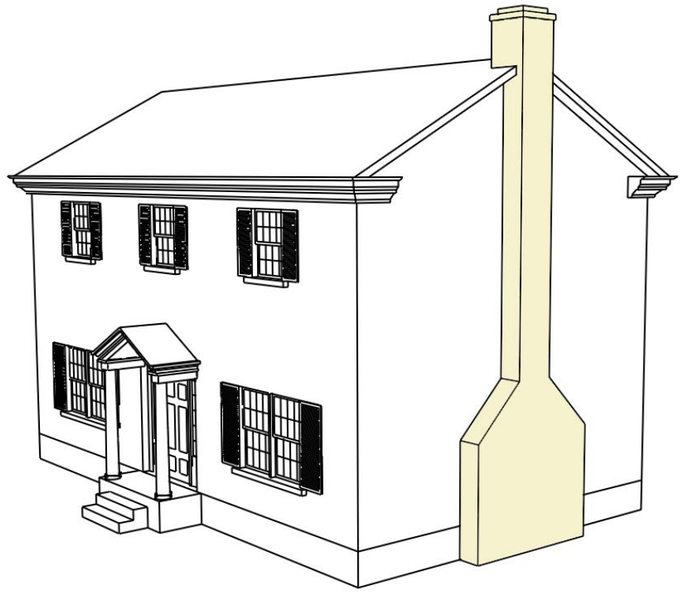
The use of this tower of commanding scale and visual dominance is appropriate to the architectural style and location in a large estate neighborhood.

Building Elements: Chimneys

This home integrates the chimney into the overall building design.

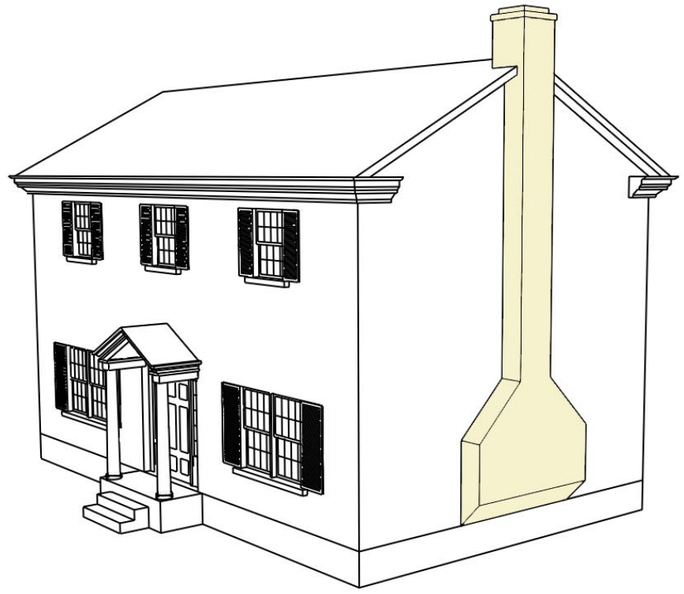
Chimney is integrated into the overall building design.

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.

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.

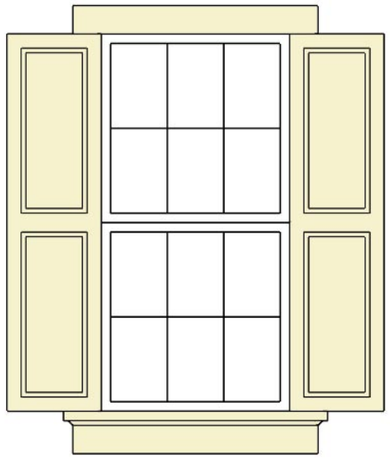
Architectural Details: Window Trim

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.

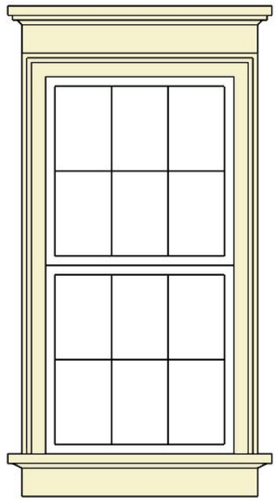
Use details which are proportional.

Shutters and casing are proportional to the window.



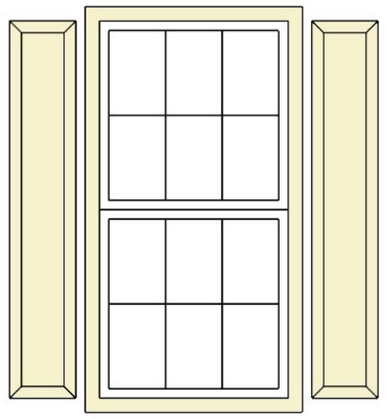
Casing sits on a sill. Shutters fit window and appear authentic.

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.

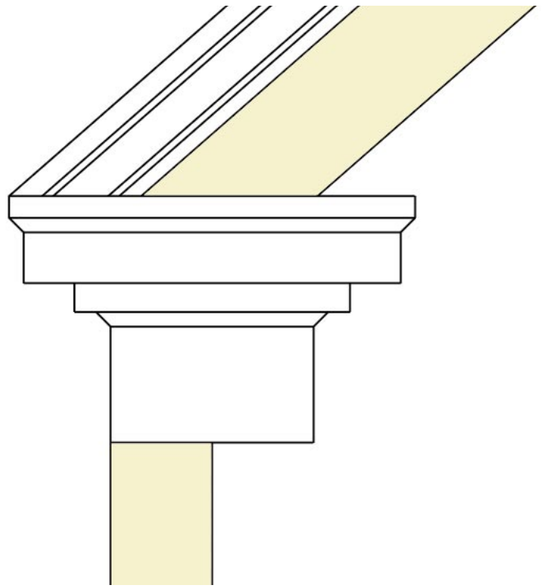
45. **Use trim boards that are in proportion to the window.**
    - Use a board with a substantial depth and width for casings.
    - Avoid using casings that are too thin for the window size.

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.

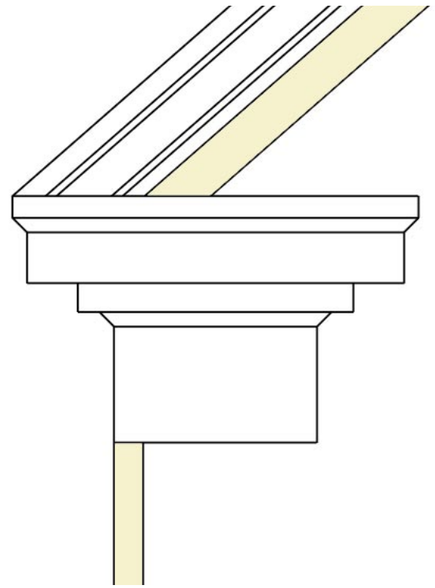
Architectural Details: Facia and Corner Boards

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 fasica board should be equal to the height of the cornice above it.

47. **Use facia boards to support a cornice.**
    - Keep the dimension in proportion.
    - Avoid facia 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

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

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

Appropriate accessory structure.

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

Accessory structure too large.

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

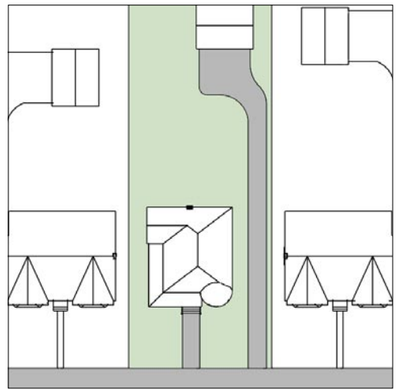
49. **Design an accessory structure to be similar in character to the primary structure.**
    - Use materials that are similar in texture and finish to those of the main house.
    - Use a form which reflects that of the main house.

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

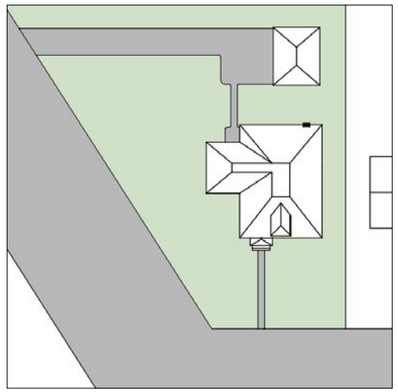
Consider how the garage form and location will fit the house design.

Detached



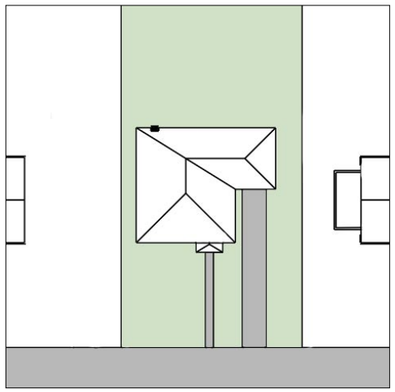
A detached garage reduces the primary building mass, and should be located at the rear of the site. The garage should be designed in a manner that is consistent with the design of the house.

Rear- or Side-Loaded



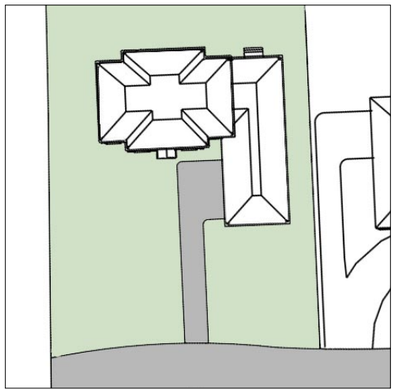
A property with access from an alley or side street can locate the garage at the rear or side of the residence, eliminating garages and driveways from the front of the residence and enhancing the street scene.

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 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.

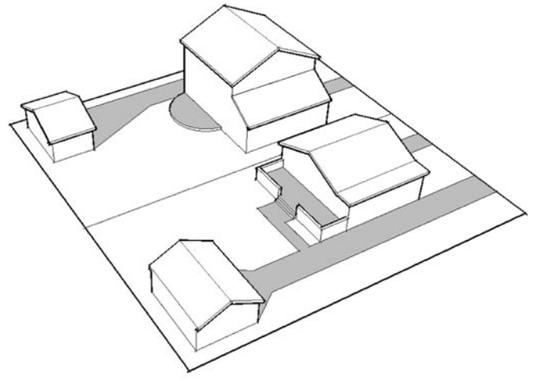
52. **Design a garage door to provide visual interest.**
    - Use materials and details that convey a sense of scale.

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

Driveways

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.

Design a driveway to be a visual asset.

Driveway Character

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.

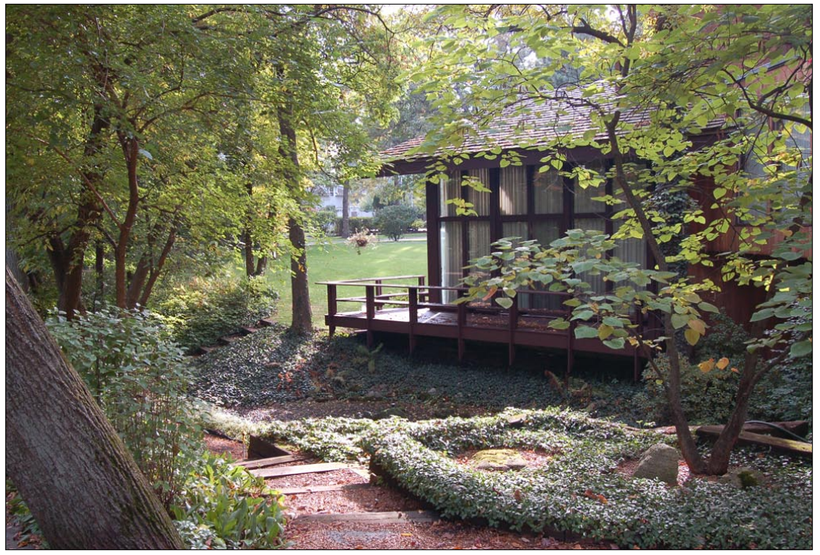
Driveways and parking areas have direct impacts upon the character of a site and the streetscape. Parking areas and driveways should be designed to be assets to the site, minimize impervious area, and appear as integral elements of the landscape design.

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.

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.

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.

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.

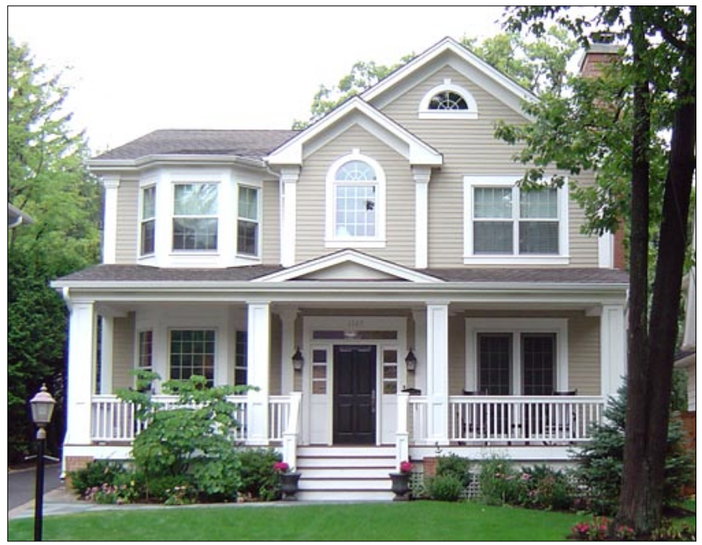
A variety of architectural styles abound, with high quality of design the common thread which gives Winnetka its character and a sense of community.

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 it 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 occur

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.

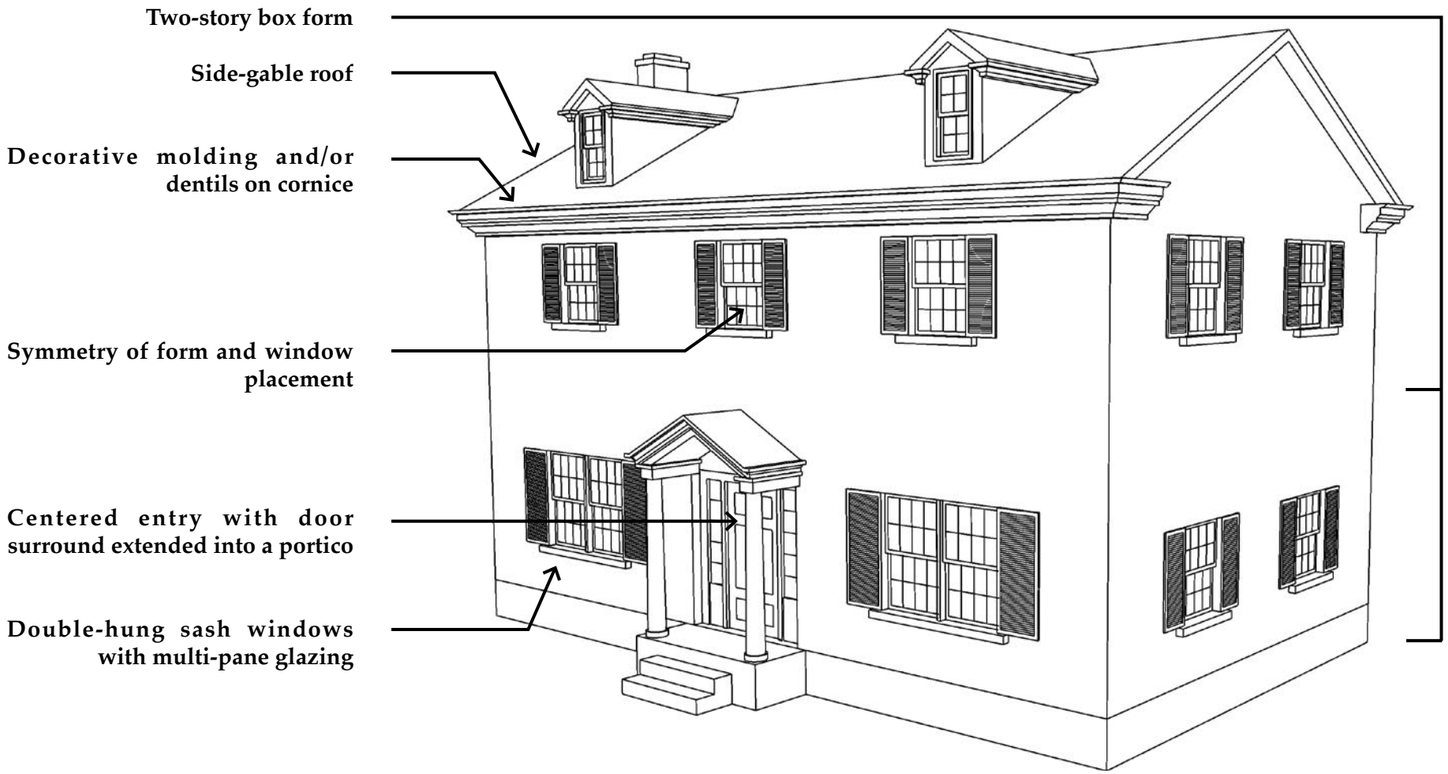
In This Appendix

Colonial Revival : 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.

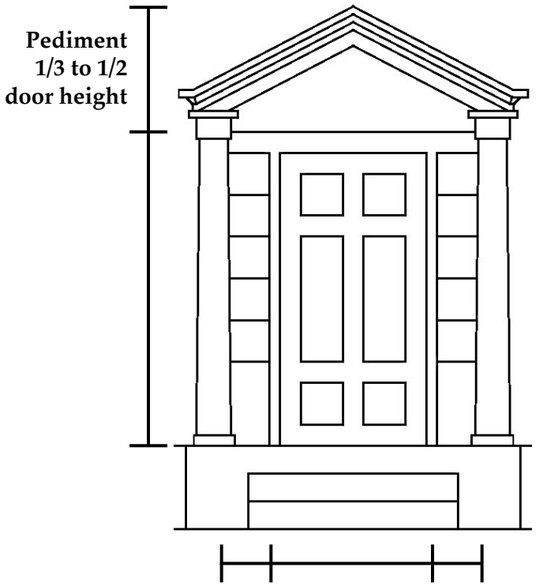
- Symmetrical composition
- Lap siding
- First floor windows taller than upper windows

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

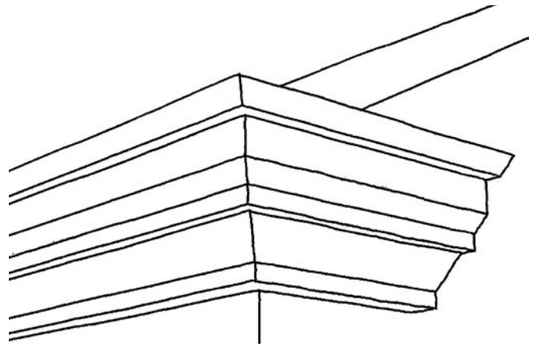
Colonial Revival: Form and Proportions

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

Porch



Cornice



Cornice detailing extends from building facade and often wraps corner onto the gable end.

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

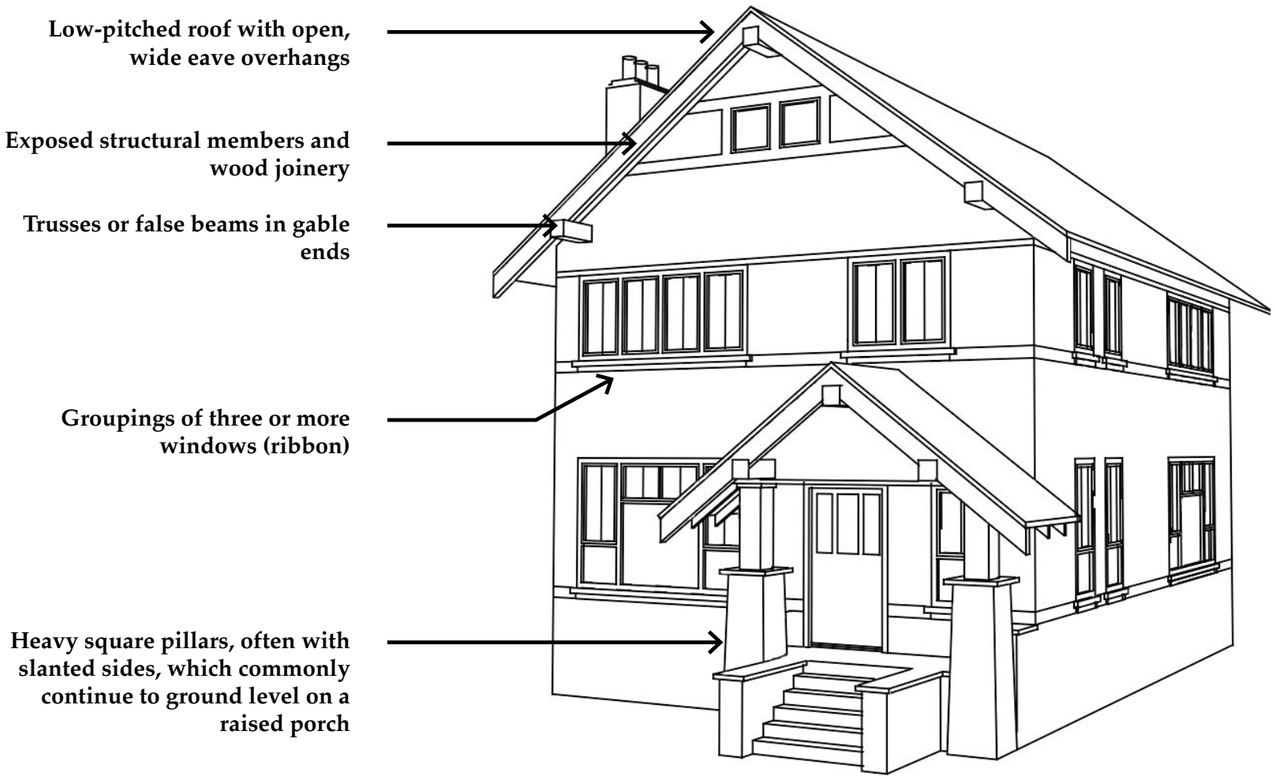
- Strict symmetry across the center axis is maintained in window placement and design.
- Center lines of upper and lower windows are aligned.
- Larger variations of this style include window patterns of five- or seven-across.
- First floor heights remain greater than second floor heights in all variations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



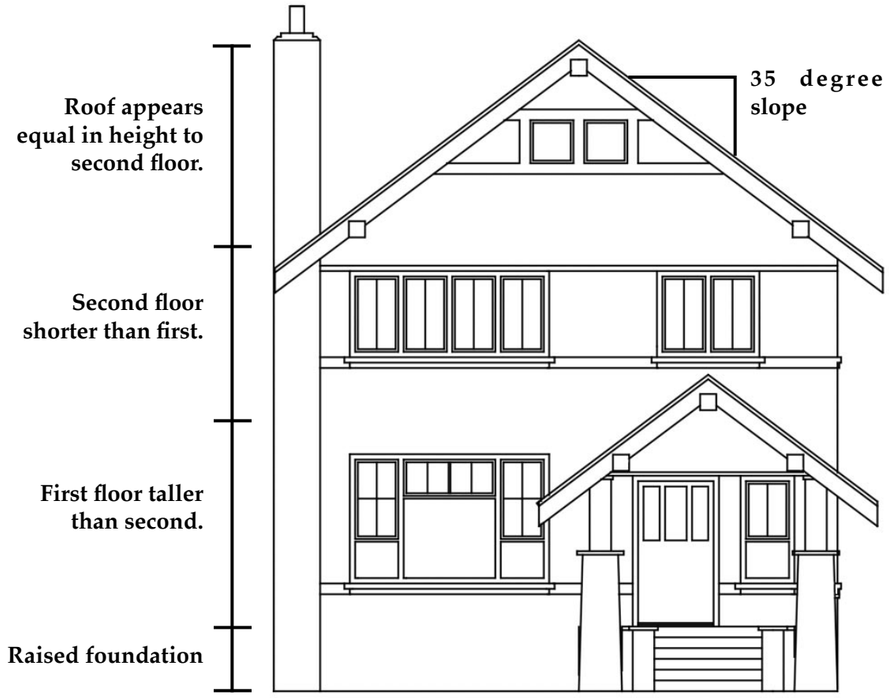
The Arts & Crafts movement dates from the 1900s through the 1940s and includes the Craftsman and Prairie styles. The Craftsman style is characterized by low-pitched roofs with exposed rafters, wood construction, the use of art glass in windows and porches with wide tapered columns. Examples are common 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

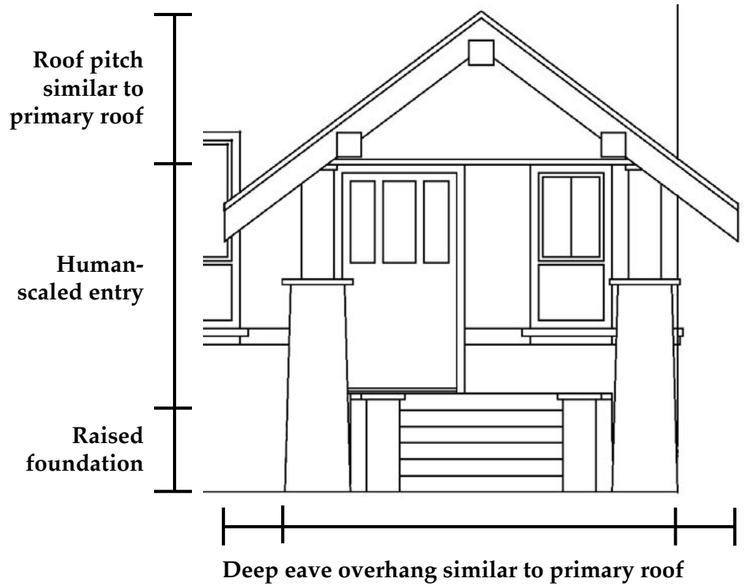
- Cross-gable roof with exposed roof structure
- Horizontal trim

Craftsman (Arts and Crafts): Form and Proportions

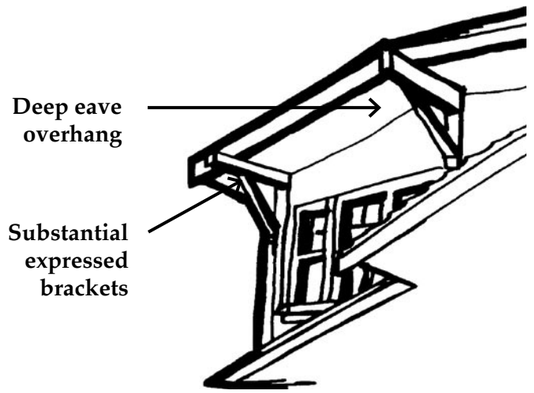
The following proportions analysis represents one example typical of this style; other variations exist.



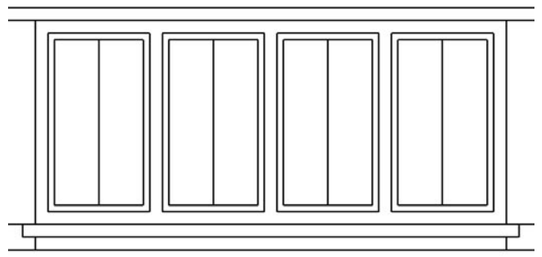
Porch



Eaves



Windows



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

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 widows, 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

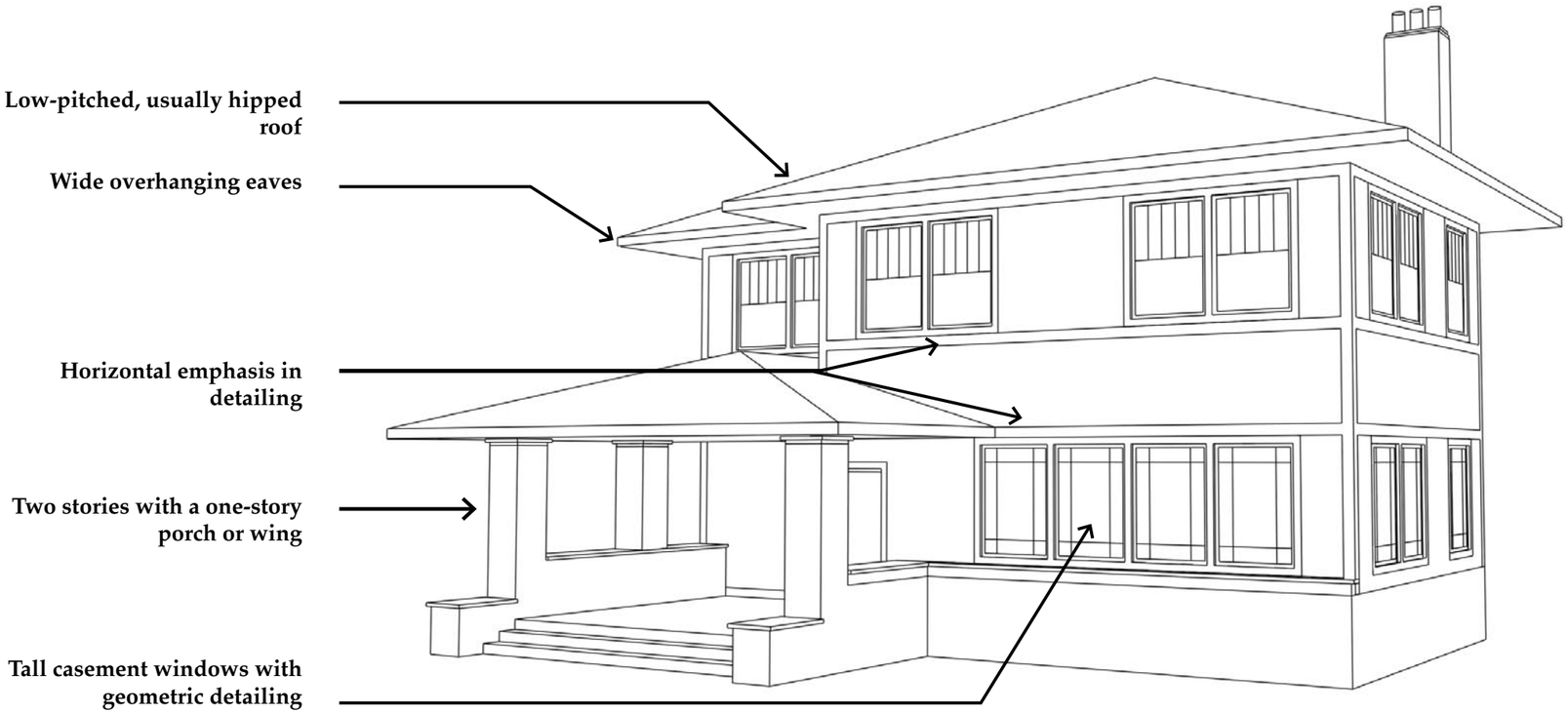
- The slope of the primary roof will typically also be used on the porch.
- Variations with cross-gable forms typically maintain similar roof slope on all roof masses.
- The depth of the eave overhang is typically a minimum of 2 feet.
- Exposed structural members are large enough to be seen at a distance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

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



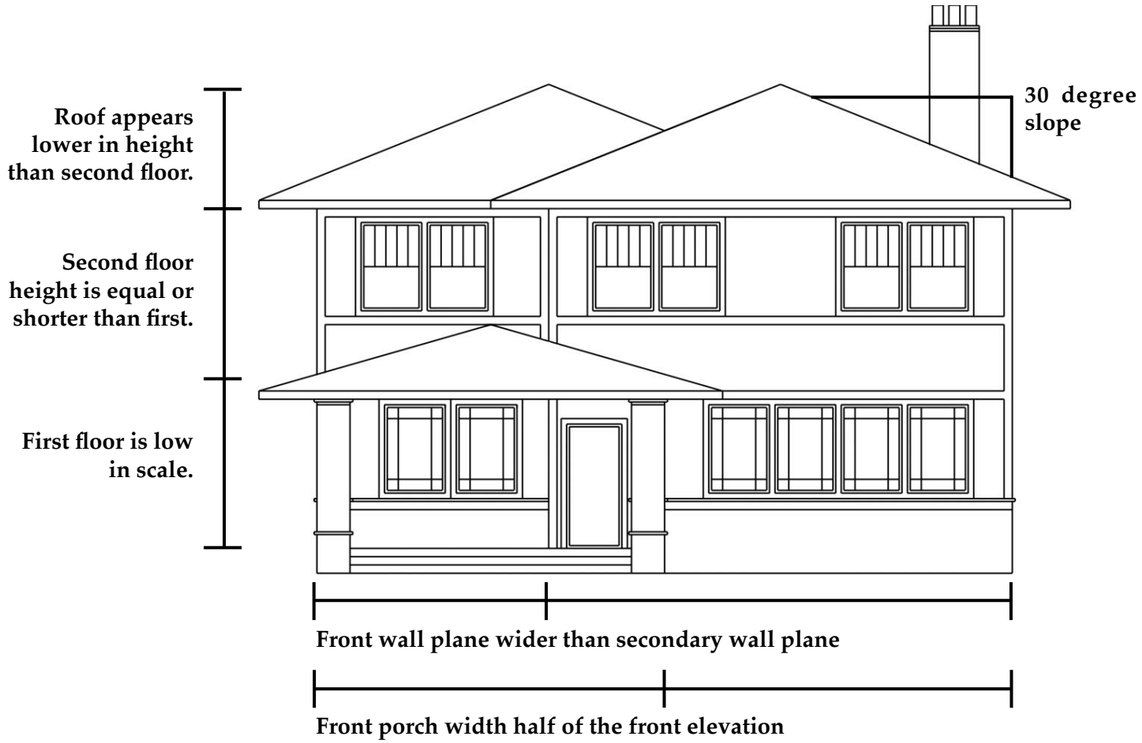
One of the dominant designs of the Arts & Crafts movement, the Prairie style dates from the 1900s to the 1920s. It is characterized by low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance. Examples of the Prairie style are common throughout Winnetka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

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

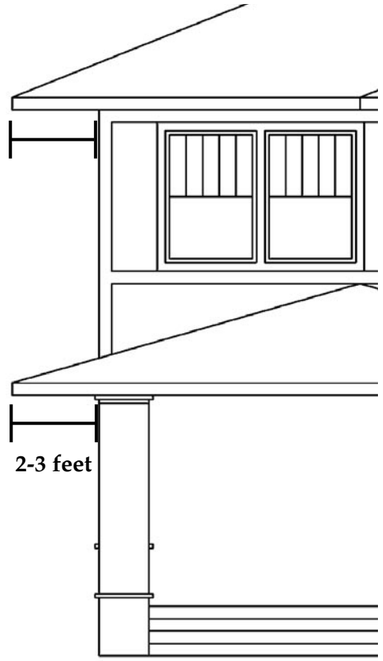
- Asymmetrical composition
- Windows as “cut-outs” in smooth wall plane

Prairie: Form and Proportions

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



Eaves

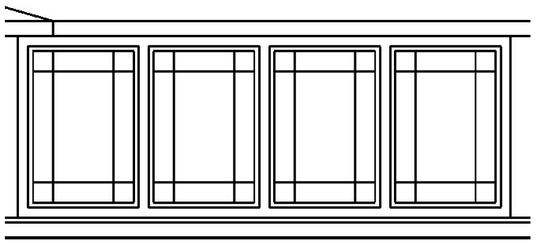


Substantial eave depth of 2 to 3 feet.

Horizontal Emphasis

Trim, window shapes and low, wide eaves emphasize the horizontal character of the Prairie Style proportions.

Windows



Horizontal bands of casement windows with geometric detailing characterize the Prairie style proportions.

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

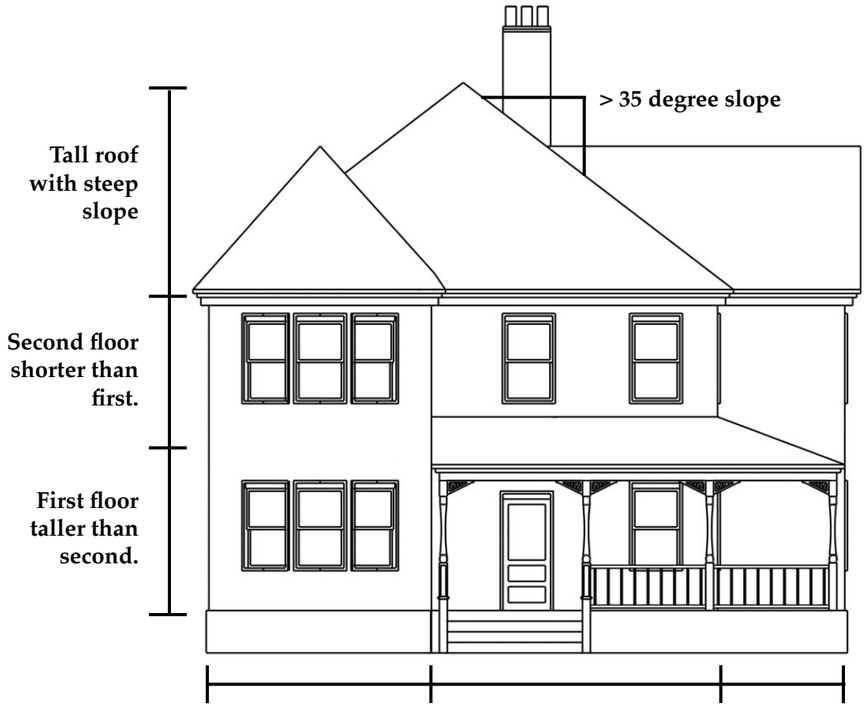
As part of the Victorian period of American residential architecture, homes of the Queen Anne style were built between 1880 and 1910. It introduced open planning and a new way of massing volumes of space. Inherently eclectic, the style is characterized by its asymmetrical composition, steeply pitched 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.

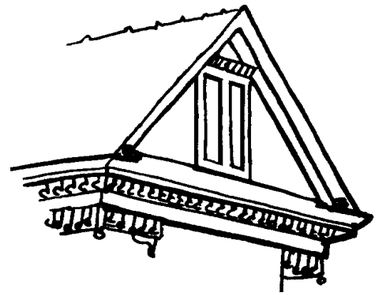


Asymmetrical front facade

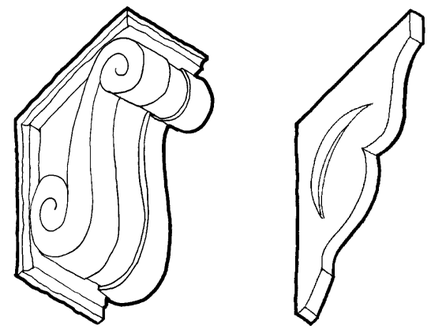
Porch

Front porch wraps side facade.

Architectural Details



Detailed trim work on a cross-gable roof element has substantial depth.



Brackets are details common to the Queen Anne Style.

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

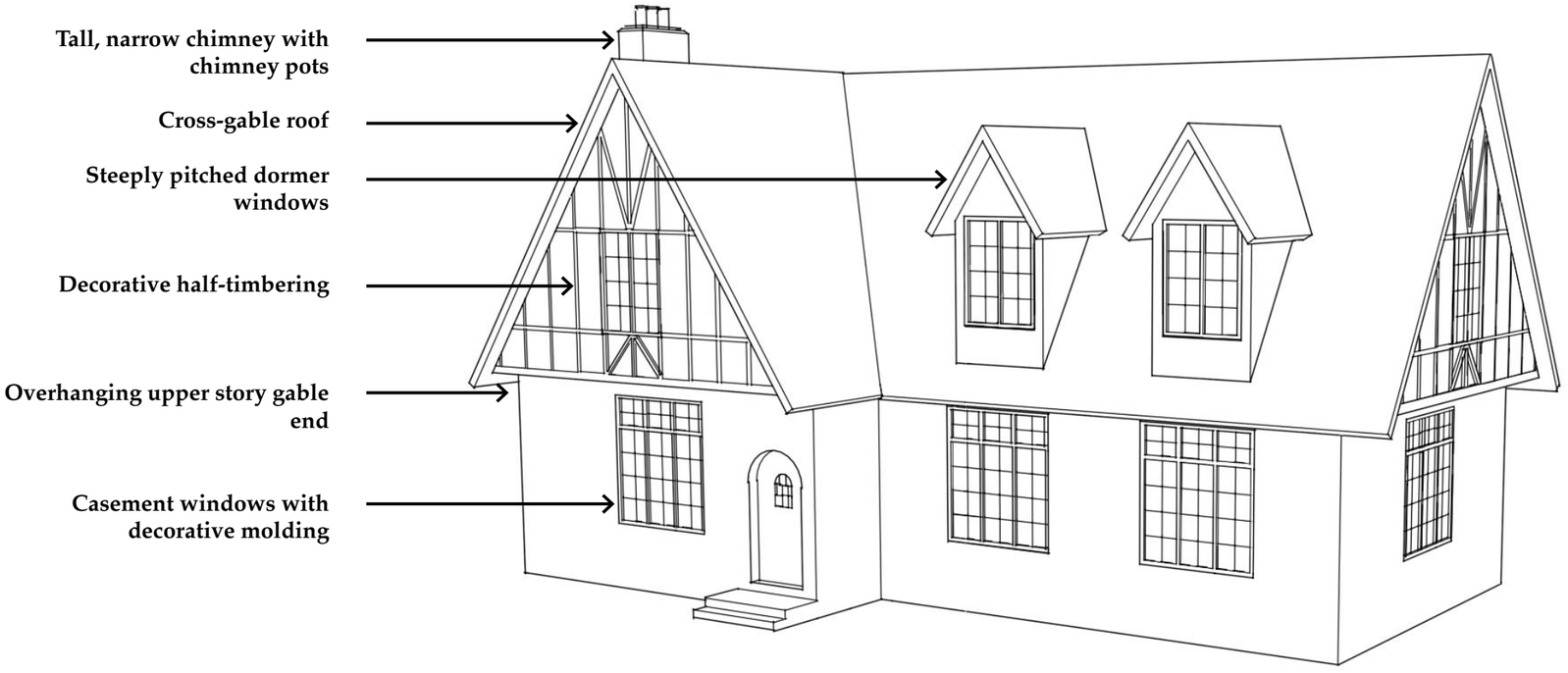
- Facades are asymmetrical. Horizontal proportions vary from building to building.
- Roof slopes are moderate to steep and may vary across different roof masses of one building.
- First floor heights are taller than second floor heights.
- Spacing on porch "bays" are typically even, though the entry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

Tudor Revival: Key Features

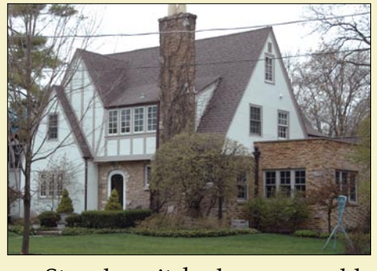
Tudor Revival in Winnetka

- 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

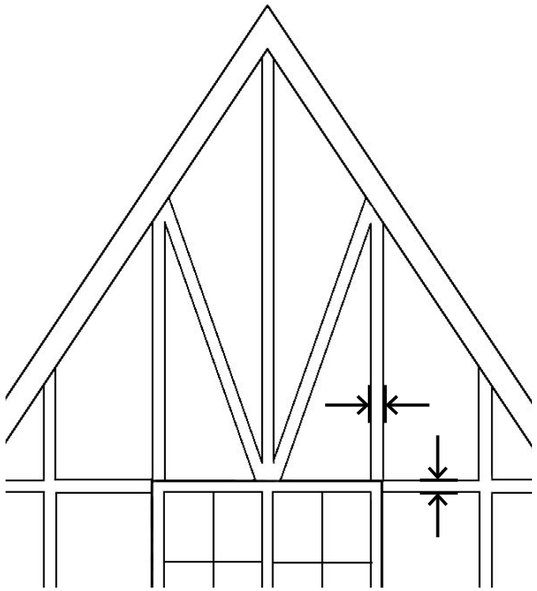
- Multiple cross gable roof forms
- Thick half-timber siding

Tudor Revival: Form and Proportions

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

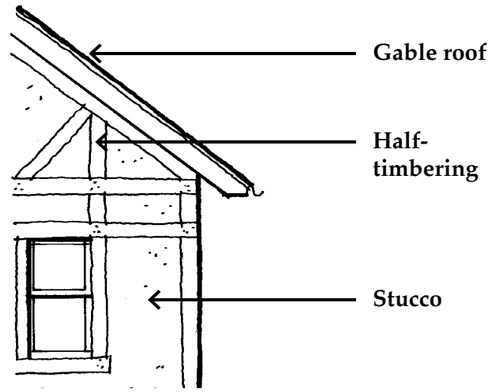
Cross-gable form on front facade

Details



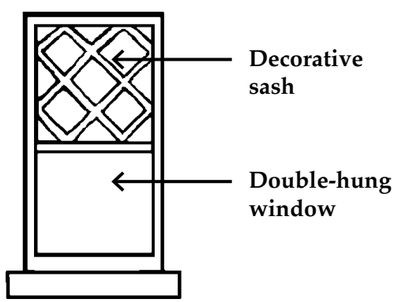
Half timber siding in gable ends is a minimum of 4" in width.

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 receded 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.

Credits

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Attachment B

2021 Single-Family Residential Design Review Comparison

SINGLE FAMILY DESIGN REVIEW	*Evanston*	Glencoe	Highland Park	Kenilworth	Hinsdale	Lake Bluff	Lake Forest	Oak Park	Wilmette	Winnetka
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 local 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 certified 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.

Attachment C

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.

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.

TABLE OF CONTENTS

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.

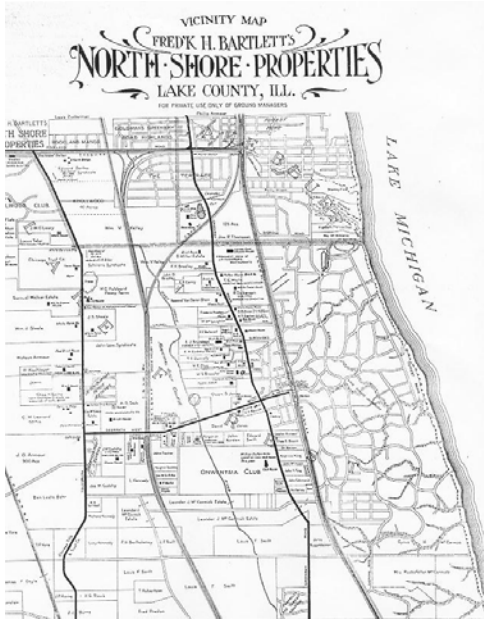
SECTION ONE
CHARACTER ANALYSIS

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 their 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 door 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 sits on either side of the property? *(ranch, bi-level, cape code, two-story)***
- **What are the building materials used on adjacent homes?**

SITING

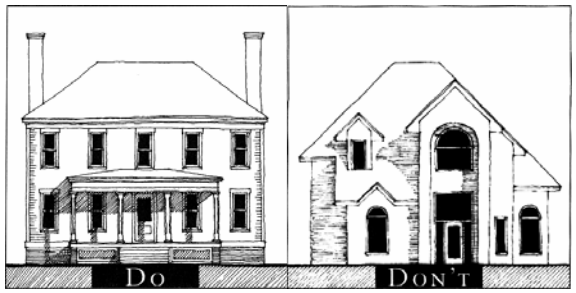
The topography and location of the project lot and the position of the building on that site guide the most basic decisions about design. The location, front yard setbacks, rear yard setbacks, and side yard setbacks will be particularly important to the adjacent neighbors and for maintaining or creating 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.

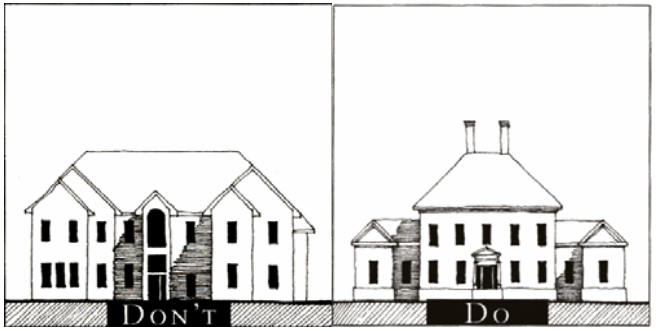


Simplicity of Massing

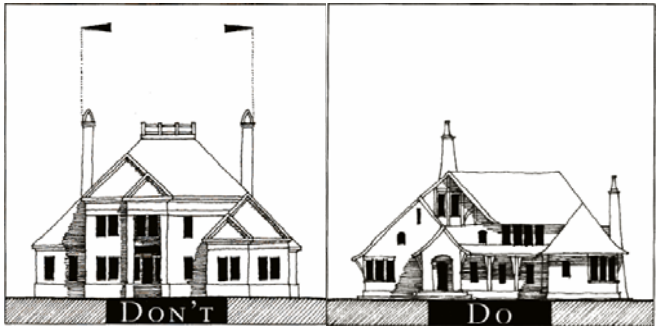
❖ Simplicity of Massing

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.

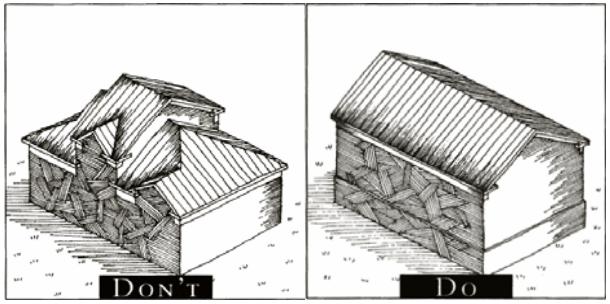
BUILDING ENVELOPE



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.

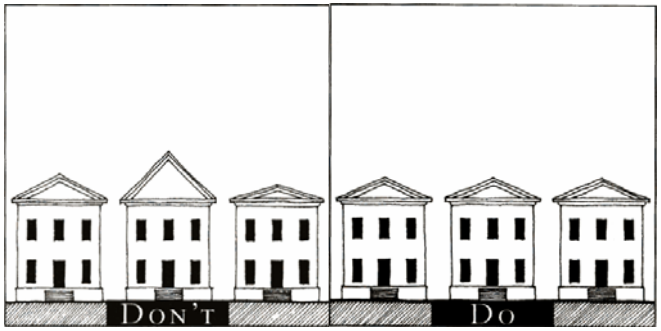
- The entire mass of the building should not be clumped under one enormous roof.
- A buildings massing should clearly show two things: the location of the main body of the house and the location of the entry for people, which should be more prominent and more noble than the car entry.

❖ Roof Shape

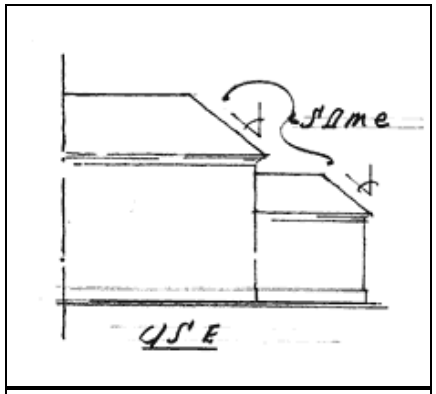
Roof shapes are important to defining residential architectural styles. Roof forms contribute to the massing, scale, and proportions of all buildings. The intent of the guidelines is to have roofs compatible with the structures to which they visually relate. This is particularly important in small lot neighborhoods where houses are spaced close together. The following are general guidelines relating to roof forms.

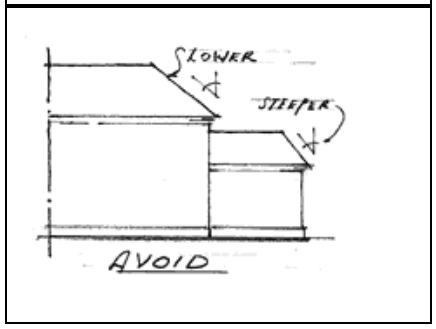
- Overlapping Gables - New construction should contain simple roof forms. Inappropriate use of overlapping gables is one of the great problems of contemporary construction. They should only be used when the smaller gable is part of a balcony, porch, or entrance, or in rare instances when they are appropriate 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:

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.

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.

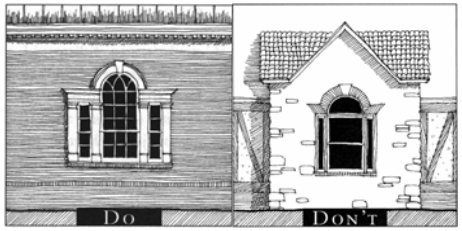
❖ Height

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.

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.

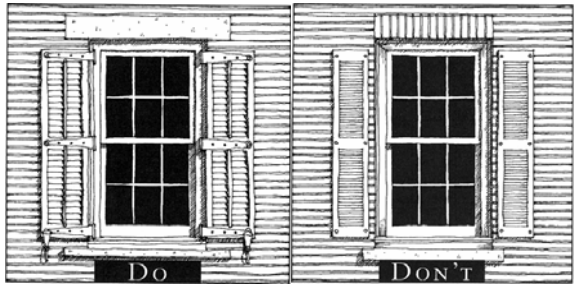
- The richness and level of detail of ornamentation in the surrounding area should be used as a guide, without exactly mimicking the neighboring facades.
- Ornamentation should be used with understanding and restraint, with consideration of the visual character of the neighborhood.

❖ 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.

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.

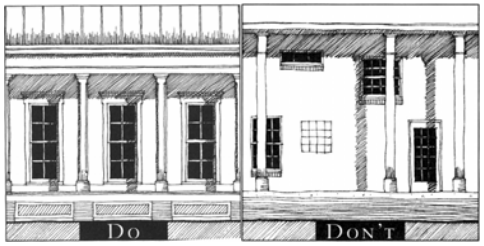
❖ Shutters

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.

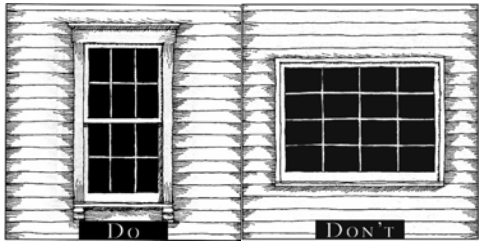
- Shutters should be of louvered or paneled wood construction.
- Shutters should be exactly one-half the width of the sash they are covering. All shutters should be installed to be operable, with hinges and dogs (a device mounted to the wall that may be pivoted to prevent the shutter from moving when in the open position).

OPENINGS

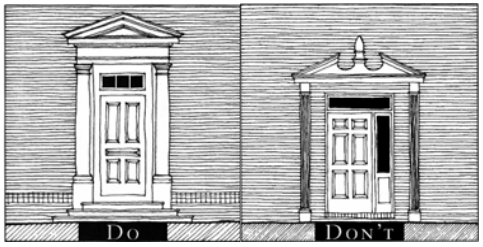
Typically openings in a building make up the largest and most distinctive elements of a building's facades.



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

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 wells 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 Revival[2]
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).

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

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 replace 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.

WORKSHEET

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 are driveways are dominant in the neighborhood? (circular, straight)
- Are there entry pillars and gates on the neighboring properties?

CITY OF LAKE FOREST
SEC 150.147 ARCHITECTURAL AND SITE DESIGN REVIEW.

§ 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.

(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.

(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;

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.

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.

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.

(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.

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.

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