

CITY OF LAKE FOREST RESIDENTIAL DESIGN GUIDELINES

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

*A Resource Guide for
Building in Established Neighborhoods*



INTRODUCTION

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

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

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

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

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

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

Building Review Board

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

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

Historic Preservation Commission

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

INTRODUCTION

Purpose of the Guidelines

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

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

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

Organization of the Guidelines

The Design Guidelines are divided into three sections:

- Character Analysis
- Goals and Objectives
- Guidelines

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

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

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

TABLE OF CONTENTS

Section One.	Character Analysis	Page
A.	Character of Neighborhoods	1
B.	History and Development of Lake Forest	3
Section Two.	Design Goals and Objectives	
A.	Overall Community Design Goal	5
B.	Objectives	5
Section Three.	Guidelines	
A.	Siting	6
A.1.	Rhythm	
B.	Building Envelope.	6
B.1.	Roof Shapes	
B.2.	Scale	
B.3.	Height	
C.	Texture and Detailing	8
C.1.	Materials	
C.2.	Ornamentation	
C.3.	Style	
C.4.	Porches	
C.5.	Chimneys	
C.6.	Shutters	
D.	Openings	10
D.1.	Fenestration	
D.2.	Entryways	
D.3.	Garages and Garage Doors	
E.	Landscaping	11
E.1.	Original Character of the Property and Neighborhood	
E.2.	Fences	
E.3.	Driveways	

Appendix - Lake Forest Architectural Styles Worksheet

SECTION ONE

CHARACTER ANALYSIS

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

Basic Character of Neighborhoods

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

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

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

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



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

SECTION ONE

CHARACTER ANALYSIS

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

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

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



The Ponds

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

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

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

SECTION ONE

CHARACTER ANALYSIS

History and Development of Lake Forest

The City of Lake Forest, incorporated as a City under a charter granted by the Illinois State Legislature in 1861, was primarily founded to support the establishment of church-related educational institutions. Lake Forest's claim to historic distinction however, rests on many factors that are both physical and social. With its unusual location high on the bluffs overlooking an inland sea, and its equally rare early picturesque plan, Lake Forest is a unique place of special historical and physical distinction.



In 1856 the Lake Forest Association, a committee of Presbyterian ministers, traveled north from Chicago on the newly completed Chicago-Northwestern Railroad to choose the site for a new university, now Lake Forest College. Fifty acres were set aside for the university, and until building was finished, classes were held in the Lake Forest Hotel, a white frame building in the middle of Triangle Park, just east of the train stop. This was the first public building in Lake Forest.

The Association hired Almerin Hotchkiss, a young engineer and landscape architect from St. Louis, to design the community east of the railroad tracks based on picturesque and romantic influences. Lake Forest, platted in 1857, was, therefore, one of the earliest picturesque communities in the United States. Hotchkiss respected the topography of the land and nestled the curving road network within the wooded terrain. Hotchkiss's plan created spacious residential lots which provided privacy.

In the early 1860s, with the rise in population to 800 people, the business district was developed along the west side of the tracks. When Lake Forest was incorporated as a city in 1861 its western boundary was extended to Green Bay Road. The property west of Green Bay Road from the northern edge of the City to Westleigh Road on the south remained outside the city limits until 1912. The land on the west side of Green Bay Road was divided into generous parcels that were unconstrained by the steep ravines, winding roads, and smaller lots of eastern Lake Forest.

The increasing level of prosperity at the turn of the 20th century was apparent through the creation of many grand estates within Lake Forest. Efforts to collectively improve the facilities, infrastructure, and appearance of Lake Forest occurred. In 1898 City Hall, containing the fire and police departments, the administration offices, and the public library, was built. In 1902, electrical service was established in the City. During this period, fencing became more common and shrubs were heavily planted along hedgerows to limit the wandering of domestic animals and increase privacy among the residents.

Lake Forest is famous for the many notable persons who chose to make this their permanent or summer residence. By World War I, the list of property owners in Lake Forest read like a *Who's Who* of the rich and famous in Chicago. In addition, Lake Forest is noted for the quality and character of its architecture whether erected for residential, religious, educational, or public purposes.

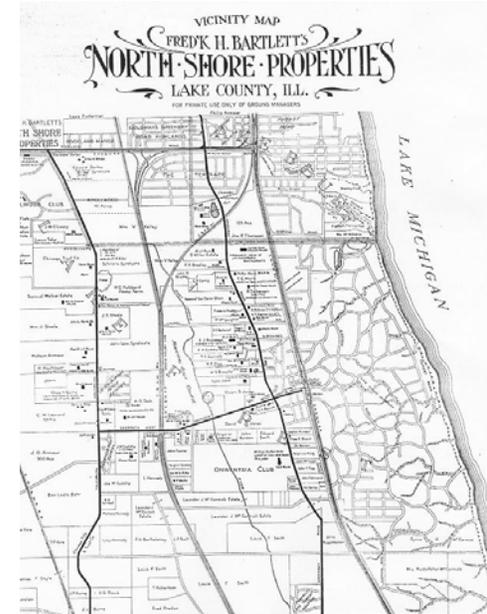


Although the names of some of the earliest architects working for Lake Forest clients are still unknown, it is probable they were among the foremost of their profession practicing in Chicago. One of the earliest architects known to have worked in Lake Forest was Henry Ives Cobb, who built his estate in 1890. Other noted Lake Forest resident architects were Charles Frost and Howard Van Doren Shaw, both of whom also maintained estates. Even such well-known eastern architects as James Gamble Rogers and Charles Platt were called upon to design for Lake Forest clients. In short, the quality of the architecture in Lake Forest was very high, and the quality of its construction equally so.

Many beautiful homes were built in the early 1900s, and as the city grew, so did the need for an improved central business district. Market Square is considered to be the first planned shopping center in the country, and looks essentially the same today as when Howard Van Doren Shaw's design was completed in 1916.

During the summer months, the City's population increased dramatically when families rented cottages and rose to nearly 2,000. Many of the summer homes built around this time were later converted for year-round use. In the 1920s, Lake Forest transformed from a summer resort to a permanent community.

Lake Forest continued to grow, leisurely through the 1930s and 1940s, and more rapidly in the 1970s and 1980s.



SECTION ONE

CHARACTER ANALYSIS

Open space, low density, and careful comprehensive planning continue to be important to the city and its residents. More recent home and commercial development has been on the city's west side.

Since its beginning, Lake Forest has demonstrated a willingness to adopt innovative planning techniques to proactively shape its community. Early settlers in 1857 foresaw the collective, long-term benefits of employing a landscape architect to layout the physical structure of their community in an appealing manner. Hotchkiss's plan for Lake Forest expressed the residents' desire to retain the area's wooded character and respect the natural landforms.

Zoning began as a technique to partition land uses so that incompatible developments did not occur side-by-side. Over time, zoning has served as a flexible technique directed by the collective wisdom of the municipal government. In 1923 Lake Forest was an early adopter of this land use technique. The City's Zoning Ordinances have evolved over time with significant revisions.

Lake Forest, now a 145-year-old community with a population of over 20,000, continues to be a beautiful residential community, blending the best of its past with sound planning for the future.

SECTION TWO

DESIGN GOALS AND OBJECTIVES

The existing buildings combined with the streetscape, open spaces, and other elements that make up Lake Forest, form the overall experience. The individual elements that are a part of this experience must be recognized and preserved in order to protect and continue the existing sense of place and time.

New construction should not be discouraged in Lake Forest as it is important to the continued development of the city and to the financial well being of the area. The intent of the design guidelines is to channel new development so that it complements the qualities that have been identified as significant to Lake Forest's past and future. The intent is to design new buildings and additions that are compatible with the existing architectural qualities of Lake Forest.

Overall Community Design Goal

To create identity and character that maintain and enhance the city's attractiveness, distinguish Lake Forest from its surroundings, and support a sense of community. The architecture of all homes must respect the well-crafted tradition of Lake Forest residences, utilizing durable and proven materials and construction techniques.

Objectives

- Strengthen the positive image of Lake Forest.
- Emphasize natural features (i.e. ravines, prairies, etc.) that accentuate the character of Lake Forest.
- Enhance historic features of architecture and community layout.

SECTION THREE

GUIDELINES

The residential guidelines provide standards to implement the goals and objectives. The guidelines are intended to maintain the character of Lake Forest. It is not the intent of these guidelines to recreate traditional architectural styles that do not allow for contemporary architectural designs or materials, but to provide a framework within which good design can flourish in context and enhance the existing character. In Lake Forest there is a wide time period of construction of existing architectural and historic buildings. All of these contribute to the overall ambiance of the City, resulting in a diverse architectural experience. The intent of the guidelines is to continue the diversity that exists in Lake Forest. Each building is a product of its own time and should be respected for that.

Neighborhood Characteristics

Answering some of the following questions will help find the common characteristics, which most likely define your neighborhood's identity and appeal. For the purposes of defining neighborhood character, the neighborhood is generally defined as:

- The full block on which the property is located including both sides of the street.
- On a corner lot, the block face in both directions shall be considered.
- The adjoining block face to the rear of the property.
- The general character of the larger neighborhood, two blocks in each direction.



- ❖ What is the history of development or the dates/dates of construction? (*subdivision, historic homes, etc.*)
- ❖ What is the general topography of the area? (*flat, sloped, ravines, etc.*)
- ❖ What are the current zoning limitation? (*R-1, R-2, R-3, R-4, R-5, etc.*)
- ❖ Do existing homes follow the current setbacks? (*newer subdivision probably do, older areas may not*)
- ❖ What are the overall lot characteristic? (*square, irregular, narrow, wide, etc.*)
- ❖ What are the existing streetscape characteristics? (*shape of street, sidewalks, driveways, mature tree locations, etc.*)
- ❖ How many floors do most houses have? (*1, 1 ½, 2, more*)
- ❖ What is the predominant façade material facing the street? (*wood siding, brick, stone, stucco, etc.*)
- ❖ What is the predominant roof pitch, type and material? (*shallow, steep, asphalt, wood shingle, etc.*)
- ❖ Is the block your home is located within a fairly typical block to the neighborhood? If not, why?
- ❖ Is there an obvious pattern formed by the heights of existing homes on the block?
- ❖ What are the dominant architectural features? (*front porches, dormers, etc.*)
- ❖ Are other garages in the neighborhood attached? Detached? Two car bays? Three car bays?
- ❖ Are garage doors typically oriented toward the street or side loading?
- ❖ How are the adjacent homes situated on their lots? (*close to the street, set back on the lot, etc.*)
- ❖ What type of homes sit on either side of the property? (*ranch, bi-level, cape code, two-story*)
- ❖ What are the building materials used on adjacent homes?

SECTION THREE

GUIDELINES

SITING

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

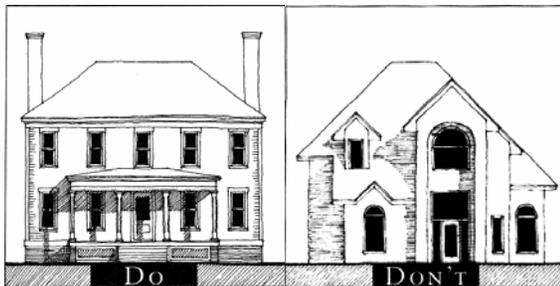


❖ Rhythm of Structures Along the Street

The rhythm of the buildings establishes the overall opening and solid feeling of the neighborhood. Retaining the existing rhythm is imperative in established neighborhoods. Look at the pattern of development that has occurred within the neighborhood surrounding the property.

BUILDING ENVELOPE

The building envelope refers to the exterior elements of a structure. The envelope of the building should be compatible with the buildings to which it will visually relate.



Simplicity of Massing

❖ Simplicity of Massing

The root of nearly all traditional architectural massing is simplicity. Go back to the buildings that are the foundation of almost any style, and you will find a simple volume, or an assembly of simple volumes. The reason for this is the fact that most traditional architecture is based in necessity and economy. The seed buildings from which most styles grew or developed were usually simple, utilitarian buildings that nonetheless resonated strongly with the culture, the climate, and the available materials of the places where they were built. Such buildings were often built by hand and were usually constructed by their owners and their extended families. This meant that elaborate shapes or extra complications could cost days or additional hard manual labor. These simple, resonant seed buildings were then discovered and appreciated by trained designers who distilled and formalized them into a particular style. The simple massing of the style, however, usually remained in the formalized version. No matter what the style, therefore, traditional architecture is usually characterized by simple masses to which other simple masses are added according to the needs of the building. And in every good example, this translates to building shapes that are rational and sensible.

SECTION THREE GUIDELINES

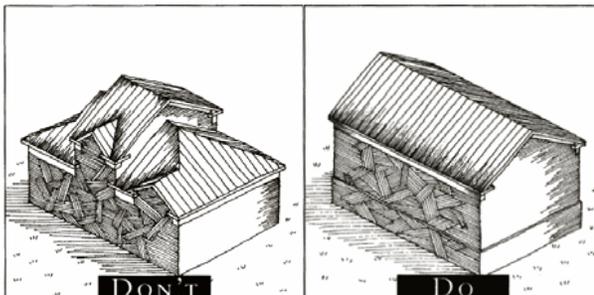
BUILDING ENVELOPE



Hierarchy of Massing



Overlapping Gables



Simple Roof Shapes

❖ Hierarchy of Massing

Almost all traditional architectural languages embody a clear hierarchy of massing when buildings are large enough to be composed of more than a single volume.

The most important or most public functions are typically located in the largest, most prominent part of the building, which is usually called the “main body.” Less prominent or less public functions occur in wings, which are sometimes called “back buildings.” Other utilitarian or totally private functions occur in “outbuildings,” which were once called “dependencies.” The following are general guidelines relating to hierarchy of massing.

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

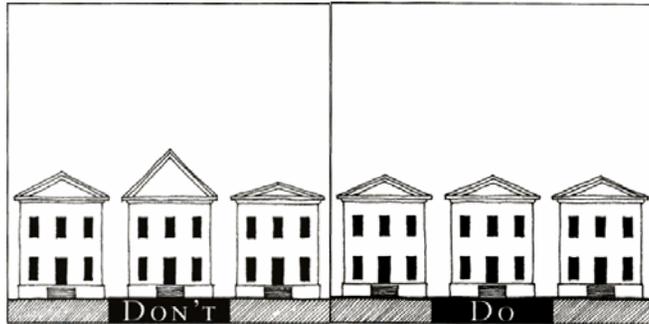
❖ Roof Shape

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

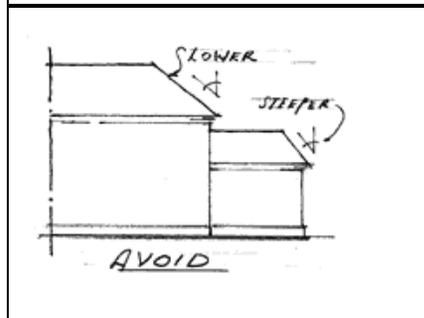
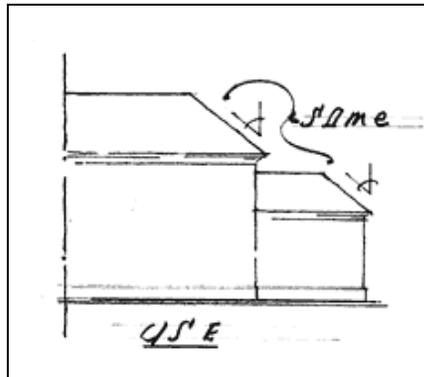
- Overlapping Gables - New construction should contain simple roof forms. Inappropriate use of overlapping gables is one of the great problems of contemporary construction. They should only be used when the smaller gable is part of a balcony, porch, or entrance, or in rare instances when they are appropriate for the style.
- Roof Slopes - Different types of roof have different slopes within the same building. Many traditional buildings incorporate different types of roof within a single composition. For example, a building with the primary mass under a hip may have a central projecting bay with a gable end and a front portico with a pediment. Don't use the same pitch for each roof. Each type has its own characteristics and should have different slopes:

SECTION THREE GUIDELINES

BUILDING ENVELOPE



Neighborhood Consistency



Roof Types

The Hip – The hip roof should have the steepest slope of all of the types. Because of its nature, this type of roof is never seen in true elevation and will always appear lower than it actually is.

The Gable – Unlike a hip roof, the gable is seen in true elevation and its actual height is visible. Set the pitch lower to accommodate for this. For a formal classical pedimented gable, a good pitch would be 26.5°.

The Pediment – The pediment has the lowest slope of the three types. It is a formal motif relating to the Orders of Architecture. The most common pitch is or 22.5° (1/5), but as pediments get wider or narrower the pitch increases or decreases slightly (typically, from 21° to 26.5°).

Similar types of roof have the same slope – By contrast, where you are using similar types of roof – a large hipped roof at the main building, with smaller hipped wings or gable porch on the gable end of a house, for example – the roof pitch should be common throughout. The overall structure will be unified and each part will tie in with the next.

In neighborhoods of closely spaced houses, consistency of roof slopes is important.

- Don't vary roof slopes significantly from those within the same style in the same neighborhood. The primary roof slopes of a particular style should fall within a range of no greater than 15 percent. Ancillary roof slopes should be appropriate to the style of the building, which is in most cases between one-third and one-half of the primary roof slope.

SECTION THREE

GUIDELINES

BUILDING ENVELOPE



❖ Scale

The scale of a building is its perceived size relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant to defining character. In order to retain the character of the community, maintaining a balance between landscaping and building scale in relation to space available is essential.

City ordinances establish basic limitations on the size of a building. However, a building built to the legal limits established for height, building scale, and setbacks may result in a building, which is not compatible with the character of its neighborhood.

- The scale and proportions of new construction should be compatible with adjacent buildings and the surrounding area.
- The appearance of mass can be minimized through the use of design elements, such as porches, porticos, bay windows, dormer windows, and pergolas.



❖ Height

The intent of the guidelines is to have buildings similar in height to provide cohesiveness to the neighborhood. Buildings that are too tall will create a barrier to the rhythm of the massing while buildings that are too short will create a void or space in rhythm.

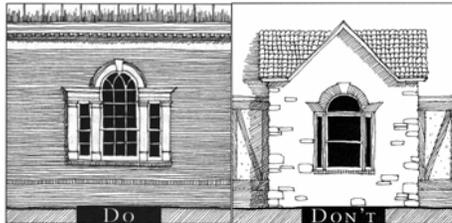
- New construction should conform to the predominant height of roofs of nearby buildings.

SECTION THREE

GUIDELINES

TEXTURE AND DETAILING

Texture refers to the visual surface characteristics and appearance of the building façade. Detailing refers to the manner in which building parts are put together. The texture and detailing of a building façade often have the strongest impacts on how people perceive a new structure and, therefore, on their sense of the character of the neighborhood. The use of materials and the degree of ornamentation give the building its texture.



Number of Materials



❖ Materials

Materials provide the visual diversity and architectural character to the neighborhood. The intent of the guidelines is to provide a continuity of architectural character by using materials that have been used in Lake Forest historically.

- New construction should use materials and textures compatible to those of neighboring buildings and appropriate to the chosen architectural style to reinforce the neighborhood's image.
- *Number of Materials* – No more than two wall materials should be visible on any exterior wall, not counting the foundation wall or piers. Even if the design of the wall is beautifully composed, too many wall materials negatively affect it by the sheer power of distraction. Limiting the number of materials focuses attention on the composition of the design.

❖ Ornamentation

Ornamentation is the refinement of detail and application of decorative elements with the sole purpose of enhancing the building's appearance.

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

❖ Style

Although the intent of the guidelines is not to dictate an architectural style for a particular site or neighborhood, the consistency of one style used on a building is essential. A summary of predominant styles found in Lake Forest is included in the Appendix.

- Architectural stylistic integrity is encouraged.
- The architectural style of new construction should be consistent throughout all facades of the structure.
- All elements of design, shape, and form should be consistent with the selected architectural style.
- Additions should be of the same architectural style as the existing structure.

SECTION THREE GUIDELINES

TEXTURE AND DETAILING



Use of Shutters

❖ Chimneys

Chimneys often feature decorative brickwork or designs that are part of the dwelling's architectural character. Many exterior wall chimneys are essential features to a dwelling's overall design.

- Chimneys, when visible from the exterior of the building, should be sheathed in Brick, Stone, or Stucco and contain clay, slate, or stone caps.
- Chimneys should be topped with clay tile flues.

❖ Porches

Although front porches are not appropriate for all styles of architecture, they aid in minimizing the appearance of bulk by breaking-up the façade. Porches are often appropriate in the smaller historic neighborhoods. The porches in these neighborhoods help to create a welcoming atmosphere.

- For new construction, front porches should be designed to have a depth that is great enough to make them functional spaces. In most cases, front porches should be at least 7 feet in depth to allow adequate room from furniture.
- Existing front porches should not be enclosed with wood, glass, or other materials, which would alter the porch's open appearance.
- Porches may be screened if the structural framework for the screen panels is minimal and the open appearance of the porch is maintained. Screen panels should be placed behind the original features such as columns or railings.

❖ Shutters

Window shutters were often added to pre-1945 houses to provide interior shading in the summer and to protect windows during storms. With the advent of air conditioning, window shutters are more ornamental in design than practical.

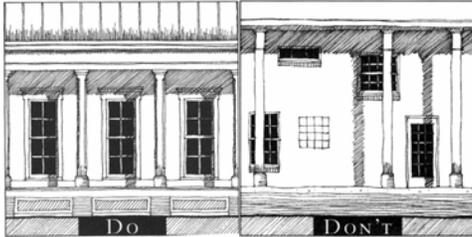
- Shutters should be of louvered or paneled wood construction.
- Shutters should be exactly one-half the width of the sash they are covering. All shutters should be installed to be operable, with hinges and dogs (a device mounted to the wall that may be pivoted to prevent the shutter from moving when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

SECTION THREE

GUIDELINES

OPENINGS

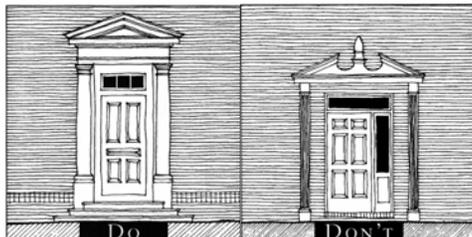
Typically openings in a building make up the largest and most distinctive elements of a building's facades.



Arrangement of Windows



Proportion of Windows



Entryways



❖ Fenestration

Each individual building contains a rhythm established by the arrangement of windows and doors versus solid wall sections.

Regular Arrangement of Openings - Traditional architecture almost always places openings in a manner that while sometimes not simple regular, is nonetheless extremely rational. Don't place openings randomly. Do place openings according to a rational system. Openings centered between regularly spaced columns are one obvious strategy.

Door and Window Style versus Building Style – The style of the front door should match the style of the building, as should the style of the windows.

Window Material – The preferred material for residential windows is wood sashes and wood frames. As an alternative, vinyl coated wood and aluminum coated wood may be considered.

Window Muntins – Muntins should divide panes into true divided lights. The only acceptable alternative is Simulated Divided Light windows with grills adhered to both sides of the glass and a spacer bar in between the glass.

Window Proportions – Window openings and window panes should be vertically proportioned or square and should be similarly proportioned throughout the entire building.

❖ Entryways

Entryways refer to the pedestrian, as opposed to the vehicular, entries into the building. They comprise doorways, porches and other elements that contribute to the sense of arrival into the building. Throughout the City, entries are generally marked by simple ornamentation. In some areas, developed in the 1980s and 1990s, homes have two-story entries. This type of entry is not encouraged.

- Entries should be ornamented with simple detailing consistent with the building style.

❖ Garages and Garage Doors

The majority of homes in the City have attached, side-loading garages. Several areas of historic homes have detached garages at the rear of the property.

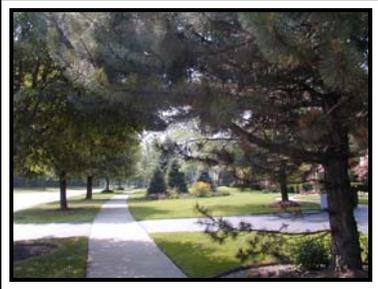
- In historic neighborhoods garages should be detached and located at the rear of the property.
- Three-car garages are not encouraged in small lot historic neighborhoods.
- When possible, attached garages should be side-loading to avoid facing the street.
- It is preferred that garage bays be individual bays with doors no wider than 9 feet. Double wide doors are discouraged

SECTION THREE

GUIDELINES

LANDSCAPING

The preservation of mature trees and native vegetation is necessary and desirable to preserve the character of Lake Forest. The demolition of existing structures and new development and re-development of properties threaten the destruction of mature trees and native vegetation which have special historic, community, and aesthetic significance and value. The City adopted a Tree Preservation and Landscaping Ordinance in 2001 to ensure the protection of the native vegetation.



❖ Original character of the property

New construction should be integrated with the landscape and original distinguishing character of the property and its environment.

- The existing landscape should be properly protected during construction.

❖ Fences

Fences serve as a distinctive feature of the streetscape and individual yards while providing a sense of privacy and enclosure for property owners. Well designed fencing can create a unified look for the property on which it is erected, as well as enhance the neighborhood as a whole. Fences are often character-defining features and should be treated sensitively. It is important that the fence design harmonize with the character of the structure and the surrounding neighborhood.

- A number of different types of materials are appropriate for fences, garden walls, and gates. Fences and gates made of cast iron, wrought iron, or wood pickets are appropriate for front yards; solid, vertical board wood fences with a flat cap, are appropriate for rear or side yards. Woven wire (chain link) and stockade fences (with jagged tops) are discouraged.
- Fences, garden walls, and gates should be appropriate in materials, design, and scale to the period and character of the structure they surround.
- Front yard fences should be designed to allow views of the yard and building, while fences for rear or side yards may be more opaque.
- Gates should be compatible with any existing fencing, walls or landscaping, and should be designed to swing onto the private walkway or driveway, not onto the public sidewalk.



❖ Driveways

Driveways are the introduction to the property. In an effort to preserve the landscape and create properties where the landscape is dominant over the improvements, a minimal use of hardscape is encouraged.

- The impact of driveways on the existing landscape should be considered. In some instances the driveway should be constructed either above grade or of pervious materials to lessen the impact.
- Entry pillars and gates should be consistent with the character of the streetscape.



LAKE FOREST'S ARCHITECTURAL STYLES

There are many residential architectural styles in Lake Forest. Homeowners and developers should recognize these styles and the appropriate means to respond to the style in remodeling or building projects. The approach should include how a design works as a whole within the broader neighborhood context as well as how the components of the building facades relate to one another and to those on adjacent properties.

American Four Square

The American Four Square was one of the most popular home types at the end of the 19th and the beginning of the 20th centuries. Its popularity derived from its highly functional plan and restrained ornamentation, which was the trend after the 1880s. The home is generally two stories high, is set on a raised basement with the first floor approached by steps, has a full-width front porch, and is capped with a pyramidal roof that usually contains at least a front dormer. The interior plan is of four nearly equal sized rooms per floor with a side stairway. The house takes many of its characteristics from the designer homes of the period. The wide eaves, low-sloped roof, porch support piers, and horizontal emphasis are borrowed from the Prairie School style. Its sense of solidity and bulk keeps the house grounded. The American Four Square was most popular in the suburbs as a middle class home. Four Square homes were generally not architect-designed but constructed by contractors or builders in tract style subdivisions.¹

Colonial Revival²

The term "Colonial Revival" refers to the entire rebirth of interest in the early English and Dutch houses of the Atlantic seaboard. The Georgian and Adam styles form the backbone of the Revival, with secondary influences from Post-medieval English or Dutch Colonial prototypes. Details from two or more of these precedents are freely combined in many examples so that pure copies of colonial houses are far less common than are eclectic mixtures.

This was the dominant style for domestic building throughout the country during the first half of the century. About 25 percent of Colonial Revival houses built during this time period were side gabled examples. As in their Georgian and Adam prototypes, the principal areas of elaboration in the Colonial Revival houses are entrances, cornices, and windows. In original Georgian and Adam houses the cornice is an important identifying feature. It is almost always part of a boxed roof-wall junction with little overhang, and is frequently decorated with dentils or modillions. These are also typical of many Colonial Revival examples. As in the originals, most Colonial Revival windows are rectangular in shape with double-hung sashes. In the more accurate copies, each sash has six, eight, nine, or twelve panes. All common wall materials were used, but masonry predominates in high style examples.

During the first decade of the twentieth century, Colonial Revival fashion shifted toward carefully researched copies with more correct proportions and details. This was encouraged by new methods of printing that permitted wide dissemination of photographs in books and periodicals. This led to a wide understanding of the prototypes on which the Revival was based. Colonial Revival houses built in the years between 1915 and 1935 reflect these influences by more closely resembling early prototypes than did those built earlier or later. The economic depression of the 1930s, World War II, and changing postwar fashions led to a simplification of the style in the 1940s and '50s.

¹ Suzanne Germann, National Register Nomination, Gunderson Historic District, Oak Park, IL (2001)

² The definitions of the styles were taken from Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1997).

LAKE FOREST'S ARCHITECTURAL STYLES

Style features:

Accentuated front door; doors commonly have overhead fanlights or sidelights; double-hung windows, usually with multi-paned glazing in one or both sashes; windows frequently in adjacent pairs.

Contemporary

This style was the favorite for architect-designed houses built during the period from about 1950 to 1970. It occurs in two distinctive subtypes based on roof shapes: flat or gabled. The flat-roofed subtype is a derivative of the earlier International Style and houses of this subtype are sometimes referred to as American International. They resemble the International in having flat roofs and no decorative detailing but lack the stark white stucco wall surfaces, which are usually replaced by various combinations of wood, brick, or stone. Landscaping and integration into the landscape are also stressed.

The gabled subtype is more strongly influenced by the earlier modernism of the Craftsman and Prairie styles. It features overhanging eaves, frequently with exposed roof beams. Heavy piers may support gables. As in the flat-roofed subtypes, various combinations of wood, brick, and stone wall cladding are used and traditional detailing is absent. Both subtypes are most commonly one-story forms although two-story versions are not infrequent.

English Cottage

The English Cottage style imitates the Arts and Crafts English Country houses of the late 19th Century. Thus this 1920s American style is an imitation of a Late-Victorian English design that is an imitation of rural, vernacular cottages mixed with medieval themes.

French Eclectic

The French Eclectic style is based on precedents provided by many centuries of French domestic architecture. This relatively uncommon style is found throughout the country in Eclectic suburbs of the 1920s and 1930s. The style was out of fashion in the 1940s and 1950s, but a neo-eclectic form became popular in the 1960s. The style was originally made popular by the fact that many Americans served in France during WWI and became familiar with French architecture. In the 1920s a number of photographic studies of modest French homes were published giving architects and builders many models to draw from.

Style features:

Tall, steeply pitched hip roof; eaves commonly flared upward at roof-wall junction; brick, stone, or stucco wall cladding, sometimes with decorative half-timbering.

Italianate

The Italianate style dominated houses constructed between 1850 and 1880. It was particularly common in the expanding towns and cities of the Midwest. This style began in England as part of the Picturesque movement, a reaction to the formal classical ideals in art and architecture that had been fashionable for about two hundred years. The movement emphasized rambling, informal Italian farmhouses, with characteristic square towers, as models for Italian-style villa architecture.

The first Italianate houses in the United States were built in the late 1830s; the style was popularized by the influential pattern books of Andrew Jackson Downing published in the 1840s and 1850s. By the 1860s the style had completely overshadowed its earlier companion, the Gothic Revival. Most surviving examples date from the period 1855-80; earlier examples are rare. The decline of the style, along with that of the closely related Second Empire style, began with the financial panic of 1873 and the subsequent depression. When prosperity returned late in the decade, new housing fashions – particularly the Queen Anne style – rose quickly to dominance.

Style features:

Low-pitched roof with overhanging eaves having decorative brackets beneath; tall, narrow windows, commonly arched or curved above; windows frequently with elaborate crowns, usually of inverted U shape.

Italian Renaissance

The Italian Renaissance style, characterized by simple flat facades, rectangular forms, and a low-pitched hipped roof typically covered with ceramic tile, was popular for early 20th century houses throughout the country. The characteristics of this style are borrowed directly from their Italian originals. The Italian Renaissance was primarily for architect-designed landmarks in major metropolitan areas prior to WWI although vernacular interpretations of spread widely with the perfection of masonry veneering techniques; most of these date from

LAKE FOREST'S ARCHITECTURAL STYLES

the 1920s. This was a less common style than the contemporary Craftsman, Tudor, or Colonial Revival styles. The Italian Renaissance steadily declined in popularity through the 1930s.

Style features:

Low-pitched hip roof; roof typically covered with clay tile; upper story windows smaller and less elaborate than windows below; commonly with arches above doors, first story windows, or porches; entrance area usually accented by small classical columns or pilasters; façade most commonly symmetrical.

Queen Anne

The Queen Anne style was the dominant style of domestic architecture during the period from about 1880 to 1900. The style was named and popularized by a group of 19th century English architects led by Richard Norman Shaw. The style was spread throughout the country by pattern books and the first architectural magazine, "The American Architect and Building News." The expanding railroad network also helped popularize the style by making pre-cut architectural details conveniently available through much of the nation.

Style features:

Steeply pitched roof of irregular shape, usually with a dominant front-facing gable; patterned shingles, cutaway bay windows, and other devices used to avoid a smooth-walled appearance; asymmetrical façade with partial or full-width porch which is usually one story high and extended along one or both side walls.

Ranch

The Ranch style originated in the 1930s, gaining popularity in the 1940s and became the dominant style throughout the country during the 1950s and 1960s. The popularity of the "rambling" ranch home was made possible by the country's increasing dependence on the automobile. As the automobile replaced streetcars as the principal means of transportation in the decades following WWII, compact houses could be replaced by sprawling designs on much larger lots. The maximized width of the façade was further increased by the built-in garages that were an integral part of most Ranch houses.

The American Ranch home grew out of the Modern style, but owes much to the earlier Bungalow, Prairie and Cottage styles. There was a very conscious attempt to emphasize the horizontal and to create an open floor plan. Large ranch homes may sprawl 2000-3000 square feet with rooms and hallways flowing into one another, and sliding glass doors opening the interior of the house into the back patio.

A common renovation mistake occurs when a second story is added without regard to the horizontal philosophy of the ranch design.

Style features:

One-story; asymmetrical; low-pitched roofs; moderate or wide eave overhang; ribbon windows are frequent as are large picture windows;

Tudor

The Tudor style was used for a large proportion of early 20th Century suburban houses throughout the country. It was particularly fashionable during the 1920s and early 1930s when only the Colonial Revival rivaled it in popularity as a vernacular style.

The Tudor Revival, a harkening back to the English past, combined elements of the late Medieval period with Renaissance details. Patterned after buildings popular during the reign of Queen Elizabeth I from 1558 to 1603 and that of her successor King James I from 1603 to 1625.

Style features:

Steeply pitched roofs: steeply pitched gables on the front façade; ornamental half-timbering; tall chimneys with decorative chimney pots; one- and two-story bays; oriels; the walls were generally clad in stucco, stone, or brick.

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