

HGA

Lake Forest Library Feasibility Report



1.0 Table of Contents

2.0 Developmental History

3.0 Physical Description

4.0 Condition Assessment

5.0 Engineering Assessment

6.0 Treatment Recommendations

7.0 Design Studies

8.0 Appendix

Developmental History

This section presents a brief overview of the building's history and historic context, its designers and builders, and persons associated with its history and development, based on historical research and physical examination of evidence documenting the evolution of the building, its current condition, and its significance.

The Lake Forest Library, located at 360 East Deerpath Road, Lake Forest, Illinois, is a contributing building in the Lake Forest Historic District - a predominantly residential district generally consisting of large homes in a park-like setting. The Georgian revival style structure, designed in 1931 by architect Edwin Hill Clark, is noted for its architectural significance. The library was a gift to the community by the daughters of Marshall Field & Co. President John Graves Shedd, Laura Schweppe and Helen Shedd Reed Keith, as a memorial to her late husband Kersey Coates Reed.¹

STATEMENT OF SIGNIFICANCE

The Lake Forest Historic District, which was listed on National Register of Historic Places in 1978, is locally significant. The period of significance extends from c.1840 to 1961. The following is excerpted from the National Register of Historic Places Registration Form.²

- ▶ **It is historically significant, meeting Criterion A for listing on the National Register under Community Planning and Development as a very early planned community, designed in the picturesque romantic tradition.** Laid out in 1857 by Almerin Hotchkiss, Lake Forest's plan predates similar suburban plans such as that of Frederick Law Olmsted, who designed the Village of Riverside, Illinois, in 1869 and Cleveland and French, who drew up a plat for Highland Park, Illinois, in 1871-1872. A rural cemetery was laid out as part of the Hotchkiss plan, and is located at the north end of the District. Areas of significance include: Architecture; Community Planning; and Landscape Architecture.
- ▶ **The Historic District also meets Criterion C in the area of architecture as having a superb collection of predominantly residential architecture dating from the mid-nineteenth century until the mid-twentieth century.** Chicago's most prominent country house architects, including Howard Van Doren Shaw and David Adler, practiced here. Several houses in the District were designed by eminent architects from outside Chicago, such as Harrie T. Lindeberg (New York) and the firms of Delano and Aldrich (New York) and Shepley, Rutan and Coolidge (Boston). Many distinguished architects who were lesser known, including Stanley Anderson and Edwin H. Clark, built houses in the District. A number of the architects who worked in Lake Forest were trained at the Massachusetts Institute of Technology (MIT) and studied at the Ecole des Beaux Arts, a fact reflected in their generally traditional designs. A small number of buildings designed by Dwight Perkins, William Carbys Zimmerman, and Frank Lloyd Wright reflect the more progressive strain of architecture being practiced.
- ▶ **The Historic District is also significant in the area of landscape architecture. The district itself that was laid out by Hotchkiss is a large designed landscape.** Many prominent local, regional and national landscape designers were employed in Lake Forest. They include early Chicago landscape gardener Frank Calvert, architect and engineer William LeBaron Jenney, landscape architects Jens Jensen, Ossian Cole (O. C.) Simonds, and Warren Manning, John Charles Olmsted, Annette Hoyt Flanders and Ferraccio Vitale and garden designer Rose Standish Nichols.

The National Historic Places Register Reference Number is 78001161.

1 Kelsey, Susan L. and Arthur H. Miller. *Legendary Locals of Lake Forest*. Arcadia Publishing, 2015
 2 National Register of Historic Places Registration Form. Reference Number 7800116. Certified December 20, 2011.
 3 National Register of Historic Places Registration Form. Reference Number 7800116. Certified December 20, 2011.
 4 National Register of Historic Places Inventory - Nomination Form. Reference Number 7800116. Received December 15, 1976. Date Entered: January 26, 1978.

LAKE FOREST HISTORIC DISTRICT SUMMARY

The City of Lake Forest is located in Lake County, Illinois, on the western shore of Lake Michigan, about 30 miles due north of Chicago. Historically Lake Forest has always been considered a suburb of Chicago, one of the city's nine "North Shore" suburbs. Lake Forest was platted in 1857 and incorporated as The City of Lake Forest, February 26, 1861.

Location

The Lake Forest Historic District is primarily located on the east side of the City of Lake Forest. Covering approximately 1019 acres, it encompasses the earliest incorporated section of the city east of the Chicago and Northwestern Railroad. The District is irregularly shaped, but it is generally long and narrow, extending 2.5 miles from north to south, and 1.2 miles from east to west.

Streets and Ravines

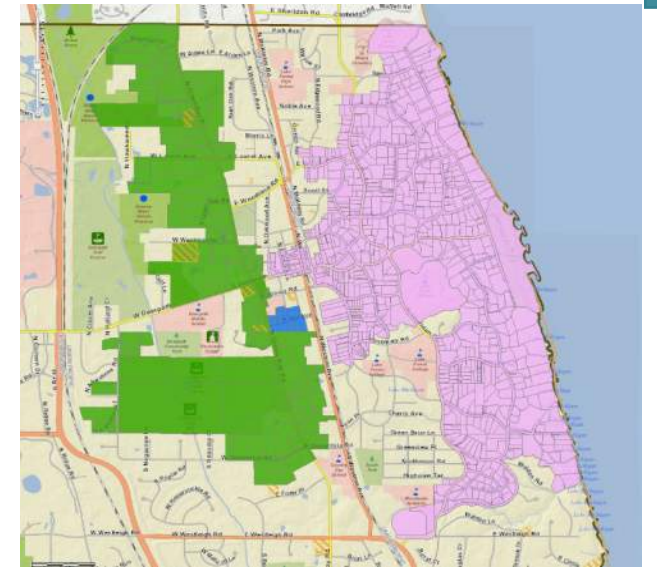
The streets in the Historic District were laid out by landscape architect Almerin "Jed" Hotchkiss in 1857. They follow a picturesque street pattern, with roads winding through an undulating terrain that is intersected by deep ravines. The winding streets follow the topography, are relatively narrow, and typically have no curbs or gutters. Direct relationships between buildings often do not exist, especially in the southern and eastern reaches of the district. Structures are set far back from the street, separated from one another by extensive woods and gardens. Consequently, the character of the District is more park-like than that of a typical residential neighborhood.

Resources

There are 860 building in the Lake Forest Historic District. Additional documentation, provided in the National Historic Places Registration Form, lists 576 buildings, 4 sites, 8 structures, 2 objects for a total of 576 contributing resources, and a total of 288 noncontributing resources.³

The District is narrower at the south end, where the boundary extends south to Westleigh Road to include the historic main building of Woodlands Academy, and at the north end, where only Lake Forest Cemetery is included. The north edge of the cemetery also forms the north boundary of The City of Lake Forest. The center of the District extends across the railroad tracks to Oakwood Avenue, to include Market Square and 31 historic commercial buildings as well as the Lake Forest City Hall, the Lake Forest Post Office, the Lake Forest railroad station and a building that currently houses the Lake Forest/Lake Bluff Chamber of Commerce.

The west end of the Lake Forest District crosses the railroad tracks to include Market Square. Designed by Howard Van Doren Shaw and completed in 1916, this U-shaped complex of two-story buildings designed in the Arts & Crafts style has gained recognition as the first shopping center in the United States designed to accommodate the automobile.⁴



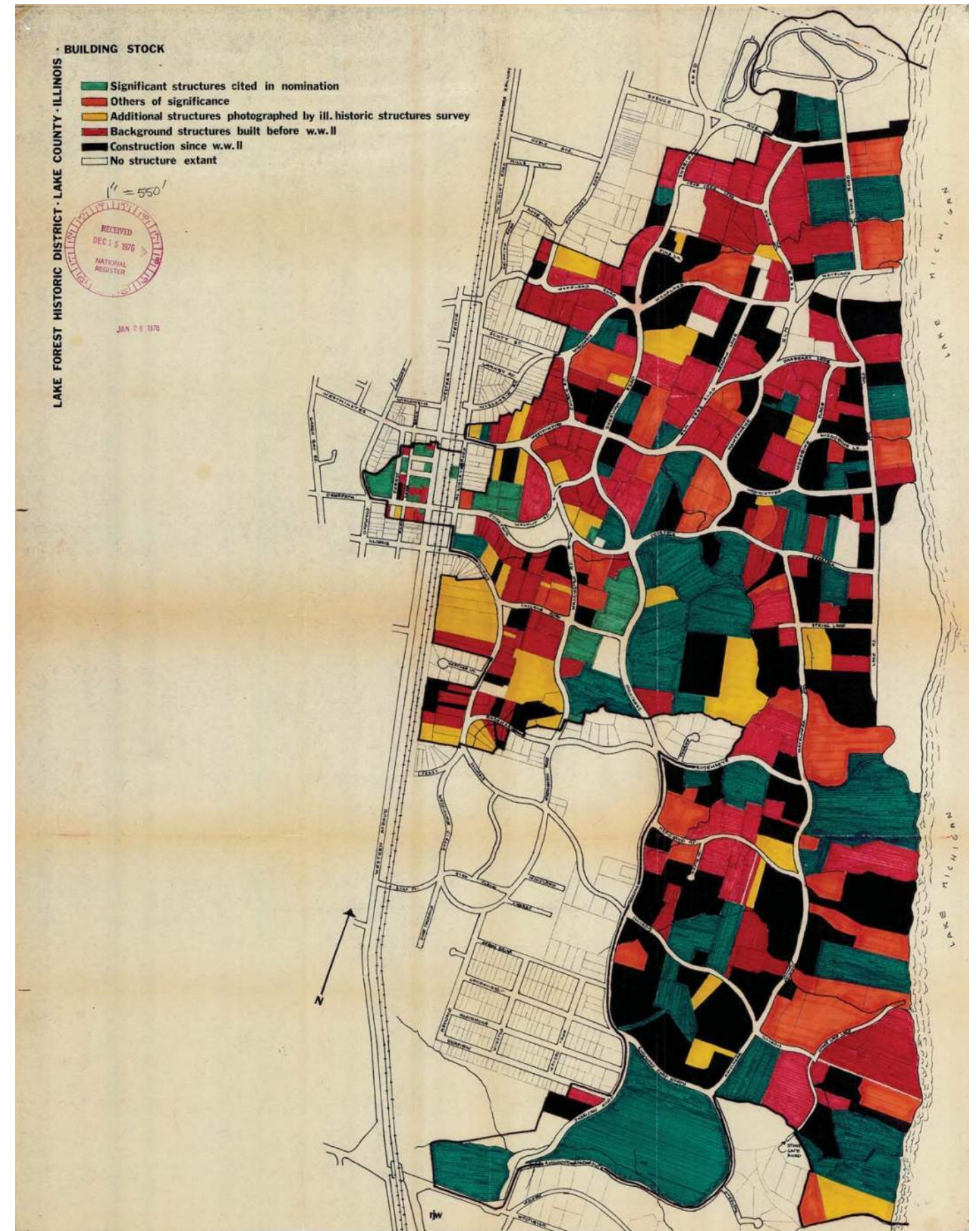
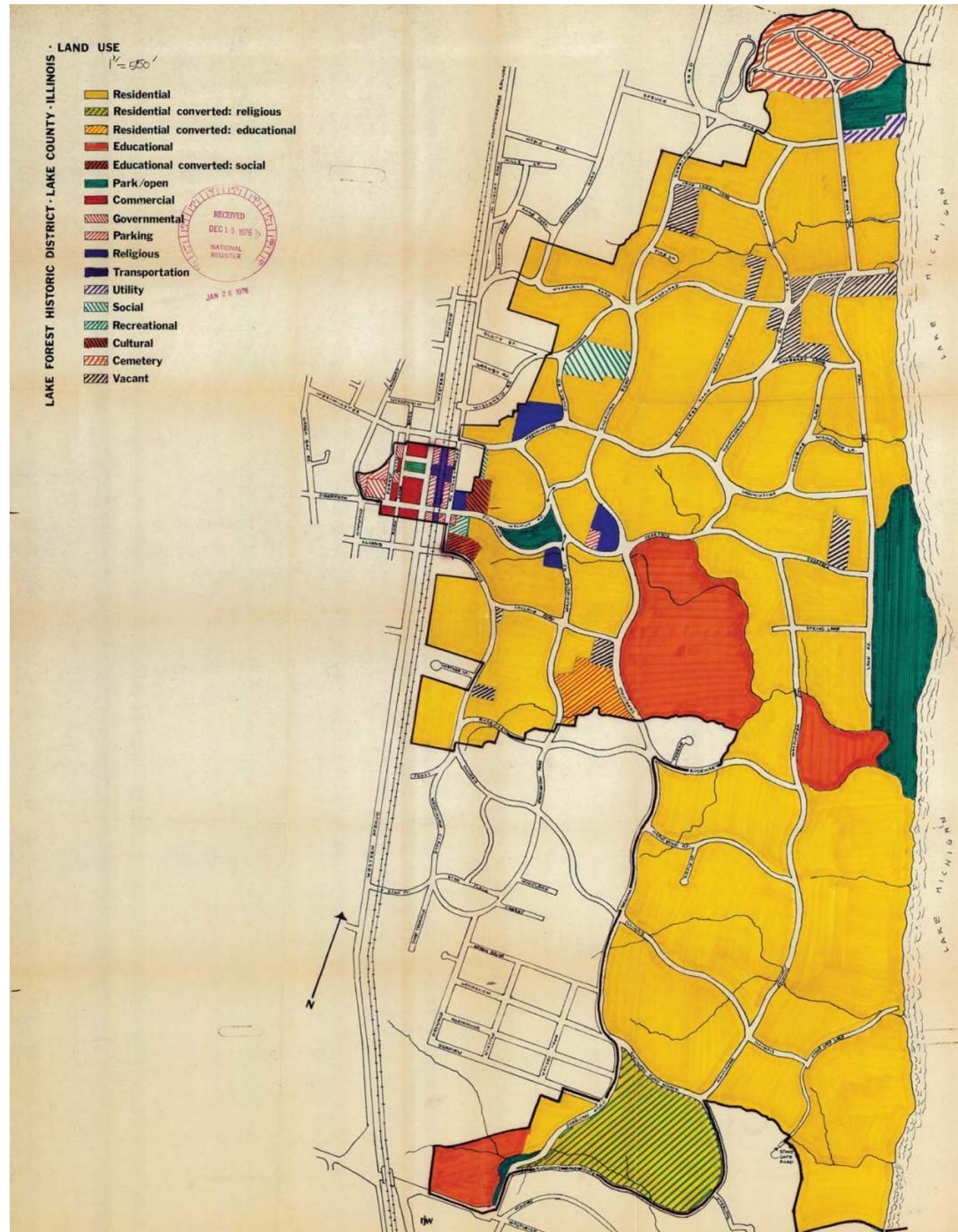
Historic Resource Survey Information
 Green Bay Road
 Orange School
 Lake Forest
 Woodland Dairy
 Vine Avenue
 Landmark Property



Photo from <http://www.lfbchamber.com/list/member/market-square-of-lake-forest-2063> TheSouthSide1917.jpg



Photo from http://www.lfbhistory.org/Lake_Forest-Lake_Bluff_Historical_Society_n_Griffith_in_Market_Square.jpg



Other commercial properties, restricted to the area surrounding Market Square, make up a small but important component of buildings in the Historic District. Adjacent to it are similarly scaled structures designed in the Classical, Tudor and Art Deco style. The First National Bank of Lake Forest Building (currently Northern Trust), designed in 1930-1931 by Stanley D. Anderson, is Classical Revival. The City Hall, designed in 1898 by Frost & Granger, is Tudor Revival, and the Post Office, designed in 1932 by Ralph Milman, is Art Deco. They all are basically residential in scale despite their commercial use and fit comfortably into the Lake Forest Historic District's residential setting.

Educational and residential uses account for the overwhelming majority of land in the historic district. Three major educational institutions-Lake Forest University, Woodlands Academy, and Ferry Hall school - occupy considerable land in otherwise residential areas, but are "entirely consistent with these areas and, far from being disruptive, add considerably to the character of the district". Two institutions located close to the central business district also merit mention. They are the Gothic Revival Methodist Episcopal Church (350 E. Deerpath), designed in 1923 by Howard Van Doren Shaw, and the Art Deco Lake Forest Library at (360 E. Deerpath). The caliber of these structures owes much to the remarkable reinvention of the nearby business district by the construction of Market Square between 1912 and 1916.

Other non-residential buildings, including the Lake Forest Fire and Police Station at 655 N. Forest Avenue, the Lake Forest Winter Club at 956 N. Sheridan Road, the Pumping Station and Forest Park Beach Pavilions, the Lake Forest College North Campus, schools, and churches are set within the residential areas. Designed in a manner that is compatible with the generally residential character, these buildings fit comfortably into the park-like atmosphere of the District.

Architectural Styles

"Architecturally, the Lake Forest Historic District is a textbook example of the generally conservative tastes cultivated by the wealthiest of Chicago's wealthy. Substantial, quality architecture, well within the canon of accepted historical revival styles, dominates the District." Although conservative tastes prevail, a vast range of architectural styles characterize the architecture of the Historic District. The more traditional styles include Italianate, Second Empire, Queen Anne, Shingle style, and various revival styles, including Classical Revival, Colonial Revival, Georgian Revival, Spanish Revival, French Eclectic, and Italian Renaissance Revival. Less conservative styles are also represented. These include houses designed in the Arts & Crafts and Modern idiom. Many houses, especially those designed by Howard Van Doren Shaw, represent an amalgam of historical revival and Arts & Crafts styling. Other buildings combine Classical and Art Deco detailing; this is seen in the work of Walter Frazier and Edwin H. Clark.

Building Materials

Variety characterizes the building materials in the Historic District. There are many brick houses, and some constructed of stone. There also are wood frame buildings sheathed in wood clapboards or shingles or a combination. Some are of stucco, with or without half timbering. Many structures are brick with wood or stone trim. Foundation walls depend on the age of the house and range from brick, tile, or stone to poured concrete. Roofs are of wood shingle, ceramic tile, or slate; some have asphalt shingles.

Integrity

Regardless of age, materials used in construction, or the size of buildings, there is a continuity of quality design throughout the District. Where commercial buildings have been constructed, they are of similar scale, are built with similar materials, and have design qualities comparable to the historic residences that characterize the district. Although a number of structures in the Lake Forest Historic District have received additions, they most often are at the rear and don't detract from either the historic character of the structure or district.

Architects

Many distinguished architects, some with a national reputation, designed buildings that contribute to the significance of the District. Some of the more prolific architects are:

- David Adler (11 houses).
- Howard Van Doren Shaw (26 buildings, including the Lake Forest Consolidated Bank constructed in the Classical Revival style in 1916, the Methodist Episcopal Church located at 350 E. Deerpath and constructed in 1923 in the Gothic Revival style).
- James Gamble Rogers (4 buildings: Central School/Gorton School designed as an Arts & Crafts building, constructed in 1901; a Classical Revival commercial building at 296 E. Deerpath constructed in 1904).
- Holabird & Roche, although best known for their commercial "Chicago Style" Monadnock Building completed in 1893, designed the Tuttle House
- Harrie T. Lindeberg (5 houses, including the French Revival house at 55 N. Mayflower Road constructed in 1916 and the Tudor Revival residence built in 1929 at 1051 N. Meadow Lane).
- Henry Ives Cobb (the Gothic Revival Ferry Hall School Chapel located at 539 N. Mayflower Road constructed in 1888; Cobb: a Colonial Revival residence at 1 S. Stonegate Road constructed in 1896 and two Richardsonian Romanesque buildings on Lake Forest College's North Campus in 1891, the Henry C. Durand Art Institute and North Gym/Hotchkiss Hall).
- Frost & Granger (16 buildings by Frost and Granger including the Tudor Revival Chicago & North Western Railway Depot constructed in 1899 and several Collegiate Gothic buildings on Lake Forest College's North Campus including Blackstone Hall and Harlan Hall in 1907).
- Edwin H. Clark, a Winnetka architect (8 buildings, including the Colonial Revival Lake Forest Library, with Art Deco detailing at 360 E. Deerpath constructed in 1931, the Georgian Revival Ferry Hall School's South Residence Hall at 541 N. Mayflower constructed in 1869, and an Italian Renaissance Revival residence at 1000 E. Illinois constructed in 1914).
- Stanley D. Anderson, Lake Forest architect (26 buildings, including the Arts & Crafts-style Deerpath Building and Theatre at 260-268 E. Deerpath constructed in 1828 and many houses from the 1920s through the 1950s).

LAKE FOREST LIBRARY - HISTORICAL CONTEXT

The Lake Forest Library was chartered on July 4, 1898 by Mayor Edward F. Gorton, and opened on the second floor of the new city hall as part of that building's opening on June 24, 1899.[3] The first library board members, appointed by Mayor Gorton soon after granting the charter, were J. J. Halsey, D. W. Hartman, Calvin Durand, George S. Holt, Charles S. Frost, John Kemp, David B. Jones, Richard G. Watson, and David Fales.[3] The library, which included 37,000 books, moved into its current location in 1931.⁵

*"Commenced moving the books from the old quarters in the city hall to the new building on Monday, May 25, 1931. Finished moving on June 2, 1931. The old quarters were closed to the public on Friday evening and the new building was formally opened on Monday, June 1, 1931."*⁶

The "new" Library at 360 East Deerpath Road, designed by architect Edwin H. Clark, was made possible by a \$250,000 gift given to the City of Lake Forest by Mrs. Charles H. Schweppe and Mrs. Stanley Keith in memory of Mrs. Keith's first husband, Kersey Coates Reed. The Library was dedicated on June 7, 1931.⁷

"The city bought the property on Deer Path just east of the railroad tracks, and landscaped it beautifully. The building was designed by Edwin H. Clark of Chicago, in a modernized Georgian style with imported Holland brick and Bedford limestone trim. The dome has a lead roof. It received the 1931 architectural award of the Craftsmanship Club of Chicago."

Alfred E. Hamill

Alfred Ernest Hamill, a wealthy book collector, poet (writing under the *nom de plume* of Hugh Western), philanthropist, and investment banker (a partner at Goldman Sachs), as well as the Library's first board president. He was a trustee at both the Art Institute and the Newberry Library, and as president of the Lake Forest Library, over saw the construction of the 1931 Classical Revival structure designed by Edwin Hill Clark. He was a close friend of architect David Adler and like Adler, he had a "scholarly interest in the Renaissance, reflected in his 10,000 volume personal library."⁸ He donated many books from his collection and filled the library with art, including the rotunda murals by Russian immigrant Nicolai Remisoff, which were gifts of the Reed family. Hamill was already familiar with Remisoff, having hired him to decorate the tower study of his 1928 Centaurs estate with Byzantine-style frescoes and continued his patronage into the 1940s.

⁵ Arpee, Edward. History and Reminiscences, 1961.

⁶ Handwritten letter written by Edward L. Baker.

⁷ Libraries and Information Centers in the Chicago Metropolitan Area. 1977

⁸ David Adler, Richard Guy Wilson, Pauline C. Metcalf, Art Institute of Chicago, Ghenete Zelleke, Kisho Kurokawa Gallery of Architecture. David Adler, Architect: The Elements of Style. Yale University Press, 2002

⁹ Dart, Susan. Supplement to the Building History. 1991.

The library's name was changed from Lake Forest Library to Lake Forest Library in 1935 after Board President Alfred E. Hamill petitioned the City Council for the change as a gesture of courtesy to the donors of the library.[3]

Significant changes to the building are listed below:[4][5][6]

- ▶ 1978- Work was completed in December, 1978 on three new wings (symmetrical east and west additions and a continuous north wing across the back): architects, Brener, Danforth, Rockwell. Monies for 1.1 million dollar addition were underwritten by gifts from the community and a substantial donation from the Reed family.
- ▶ 1990 - A three-level bookstack renovation was completed. "Two restrooms and an extra office were added on the main floor, and a new staircase to the second floor was installed. The book shelves on the second floor were rearranged and a skylight added."⁹ The structure was reinforced and electrical updates were also made. Construction included an extension of the "stacks" and removal of the original glass floors.
- ▶ 1992- The Children's Department was refurbished; designers: Down East Design . A mural by Thomas Melvin was commissioned by the Friends of Lake Forest Library for the Children's foyer.
- ▶ 1996 - Renovations and refurbishing were complete in the Adult Reference Room and the Friends Reading Room: designers: Down East Design. The Deer Path Art League of Lake Forest commissioned a Michael Croydon sculpture entitled "Ex Libris", installed on the Library front lawn. The Friends also funded the restoration of the Nicolai Remisoff murals in the Library rotunda.
- ▶ 2001- An existing childrens' courtyard evolved into a new lower level room, the Louise Wells Kasian Children's Activity Center; David Woodhouse Architects. Furnishings were funded by Friends of Lake Forest Library. Landscaping provided by Fiore Nursery.
- ▶ 2003 - The Library Business Room was refurbished with a generous donation from the Eugene A. and Emily L. Veto Foundation and the Friends of Lake Forest Library.
- ▶ 2005 - The Library Art Room was refurbished thanks to a donation from the Friends of Lake Forest Library. Designers: Down East Design.
- ▶ 2009- Renovation of the Childrens Library.



Helen Shedd Reed Keith (1884-1978) Helen Reed, seated left, with her sister Laura Schweppe, standing, paid for the town's 1931 Lake Forest Library building on Deerpath Road, designed by Edwin Hill Clark, as a memorial to her late husband, Kersey Coates Reed, who had died early in 1929. Her 1932 home on Lake Road, designed by David Adler and standing opposite her 1927 redesigned garden, is among the most significant midcontinental classic residences. (DF.)



ARCHITECTS

Edwin Hill Clark (1878-1967)

Edwin Hill Clark was born in Chicago on April 11, 1878. He graduated from Yale in 1900 with a degree in chemistry and began working for his father at the Chicago branch of the Wadsworth Holland paint company. Three years later, after developing a severe case of lead poisoning, he began taking drafting classes at the Armour Institute (now the Illinois Institute of Technology). In 1903 he was hired as a draftsman in the office of William A. Otis. Five years later he was made a partner of the firm that became known as Otis & Clark. Clark severed his connection with Otis on May 1, 1920.¹⁰ He practiced for a while on his own before partnering with Chester Wolcott as Clark & Wolcott. In 1924 he founded his own firm and practiced alone for most of the time until his retirement in 1953. He died in 1967.¹¹

Clark's architecture has been described as eclectic, imaginative, traditional, solid, and practical. His buildings reflected a wide range of styles from English Tudor to Mediterranean and Spanish. An eclectic architect who favored Classicism, Clark drew from a multitude of sources, designing buildings inspired by Tudor, Italian Renaissance, and Colonial Revival models. In all of them, he created carefully-detailed and elegant designs. Edwin Clark became a prominent architect, often published in architectural journals and popular magazines, and had many impressive projects to his credit, including¹²:

- ▶ Brookfield Zoo (1923). Edwin H. Clark, architect for the Chicago Zoological Society, created an early conceptual map and plans for the first zoo in the United States to display animals in simulated natural environments rather than behind bars¹³
- ▶ Lincoln Park Zoo (1920s). Designed several of the original animal pavilions
- ▶ Winnetka Village Hall (1925)
- ▶ Brookfield Zoo (1934). Italian Renaissance and Art Deco style
- ▶ Plaza del Lago shopping center in Wilmette (1926),
- ▶ North Shore Country Day School in Winnetka (1922).

Clark also designed many North Shore residences, including two homes for himself in Winnetka, where he lived for 35 years.

¹⁰ The American Architect. Col CXVII, No. 2315. May 5, 1920. pg. 560

¹¹ Huber, Louise H., compiler. Residences in Lake Forest, Illinois Designed by Edwin Hill Clark, Architect. 2000.

¹² NRHP

¹³ Ross, Andrea Friederici (1997). Let the Lions Roar!: The Evolution of Brookfield Zoo. Chicago Zoological Society. ISBN 0913934240.

¹⁴ Coventry, Kim, Daniel Meyer, Arthur H. Miller. Classic Country Estates of Lake Forest: Architecture and Landscape Design, 1856-1940. W. W. Norton & Company, 2003

Eight of Clark's buildings are contributing resources in the Lake Forest Historic District:

- ▶ Lake Forest Library,
- ▶ Ferry Hall School South Residence Hall (1869) Georgian Revival
- ▶ Arthur Farwell Tuttle House, at 855 E. Westminster Avenue (1929) Tudor Revival
- ▶ Walter Kirk House, "Vallombrosa," at 1000 E. Illinois Road (1914) Italian Renaissance
- ▶ Mrs. Harold Smith House, 611 E. Woodland (1929) Tudor Revival
- ▶ John C. Curtis House, 1305 N. Elm Tree Road (1922) Colonial Revival
- ▶ John A. Prosser House, 1360 N. Elm Tree Road (1926) Tudor Revival
- ▶ Robert Hixon House, 755 N. Washington Road (1926) Tudor Revival

Nearby structures outside of the Lake Forest Historic District

- ▶ Alden Butler Swift Residence, at 80 North Green Bay Road (1925)
- ▶ Fred A. Preston, 1200 North Green Bay Road (1925)
- ▶ Alfred Carton House, 6 East Laurel Avenue (1920)

Structures by Otis & Clark

- ▶ James W. Thorne House, at 525 S. Broadmoore Drive (1909-1912) French Chateau. In the 1930s, Clark designed some of Narcissa Niblack Thorne's miniature period rooms that are now part of the collection at the Art Institute of Chicago.¹⁴

Edwin Hill Clark (1928) & Jerome Cerny (1961)

- ▶ Marvin Pool Coach House / Frank McNair House, 545 Crab Tree Lane (1928) English Regency Revival. Completed in 1961 based on Clark's 1928 design.



Franz Lipp (1887-1996)

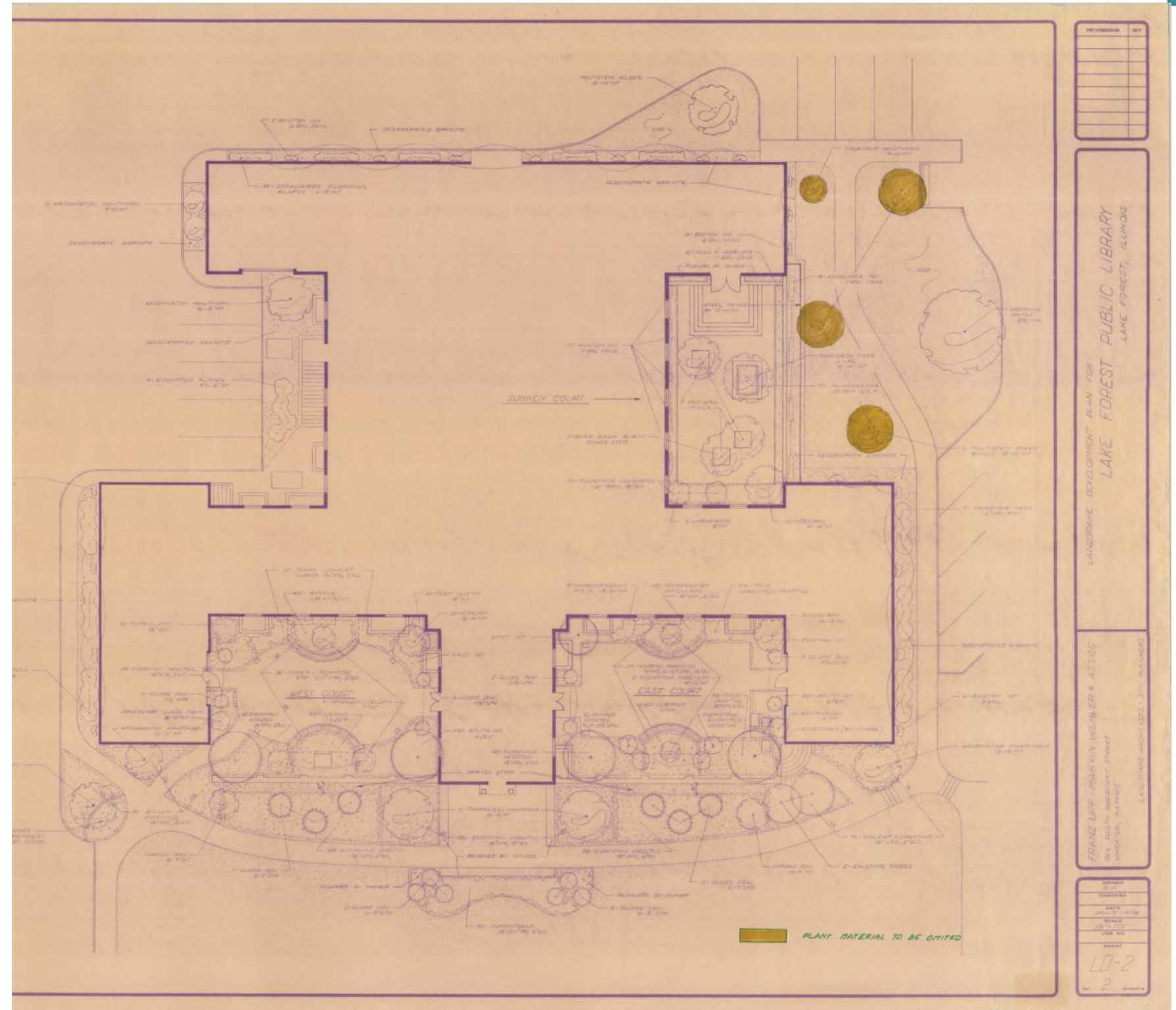
Born in Leipzig, Germany, landscape architect Franz Lipp learned basic horticulture and engineering while he was detained in New South Wales, Australia, during World War I. Lipp eventually moved to Chicago in 1923, working first for Jens Jensen and then forming his own firm. During the Depression, he undertook a monumental photographic survey of Yellowstone National Park; the resulting photographs were exhibited at the Art Institute in 1951.

Lipp was a landscape architect for 21 years for the University of Notre Dame, helped design the grounds of Lincoln Park Zoo and Ravinia Park and created designs for numerous public and private buildings in the Chicago-area, working with many major architectural firms. In 1967 he designed the award-winning horticultural display gardens and ornamental plant collections at Cantigny Gardens and Museum in Wheaton, the former home of Col. Robert R. McCormick, longtime editor and publisher of the Tribune¹⁵. Ten years later he redesigned the landscape for Market Square in 1977 for the Lake Forest Garden Club and for the Lake Forest Library following an expansion of the building.

The Franz Lipp Papers are part of the Chicago's Art-Related Archival Materials: A Terra Foundation Resource project funded by the Terra Foundation for American Art located at the Art Institute of Chicago, Ryerson and Burnham Libraries.¹⁶

Rodney Robinson Landscape Architects

Since 1992, Rodney Robinson Landscape Architects has provided design services for the Architect of the Capitol in Washington, D.C., beginning with the renovation of the United States Botanic Garden Conservatory. Other notable projects include the new conservatory and gardens for Lewis Ginter Botanical Gardens in Richmond, Virginia; a master plan and new gardens for Iowa State University's Reiman Gardens; and renovations to historic Market Square (2000) in Lake Forest, Illinois, for which the firm received the Distinguished Building Special Recognition Award from the Chicago Chapter of the American Institute of Architects.¹⁷ Robinson also revised the landscape for the Lake Forest Library.



¹⁵Heise, Kenan. Franz Lipp, Honored For His Landscape Designs. Chicago Tribune. August 13, 1996
¹⁶Franz Lipp papers. <https://www.aaa.si.edu/collections/surveys/chicago/ryerson-and-burnham-libraries-art-institute-chicago/franz-lipp-1897-1996>
¹⁷Robinson Anderson Summers, Inc. Landscape Architects <http://rrla.com/news/profile-historic-restoration/>

ARTISTS

Nicolai (Nicholas, Nick) Remisoff (1887 - 1975)

Nicolas Remisoff was born Nicolai Remisoff in St. Petersburg, Russia in 1884 and died in Palm Springs in 1975. He was a theatrical designer, painter, muralist, and architectural consultant. Remisoff's artistic style, which has been termed "Russian Vogue," had significant impact on the fashionable theaters and magazines of the 1920s.

Nicolai Remisoff was born in St. Petersburg, Russia May 20, 1887 to actors of the Imperial Russian Theater, Vladimir Vasilyev (1847–1908, stage name Remizov) and his wife Xenia. "In 1908 Remisoff and several partners founded a magazine, *Satiricon*, in which he and his friends published caricatures of celebrities, drawings of other illustrious contemporaries, and political illustrations of current events including the First World War. Remisoff published hundreds of caricatures and cartoons for this popular magazine under the pen name "Re-mi," a shorthand version of his own name that he often used to sign his popular or commercial art.¹⁸

Remisoff entered the Imperial Academy of Fine Arts in 1910¹⁹. The Revolution and first year of Civil War interrupted his education while he served as a soldier in the Russian army in 1917. In 1918 he graduated from the Imperial Academy with high honors. Notoriety as a political cartoonist and satirist for "*Novy Satiricon*" and the threat of a trial prompted his exodus from Russia. He arrived Paris in 1921 where he painted and exhibited with the Paris World of Art before becoming the artistic director for the *Chauve-Souris* theatrical company. Following success in Europe, the cabaret traveled to New York in 1922.

In New York, its success was "instantaneous and unflagging," according to the *Oxford Companion to the Theater*. Though the initial arrangement had been for a month-long stay in New York, the *Chauve-Souris* was such a hit that, after this run concluded, it moved to an 800-seat house on the roof of the Century Theatre. There, in an auditorium newly decorated by Remisoff with brightly colored Russian folk motifs, it presented its "second edition." The *Chauve-Souris* performed at the Century Roof Theatre until the following May, for a total of 544 performances in New York.

The popularity of the *Chauve-Souris* led to a mania in New York for themes Russian. Remisoff himself became a fashionable figure, and soon was quite busy with commissions in addition to his work for the *Chauve-Souris*. He frequently designed covers and illustrated articles for such *Conde Nast* publications as *Vanity Fair*, *House & Garden*, and *Vogue*. Remisoff also illustrated advertisements for a variety of publications, designed the cover of one of Anna Pavlova's dance programs, and exhibited and sold his drawings at the Wildenstein Gallery where he had a one-man show in 1922. It was in New York that the artist met beauty maven Elizabeth Arden, who selected Remisoff to design her newest beauty salon. This commission launched a partnership that would continue until Arden's death in 1966; over the ensuing years Remisoff would design fashionable Arden salons in

New York, Chicago, San Francisco, and Hollywood.

Remisoff broke with the *Chauve-Souris* to open a Russian-themed nightclub called Club *Petrushka*. Remisoff completely designed Club *Petrushka*, not only painting the many murals that decorated the several floors of the establishment, but also arranging and training the "Gypsy" entertainment that was to be a feature of the club. Club *Petrushka* became the place to 'be seen' and was frequented by such notables as George and Ira Gershwin, Harpo Marx and Rudolph Valentino, among others. The club was destroyed in a fire in 1925²⁰ killing manager and co-owner Theodore Bauer and his wife.

Following the devastating fire, Remisoff headed to Chicago where taught stage design at the Art Institute from 1925-1926. For the next ten years, his considerable talents as a muralist, costume designer, teacher and set designer were sought after by a number organizations. He created set designs for the Chicago Grand Opera, the Adolph Bolm and Ruth Page ballet companies in Chicago, created murals for the Casino Club, the Chicago Club, the Graceland Cemetery Chapel, the Keeley Memorial and the Lake Forest Library. In addition to the artistic works and projects mentioned above, Remisoff consulted on architectural projects. These included commissions for the General Motors Cadillac Salons; the Sears Roebuck building (a part of the Chicago World's Fair); and designs for the Punch and Judy Theater and the New Palace Theater. Remisoff also worked as a graphic artist, illustrating covers for the Marshall Field & Co. catalogs and creating advertisements for other companies, including luxury car manufacturers Cadillac and Murray Corporation in Detroit.

The Remisoff family relocated to southern California in 1938 where Nicolai resumed designing for the stage this time as art director for Hollywood productions at United Artists and Universal.²¹ Throughout his career, he was the art or production designer for 31 movies, including "Of Mice and Men", "Topper Returns", "The Red Pony" and the first "Ocean's Eleven" and also four television series, including "Gunsmoke". Remisoff's design style was so unique that it became known as "Russian Vogue." Remisoff died in Palm Springs, CA in 1975 at he age of 91.

The Nicolas Remisoff papers are housed at the USC Libraries Special Collections in Los Angeles, California. The archive includes "more than 400 original works, consisting of full-size watercolor drawings, some black and white drawings, and numerous oil paintings. The earliest dated drawing is from 1921. The archive covers all aspects of Remisoff's career and shows in detail his strengths as a set designer, costumer, muralist, portrait painter, professional designer, caricaturist, and illustrator. There are also several files of correspondence and photographs related to Remisoff's professional commissions for salons and movies. In addition, there are three personal scrapbooks that contain numerous original photographs (many of them studio shots), newspaper clippings, and printed ephemera. Looked at in its entirety, the archive provides both a detailed record of Remisoff's career and an important, if incomplete, personal record of his life."²²

¹⁸Online Archive of California. Nicolas Remisoff papers, Collection no. 0199, Special Collections, USC Libraries, University of Southern California. http://www.oac.cdlib.org/findaid/ark:/13030/kt1t1nf09p/entire_text/

¹⁹RUSARTNET.. Nicolai Remisoff (Re-Mi). <http://www.rusartnet.com/biographies/russian-artists/20th-century/modern/emigre/american/nicolai-remisoff-re-mi>

²⁰Richard Norton Gallery. <http://richardnortongallery.com/artists/nicolai-remisoff>

²¹IMDb. <https://www.imdb.com/name/nm0718967/>

²²Online Archive of California. Nicolas Remisoff papers, Collection no. 0199, Special Collections, USC Libraries, University of Southern California. http://www.oac.cdlib.org/findaid/ark:/13030/kt1t1nf09p/entire_text/



Oskar J. W. Hansen (1892-1971)

The Norwegian artist came to the U.S. in 1910 and was educated at the divinity school at Northwestern University. As a seaman, he traveled around the world five times. He served in the Army during World War II. After the war, he sculpted bronze busts and a winged figure for Rand Tower in Minneapolis; he also contributed artwork for the Boulder Dam and many of the sculptures around the Hoover Dam.

The Archer, 1931, carved by Oskar Hansen is inscribed to the memory of Kersey Coates Reed. The archer's face is a likeness of Mr. Reed. Originally, the archer held an open book, but Alfred Hamill did not like the look and had the sculptor "sandblast it away" and replace it with a bow.²³ The inscription at the base of the sculpture reads:

"In memory of Kersey Coates Reed, eighteen hundred and eighty—nineteen hundred and twenty-nine—who was much loved in Lake Forest—where he lived—and who cared greatly for good books—this building has been erected."²⁴



²³ May 23, 1974
²⁴ Lake Forest Library. <https://www.lakeforestlibrary.org/node/506>

Physical Description

This section presents a systematic description of all features, materials, and spaces taking into account age, significance, and condition. The narrative also provides more in depth discussion on physical changes and alterations to significant features.

SITE

The Library occupies a commanding position at the top of hilly, 2.5 acre site. Original landscaping and site features have been significantly altered over the past eighty years. The most notable change is the loss of the direct linear approach to the main door. The original approach, centered axially on the front entrance, allowed visitors to fully experience the powerful symmetry and elegant massing of the building. Today, the Library is physically and visually disconnected from the street by a continuous expanse of south lawn dotted with commissioned art work. Patrons approach the building from drive lanes, and/or adjacent sidewalks, along the east or west sides of the lot. (See Appendix A for Plat Surveys)

According to the 1932 Plat, the change in elevation from Deerpath Road to the main entrance is nearly 10 feet. At the face of the building, the slope drops approximately 2 feet from west to east. Key elevation datum :

- First floor elevation= 700.47
- Concrete Paving at front entrance =700.03
- North facade west exit & stair = 700.35, grade 699.35
- North facade east exit & stair = 700.28, grade 698.7
- West Terrace = 700.30, East Terrace = 700.28
- Basement Elevation = 687.00
- Grade Elevation at bench seating area on Deerpath Road = 690.56

The original entrance landing (700.07), elevated 2.5 feet above grade, was approached from a concrete stair with eleven risers. Flat topped piers to either side of the stair, embellished with vertical grooves, transitioned to low height concrete garden walls.

Lateral concrete sidewalks converged at the lower stair landing (697.54), connecting the entrance and axial walk from Deerpath Road to east and west courtyards. Courtyards, surrounded by a perimeter masonry wall, were accessed internally from the foyer or externally from the side opposite. The west terrace opened to a two-way asphalt drive lane and parking lot that wrapped around the west and north sides of the building. The original parking lot terminated at a wide sidewalk that aligned with a concrete stair at the east bay exit. A narrow sidewalk, at the crest of the sloped lawn, completed the circuit along the east side of the building.

In 1977, parking was expanded to the east, the axial approach, original front stair, and two north entries were removed, east and west walks were extended to Deerpath Road. Vehicular access is provided by a continuous a one-way drive lane that encircles the structure.



Parking

On-site parking at the Library, arranged in smaller parking areas around one-way drive lanes, can accommodate 44 vehicles, including 2 ADA:

- ▶ South - 129 total: Lake Forest Metra Station McKinley public parking lot, directly across Deerpath, has 123 spaces, 6 of which are ADA; 6 parallel spots on north side of Deerpath
- ▶ West - 11 total: 3 parallel spots adjacent to the front lawn, 6 perpendicular spots along the west property line, 2 perpendicular ADA accessible spots in the west courtyard
- ▶ North - 11 total: 4 perpendicular spots along the north side of the building, 5 perpendicular spots along the north property line (interrupted by a drive lane for fire service), 2 perpendicular spots at the west terminus of the north drive lane
- ▶ East- 22 total: 19 angled spots, 3 parallel spots adjacent to the front lawn

The current configuration of on-site parking is reasonable from a preservation perspective. Multiple small parking areas conform to the topography and there has been minimal regrading. This approach has helped maintain the integrity of the site and has reduced negative visual impacts by avoiding huge expanses of asphalt. Plantings along the east and west sides help maintain a park-like setting, although the north side of the site is bleak by comparison.

Parking provisions meet the minimum ADA requirements at the time of construction. Where the total number of parking spaces is between 26-50 vehicles, 2 accessible parking spaces must be provided and they must be located on the shortest accessible route of travel to an accessible facility entrance.¹ The average travel distance for the existing accessible spaces is approximately 265 ft. (As a reference for comparison, the longest travel distance at the Lake Bluff Target is approximately 160 ft.) Parallel parking spaces along the drive lanes are closer, 180 ft (west) and 200 ft (east), but grade is more of a challenge and the approach from the east requires patrons to navigate an exterior stair with four risers. Travel distance to the closest north stalls, which also approach the building from the east, is approximately 265 ft.

¹ ADA National Network. Information, Guidance and Training on the Americans with Disabilities Act. <https://adata.org/factsheet/parking>

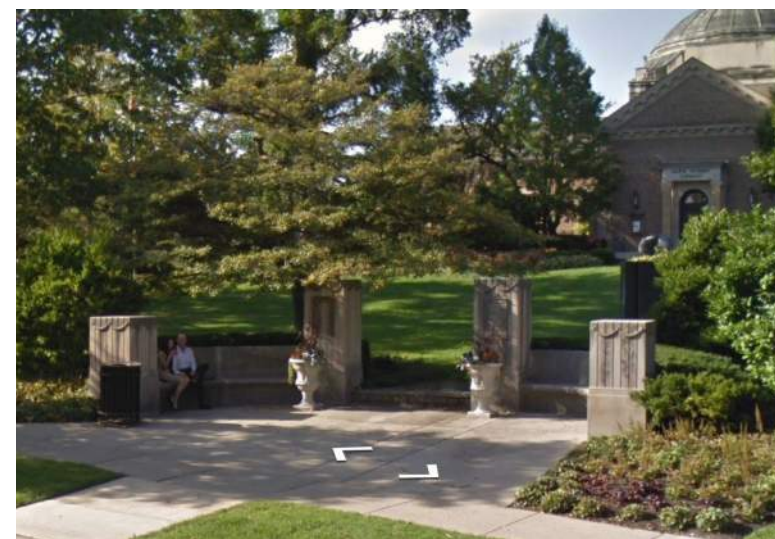


Significant Site Features

- ▶ **Courtyards**- To the east and west of the main entry, symmetrical south facing courtyards surrounded by brick masonry walls provide a secret garden-like setting, perfect for relaxing with a book. Although the courtyards were part of the original design, the height of the garden walls has changed over the years. Originally, the top of the wall was approximately 30 brick courses above the stone water table - more or less aligned with the bottom of the south facing lanterns. Currently, the top of the wall is approximately 13 courses lower or nearly half the original height. Evidence of the original all height s visible where the walls intersect the primary structure.
- ▶ **Sitting Area** - Curved concrete masonry wall with decorative piers and integral benches at the original axial approach from Deerpath Road.
- ▶ **Shed** - A small secondary structure located at the northwest corner of the site is considered a contributing resource in the Lake Forest Historic District and is therefore subject to the same rules and regulations as the main structure. The wood framed structure, painted white, appears to have been moved. It is supported on 2 courses of brick laid over a concrete foundation.

Distinguishing features include:

- Corner trim, detailed to emulate pilasters, with continuous wood panel and moulding above
 - Round window with radial muntins and keystone ornament
 - Bell shaped standing seam copper roof with copper globe finial
- ▶ **Exterior Works of Art**
- Front lawn - Michael Croydon, cast bronze sculpture, "Ex Libris" - installed 1996
 - East Courtyard - Wolfgang Kubach & Anna Maria Kubach-Wilmsen, marble sculpture on concrete base, "Lake Forest Library Stone Book" - installed 1988
 - West Courtyard - Frances R. ("Gine") Odell, limestone sculpture, "Lion and Lamb" - installed 1965-1966.



GEORGIAN REVIVAL (EXTERIOR)

National Register of Historic Places (NRHP) Registration Form identifies three important non-residential structures with designs based on Georgian architecture in the Lake Forest historic District and ten Georgian Revival houses²:

- ▶ The Northern Trust Bank Building (originally the First National Bank Building) designed by Stanley D. Anderson in 1930-1931 is a particularly distinguished example of an imposing building incorporating Georgian details commensurate with the status of a financial institution.
- ▶ The other significant building that has a design based on Georgian architecture, particularly the work of Christopher Wren, is the Academy of the Sacred Heart/ Woodlands Academy building, 700 Westleigh Road, designed in 1904 by Egan & Prindeville. Surrounded by a significant amount of acreage, this red 4-1/2 story brick building with stone trim features a long profile, absolute symmetry and a center entrance topped by a cupola. The college has closed, and the building is today unoccupied.
- ▶ The third building is the Lake Forest Library, designed in 1931 by Edwin Hill Clark. Red brick with stone trim, the building features classical detailing and is topped by a dome reminiscent of Monticello. Its pared-down simplicity and much of its interior detailing is Art Deco.

The Georgian style, identified by its symmetrical composition and formal, classical details, was the most prevalent style in the English colonies throughout the 18th century. It was the first architect-inspired style in America, a distinct departure from the more utilitarian, earlier buildings that followed prevailing folk traditions. The Georgian style arrived in America via British architectural building manuals called pattern books around 1700. While the Georgian style was popular in England in the 17th and 18th centuries, it is based on the classical forms of the earlier Italian Renaissance period. English master architects Inigo Jones, Christopher Wren and James Gibbs, inspired by the classicism of the Italian Renaissance developed the Georgian style in England. As the style spread to the colonies, it reflected a period of colonial growth and prosperity and a desire for more formally designed buildings.³

From about 1900 to 1950, a renewed fascination with Georgian architecture led to the evolution of Georgian Revival style. Georgian Revival architecture shared many of the traits of Georgian architecture, drawing heavily from the Italian Renaissance architecture of Palladio and Neoclassical style of Robert Adams.

In the Lake Forest District, Colonial Revival styles, including Georgina Revival, took different forms over time. "Later Colonial Revival residences, those built in the 1910s and 1920s, resembled their prototypes more closely in proportion and detail. More horizontal in emphasis, they typically nestled into a garden setting. After 1935, examples of the style became much more simplified as features took on a more slender appearance and, occasionally, Art Deco elements appeared."⁴

² National Register of Historic Places Registration Form. Reference Number 7800116. Certified December 20, 2011.

³ Pennsylvania Historical and Museum Commission. Georgian Style 1700 - 1800. <http://www.phmc.state.pa.us/portal/communities/architecture/styles/georgian.html>

⁴ NRHP

⁵ <http://buffaloah.com/a/archsty/geo/index.html>

Examples of Georgian Revival Houses in the Lake Forest Historic District include:

- ▶ Stanley Keith House, at 1315 N. Lake Road, by David Adler (1931)
- ▶ Grace Farwell Winston McGann and Robert F. McGann House, "Fairlawn," at 965 E. Deerpath, by Delano & Aldrich (1923)
- ▶ Misses Colvin House, "Halcyon Lodge," 1350 N. Lake Road, by Howard Van Doren Shaw (1905)
- ▶ Finley Barrell I House, at 855 Rosemary Road, by Howard Van Doren Shaw (1912)
- ▶ Albert Sprague House, "Woodlands," 991 Elm Tree Rd, by Howard Van Doren Shaw (1907)
- ▶ Henry A. Rumsey House, 900 E. Illinois, by Shepley, Rutan & Coolidge (1910)
- ▶ John T. Pirie Residence, 930 E. Rosemary, by Benjamin Marshall (1903)
- ▶ Russell Day Hill Residence, 808 E. Deerpath, by Shepley, Rutan & Coolidge(1909)

Georgian Architecture is characterized by certain identifiable features⁵:

- ▶ Symmetrical form and fenestration (window placement)
- ▶ Paneled front door, usually centered and capped by an elaborate decorative entablature supported by pilasters. The main door is the principal ornamental feature of the Georgian facade.
- ▶ Transom window over paneled front door.
- ▶ Double hung, multi-pane windows (six, nine or twelve panes per sash). Windows aligned horizontally and vertically in symmetrical rows, never in adjacent pairs, usually five-ranked on front facade, less commonly three- or seven-ranked.
- ▶ Side-gabled, gambrel or hipped roof.
- ▶ Stone or brick walls with water table or belt course.
- ▶ Cornice with dentils.
- ▶ Decorative quoins at the corners of the building
- ▶ Georgian Revivals typically do not have a large porch or portico

LAKE FOREST LIBRARY - EXTERIOR FEATURES

"The Kersey Coates Reed Memorial Library was opened June 7, 1931. It was erected at a cost of \$300,000 and is the gift of Mrs Reed and Mrs CH Schweppe. Edwin H. Clark of Chicago was chosen as architect. The building is modernized Georgian and is of imported Holland brick trimmed with buff Bedford stone."⁶

"In the foreground are two inscribed columns from which extend stone benches for one to rest."

The library embodies the key character defining features of the Georgian Revival style:

- ▶ The plan of the one story building is symmetrical, arranged around a north-south central axis. (For floor plans, see Appendix B).
- ▶ The original front door was of solid wood panel construction with a decorative half round transom window above. Symmetrical rear exits at the two north facing end bays had similar wood paneled doors but no transom lite.
- ▶ A shallow, flat roofed, horizontal limestone entablature is supported on free standing columns with ionic capitals. The limestone column shafts are light gold in color, providing subtle contrast to the putty colored stone door surround and entablature.
- ▶ Double hung windows are multi-paned with twelve panes per sash. Window placement is even and symmetrical, ranked four across on the primary facades of each wing. Windows in the north wing are five-ranked with the center section of the north facade aligned vertically in two rows.
- ▶ Roofs of the wings are side gabled. The scale and orientation of the south entry wing emulates a classic pediment. Gabled roofs are clad with dark gray-green slate tiles.
- ▶ The brick structure is trimmed with stone detailing including corner quoins, and continuous cornice band adorned with modillion blocks
- ▶ The original entrance landing was elevated above grade, approached from a concrete stair with eleven risers. Two partial length metal stair railings, spanning the four upper treads, divided the width of the stair roughly into thirds. Flat topped piers to either side of the stair, embellished with vertical grooves, transitioned to low height concrete garden walls.

The centerpiece of the building, and arguably its most character defining feature, is the 18' high, 33' wide copper roofed dome. The dome, originally described as lead, was replaced with lead coated copper in 1984. The shallow dome sits on a rectilinear stone clad pedestal. The pedestal, square in plan at the base, is chamfered vertically at the corners creating a continuous roof line that is octagonal shape. The perimeter of the upper pedestal wall is detailed with slightly overhanging stone coping cap. The sloped section of roof at the pedestal corners is divided into four equal wedge shaped sections that funnel to a point at offset corner piers. The concave curvature of the sloped corner sections creates an interesting contrast with the reverse curvature of the dome above.



⁶ Report of the library extension division for January 1, 1930 to December 31 1931 Illinois State Library. Springfield, Illinois. 1932. https://books.google.com/books?id=pvY_AQAAMAAJ&pg=RA5-PA16&dq=imported+Holland+brick+1931&hl=en&sa=X&ved=0ahUKewi0stXu7PvaAhVq04MKHVk2CvgQ6AEIJzAA#v=onepage&q=imported%20Holland%20brick%201931&f=false

Additions

The Lake Forest Library has had two major additions:

- ▶ 1978 - A sizable gift from Helen Shedd Keith (formerly Mrs. Kersey Coates Reed) made the first expansion possible. Architects, Brener, Danforth, Rockwell were selected from a pool of 75 architects that were interviewed by the Library Board for the job.

"The plans called for 10,000 square feet of additional space. This areas is divided into three major additions. Two identical wings designed to look like garden walls will enclose the existing courtyards at the east and west (ends) of the exiting building.

The third addition will be located at the rear of the building and will provide additional space for new stacks, a new staff room, a new technical services area, and a new children's story hour room. This rear wing will be flanked on the east and west by two new small garden courts. An enclosed sunken courtyard will be developed to open up the existing children's department on the lower level of the east side of the building core."⁷

Symmetrical flat roofed brick box additions were constructed against east and west facades of the original Library wings. The gabled portion of the roof, continuous cornice and modillion blocks remain visible above the roof line of the new structure. Two new openings, located to either side of each fireplace, were cut into the solid brick end bays of the original structure in order to provide circulation to the new wings.

Original window wells on the north side of the west wing remain intact. Two others along the west wall of the north wing, to either side of a stair down to the lower level, also appear to be original.

The third addition, completed in December of 1978, continuous across the back of the building, modified the north facade. The 1932 survey shows three evenly spaced window wells along the north facade between two symmetrical end bays. Each end bay had a single exit door that opened onto a concrete stair facing the north parking lot. Upper stories between end bays of the main section historically had five windows across the north facade. Although the original north facade is obscured by the 1978 addition, portions of the exterior wall are still visible from the interior space of the addition.

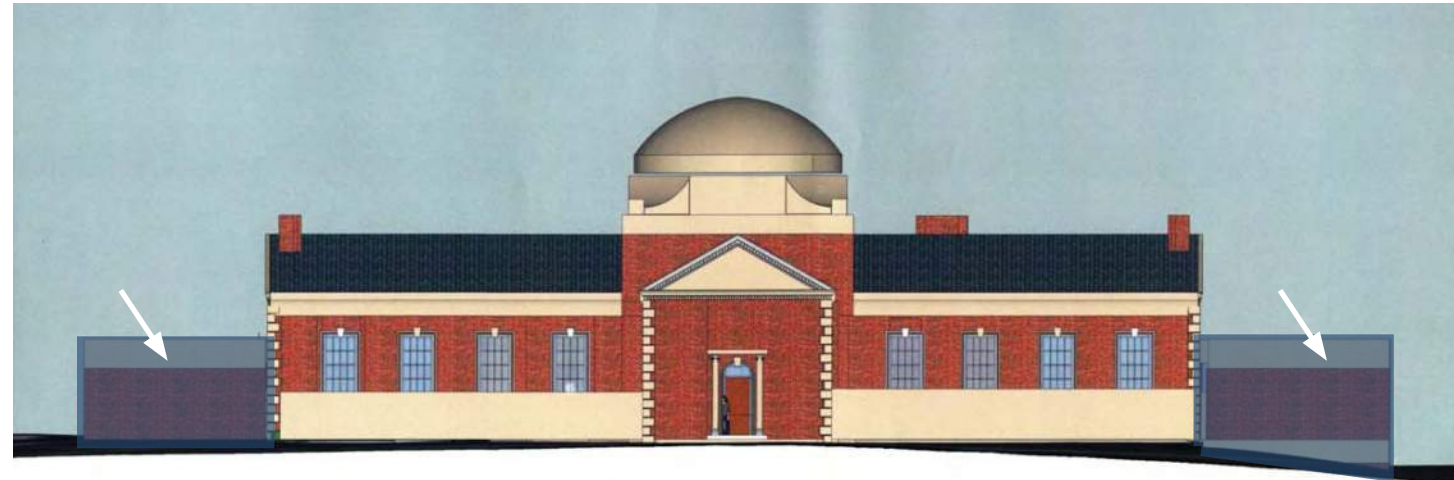
- ▶ 2001 - The Louise Wells Kasian Memorial Courtyard addition, designed by David Woodhouse, transformed lower level outdoor space into the Children's Activity Room. The glass-roofed space, enclosed by an iron railing and dense landscaping, brings daylight and sun into the lower level of the library.

The 1932 survey shows five window wells along the east wall of the north wing. These windows were protected during excavation for the addition and remain intact. An original stair along the north wall of the east wing was removed.

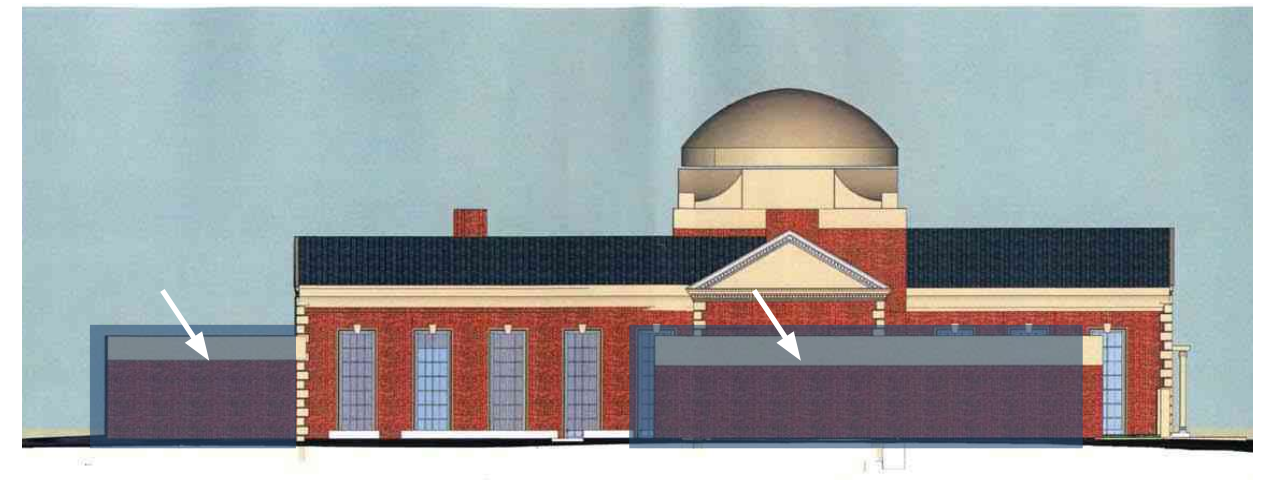


⁷ Heatwole, Sarah C. Library will begin \$640,000 expansion program.

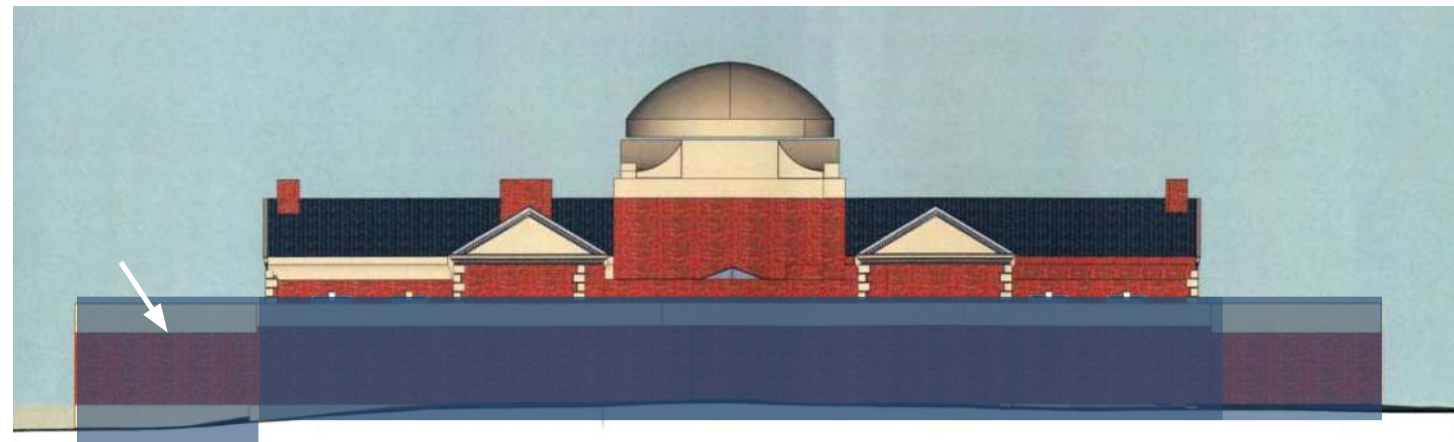
SOUTH



WEST



NORTH



EAST



Current Configuration

Renderings created by Design Partners Architects for a 2013 Facility Survey show the overall massing of the original structure and the relative size and scale of the 1977 additions (shown screened). Symmetrical massing, the use of similar materials, diminutive scale, and calculated restraint in the detailing of the exterior help reduce the visual impact. As a result, the additions are reasonably compatible - they do not compete with or detract from the historic character of the original structure. (Additions, shown screened, are indicated with arrows)

ART DECO (INTERIOR)

Art Deco is an elegant style that takes its name from a shortened version of the Exposition Internationale des Arts Decoratifs et Industriels Modernes, a world's fair held in Paris in 1925. The style was generally popular during the late 1920s and 1930s. The 1925 exposition introduced forms to the world that, when taken collectively, reflected a whole new view of design. "The development of this architectural style was an intentional break with past precedents in an effort to embody the ideas of the modern age. It was the first American architectural style to look forward rather than back."¹ In architecture, the Art Deco look signaled something of a return to the symmetry and simplicity of Neoclassicism

The first sign of a new architecture style emerged from a design competition in 1922. Finnish architect named Eliel Saarinen entered his architectural drawings for design the new headquarters building of the Chicago Tribune. The Art Deco style, adopted by architects and designers around the world, spanned the "Roaring Twenties", the Great Depression of the early 1930s, and the years leading up to the Second World War. "Art Deco architecture represented scientific progress, and the consequent rise of commerce, technology, and speed. This, together with its image as a modern, opulent style, made Art Deco designs especially suitable for the interiors of cinemas, ocean liners such as the Queen Mary, and the architecture of train stations across the United States. It endured throughout the Depression due to the practicality and simplicity of its design, and its suggestion of better times ahead."²

Art Deco is characterized by linear, hard-edged, angular geometric shapes, streamlined forms and bright, sometimes garish colors. The style permeated culture and was applied to architecture, furniture, small and large household items, posters and fine art, and jewelry. Art Deco architecture was often embellished with stylized decoration, generally in low relief. Ornamental detailing was executed in the same material as the building—in stone, various metals, tile, or glazed brick. Metal casements are typical. Decorative elements are simple and geometric. To keep costs down, ornamental treatment was often limited to the most visible parts of the building. Art Deco projects produced dynamic collaborations between architects, painters, sculptors, and designers.

There are two Art Deco buildings in the Lake Forest Historic District. One is the Lake Forest Post Office Building, at 230 E. Northgate Lane, designed in 1932 by Ralph Milman's firm, Milman and Morphett. The other is the Sterling Morton House, 975 N. Lake Road, designed in 1939 by Ralph Milman. The Post Office Building, one of many designed throughout the United States with Federal funds during the 1930s, is dressed stone, with low relief ornament at the roof line and over the window openings. It is elegant in its simplicity and set back in a park-like setting, appropriate to the landscape treatment of the Historic District.

¹ <http://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html>

² <http://www.visual-arts-cork.com/history-of-art/art-deco.htm>

³ Report of the library extension division for January 1, 1930 to December 31 1931 Illinois State Library, Springfield, Illinois. 1932. https://books.google.com/books?id=pvY_AQAAMAAJ&pg=RA5-PA16&dq=imported+Holland+brick+1931&hl=en&sa=X&ved=0ahUKEwi0stXu7PvaAhVq04MKHVk2CvgQ6AEIjZAA#v=onepage&q=imported%20Holland%20brick%201931&f=false

In addition, there are several houses designed in the 1930s, like the Mrs. Kersey Coates Reed House, designed by David Adler and his interior designer sister, Francis Elkins, which incorporated very sophisticated Art Deco design features on the interior. As one of the primary donors, her tastes may have influenced the decision to incorporate Art Deco style on the interior of the Public Library.

- ▶ Smooth wall surface
- ▶ Sharp edged, linear appearance
- ▶ Stylized decorative elements using geometrical forms, zigzags, chevrons
- ▶ Low relief decorative panels
- ▶ Reeding and fluting around doors and windows

LAKE FOREST LIBRARY - INTERIOR FEATURES - MAIN FLOOR

"Marble is used for floors and trimming in the delivery room. There are also 12 murals representing poets and prose writers done by Nicholas Remisoff. Both the adult and children's reading rooms on the main floor are equipped with special furniture. The ground floor contains a lecture room and a children's story hour room. Two walled gardens may be used for out of door reading rooms. The book capacity is 100,000 Volumes."³

Entry Vestibule. The entry vestibule is simple yet elegant. The only decorative elements are the dark gray marble door surround on the exterior wall and wainscot. Solid panels are offset with low-relief fluted vertical elements. The fluted pattern is repeated on the wainscot cap. A delicate cove provides a soft transition from the stonework to the flat plaster wall above. Mechanical supply and return grilles are incorporated into the stone baseboard and plastered portion of the east wall. A chain hung, cylindrical, bronze, 3-lamp pendant ceiling fixture provides light to the space. Natural light is drawn from the half round transom above the exterior door and the lobby.

The exterior door surround is Plaster walls are painted a light shade of yellow. Woodwork is painted white. The lighter colors provide dramatic contrast to the dark gray stone. The original marble floor is currently covered with a wall to wall walk-off mat, only a narrow section of the dark border is visible.

Miscellaneous dedication plaques, Preservation awards, and announcement display cases fill the wall space.



Entry Lobby. From the entry vestibule, one enters the light-filled lobby through a single door centered in a large opening with glazed sidelights and tripartite transom panels. The anodized aluminum door, with full glass lite and automatic closer, is contemporary construction. The wood frame assembly, there is no stone on the vestibule side, is original. Inspiration for the wood frame components is drawn from classical details but the elements are simplified. True to the Art Deco style of the interior, geometry and the pure essence of form take precedent over elaborate ornamentation.

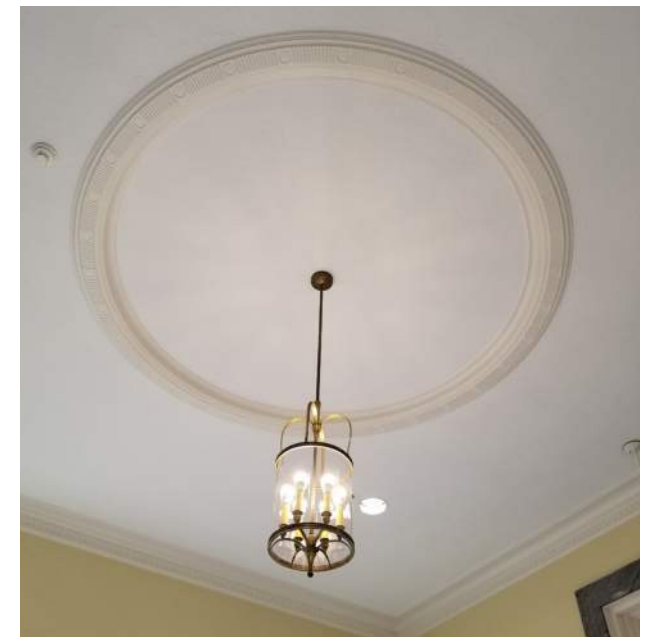
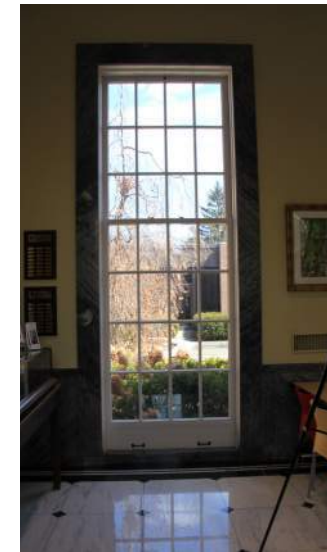
On the lobby side, the wood framed assembly is accentuated with a dark gray marble surround with minimal detailing. Marble frame components are divided into four flat-faced sections, each stepped back 1/4" from the adjacent section. Contrasting color and use of linear form emphasize verticality in the modest space. The dark gray wainscot detail, continued from the vestibule, creates a strong base which strengthens the overall effect.

The original flooring remains intact but is mostly covered with contemporary walk-off mats. Square white marble tiles, with streaks of light gray dolomite, are offset with small black diamond insets at the corners. A perimeter border is created with alternating black and white bands of marble.

Openings in the lobby are sized and detailed to demonstrate a clear circulation hierarchy. The vestibule entry and opening to the rotunda are the tallest and widest emphasizing the predominant central axis. Courtyard entries and full height window openings on the side walls are slightly lower but also include marble surrounds which help balance the room. To either side of the entrance on the south wall, narrow arched openings lead to symmetrical switch-back stairs. These minor openings are unadorned, the only detail is a series of six deep grooves carved into the jamb face of the opening.

Simple plaster cove moulding provides transition to a flat plaster ceiling. The only embellishment is a slightly recessed central section bordered by a circular plaster band with an alternating pattern of circles and grooves. A chain hung, cylindrical, bronze and glass, 6-lamp pendant ceiling fixture lights the space. Although similar in style to that in the vestibule, this fixture is scaled and detailed appropriately for a grander space. Four contemporary recessed can lights have been added to augment lighting in the room.

Original display cases and furnishings, such as the paired bronze Deco umbrella stands, evoke past traditions. Works of art collected over the years also contribute significantly to the overall character of the Lake Forest Library. Beginning with Alfred Ernest Hamill's numerous gifts, which formed the foundation of the Library's collection, art continues to inspire and memorialize patrons.



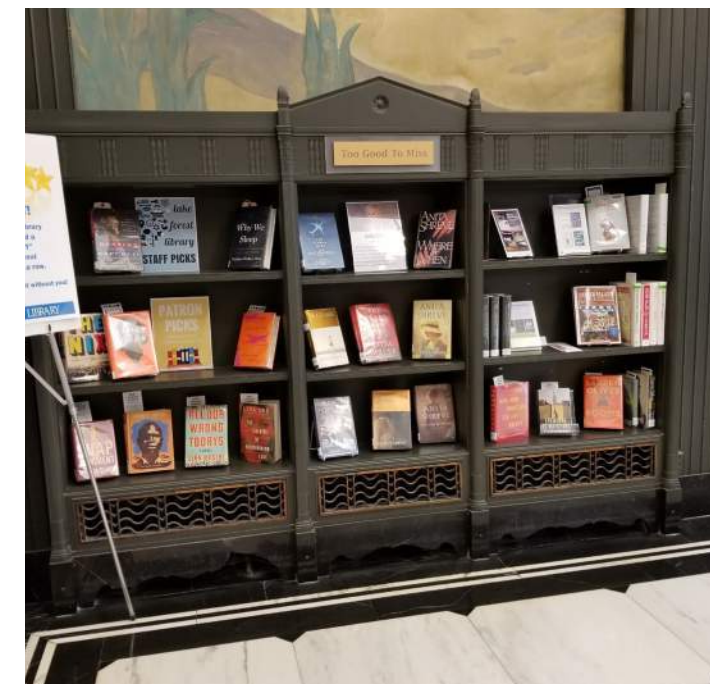
Rotunda. Occupying the space below the copper dome, the rotunda is the most remarkable space in the library. Decorated with historically significant murals, and with a high degree of architectural integrity, the rotunda is a truly unique, and readily identifiable, signature feature of the building. (See following page for mural description.)

The set of twelve mural panels compliment the design of the art deco interior and are enhanced by the refined architectural details. The murals are mounted between fluted pilasters and capped by a simplified cornice band; both elements are painted a dark steel gray, clearly delineating the artwork and creating a balanced rhythm within the modest space.

Original gray-painted bookcases line the walls and provide a sense of solidity, similar to the effect created by the lobby wainscot. The dark gray marble used for lobby and vestibule wainscoting is also used for the circulation desk. Marble flooring and tile pattern are identical to the lobby. These unified design elements and a consistent use of materials create a sense of continuity and cohesion throughout. Although modest in scale, public circulation spaces have a feeling of dignified elegance.

One enters the Library's central rotunda from the lobby through a large opening outfitted with monumental sliding pocket doors. Currently equipped with detection gates, this opening serves as the primary security check point. The other two major openings, to the reading rooms, are identical in scale. Gracefully curved wood jambs, minimally embellished with vertical grooves, and painted off-white, soften the transition from room to room. Entrances to the reading rooms have been retrofitted with aluminum and glass storefront systems to help control sound transmission. To either side of the circulation desk on the north wall, smaller openings are framed with a more elaborate Greek key plaster border and fluted wainscot.

The hipped ceiling is punctuated with a circular laylight subdivided into 20 narrow lites. An historic three-tiered chandelier, chain hung with 18 lamps, is mounted at the center of the oculus. Slight alterations to the fixture include lamp upgrades and removal of the original shades. Additional up lighting is provided with eight large surface mounted contemporary lamps.



Murals

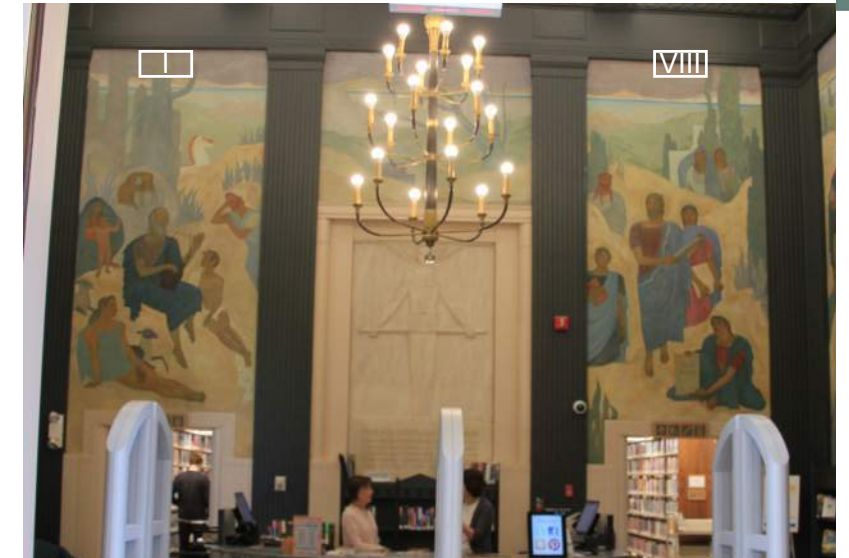
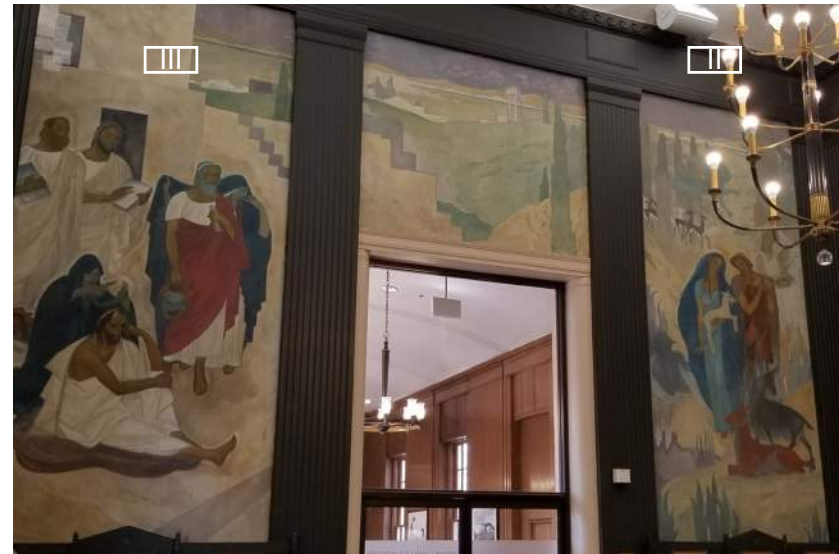
"When the Library was built in 1931, Chicago was in the midst of what has been called the Chicago Literary Renaissance, the period between the 1893 World's Columbian Exposition and the beginning of World War II. One theme of this period was a fascination with the rediscovery of ancient writers."

Nicolai Remisoff's first installation at the Library was in the rotunda. The eight large-scale murals of Ancient literary immortals are painted in "a spare, simplified manner, not just as in the Art Deco style of the day and of Edwin Clark's building, but also a reflection of the Spartan writing style of the Greeks." Remisoff's minimalistic style evokes classical Greek vase painting infused with "something of the spirit of Byzantine Russian icons" and touch of 1930s art moderne.

According to information provided by Claude Zachary, the paintings are sequential, intended to be read counterclockwise starting on the north wall to the left of the service desk.⁴ The four smaller panels over doors are frescos, painted directly on the plaster. A wall clock is integrated into the fresco above the lobby entrance. The eight taller panels, painted on canvas, are described below:

- ▶ I. Greek epic poet Homer (Iliad, on the Trojan War, and Odyssey, the long travels of Odysseus from the Trojan war home) holding a harp, is pictured as a story teller, with early lyric poet Pindar gazing at him.
- ▶ II. With a lamb in her arms, Lyric poet Sappho, the poet of love is shown with Theocritus, a third century BC bucolic poet who wrote to her of the pastoral life.
- ▶ III. With the Ancient masks of comedy and tragedy are the Greek dramatists Aeschylus (three tragedies of The Oresteia), Aristophanes (comedies Lysistrata, The Frogs), Sophocles (tragedies Antigone, Oedipus Rex), and in the foreground, Euripides (tragedies Electra, The Trojan Women)
- ▶ IV. Roman epic poet Virgil (The Aeneid) is pictured with a waning moon.
- ▶ V. Roman orator Cicero speaks in the Roman marketplace with statesman, philosopher, and writer Seneca, who urged—among other things—never being a slave to your wealth
- ▶ VI. Greek military historian Xenophon (military history Anabasis), Greek warriors with the goddess Athena, and Aesop (Fables) in the foreground.
- ▶ VII. Greek philosopher (cynic) Diogenes of austerity and simplicity, with philosophers Aristotle and Socrates, with Socrates' "Boswell," Plato (Republic)
- ▶ VIII. Greek mathematician Pythagoras and philosopher Thales, with his tablet reading in Greek "know thyself"

A bas-relief marble tablet is centered on the north wall behind the circulation desk between panels I and VIII. *The Archer*, carved by Oskar Hansen, is inscribed to the memory of Kersey Coates Reed. The inscription reads: "In memory of Kersey Coates Reed, eighteen hundred and eighty—nineteen hundred and twenty-nine—who was much loved in Lake Forest—where he lived—and who cared greatly for good books—this building has been erected."⁵



⁴ USC [Special Collections] Nicolas Remisoff papers 0199

⁵ Lake Forest Library. <https://www.lakeforestlibrary.org/node/506>

Garden Room. The rotunda murals were well received and led to a second commission for the "garden room". This second cycle of murals depicted scenes of a garden throughout the course of the seasons: spring pruning, summer flowering, fall harvesting, and winter hothouse cultivation."⁶

"Mr. Remisoff's murals in the reception room of the library were so highly praised by artists and library patrons, that he was given a free hand in decorating the new garden room where all books related to gardening will be found. New bookcases were ordered, as well as a large library table and chairs which would blend in with the coloring in the murals, a door was blocked up, and moulding and panels removed.

The murals are exceptionally beautiful and very skillfully executed. Against a background of sky blue the scenes are painted showing the garden during the four seasons. Two figures that of a man and a woman, are used in each scene except in one where two little boys are added. Mr. Remisoff has kept the figures extremely simple by suggesting the human figure without too much detail, and by using the body in different attitudes which carry the eye over its lines and on into the next scene in a smoothly flowing rhythmic pattern he has given the whole a unity and continuity found in nature from season to season.

The first scene shows the first step in gardening - pruning. Then follows the placing of plants in a cold-bed, which leads to the scene where they have been taken out and are being put into the ground, Then, at the height of summer, flowers are cut, and this leads to the scene when the last bouquet is gathered. Then follows the picking of fruit from the trees, and at last, the covering of bushes with their straw cases. The final scene is in the hot house during the winter, and here the bent figure of the woman and the lines of the glassed roof carry one over to the beginning scene, and so the circle continues."⁷

The murals have been painted over and the former "Garden Room" has since lost most of its historic character. The original 4-lamp chandelier and bookcases have been removed and a contemporary partition with glazed panels along the top of the wall divides the room into two small office spaces.

In spite of these alterations, restoration of this room is possible. The fireplace surround is original. Traces of a low relief plaster ceiling border, visible at the perimeter, provide information on the width of the removed feature. Although one of the larger scenes is not recoverable, corresponding to the location of the north wall door opening (shown dashed), other sections could potentially be salvaged with careful conservation.



⁶ Online Archive of California. Nicolas Remisoff papers, Collection no. 0199, Special Collections, USC Libraries, University of Southern California. http://www.oac.cdlib.org/findaid/ark:/13030/kt1t1nf09p/entire_text/

⁷ The Lake Forester. Thursday, August 8, 1935. pg. 4.

The east and west wings were constructed as single large rooms. The Reading Room (west) and Reference Room (east) are nearly identical in scale and detailing. These rooms have changed very little over the years and have thus retained a high degree of architectural integrity.

Reading Room (west wing). Centered on the end wall, the fireplace is the focal point of the room and single architectural feature. Hearths, flush with the floor, and fireplace openings are faced with black marble streaked with white. Wood firebox surrounds, stained to match full height wall paneling, project minimally from the face of the wall. The mantle is designed as a broken pediment. A wood sculpture bust, centered between the inclined segments of the mantle, pays homage to Ralph Waldo Emerson (carved by Longenegger).

Daylight fills the room from four large south facing windows recessed in full height openings. Mechanical distribution is incorporated in wall below raised sills at three of the windows. The sill of the fourth window is slightly above floor level. On the opposite side, two north facing windows admit filtered light while openings closest to the rotunda provide access to adjacent rooms in the north wing.

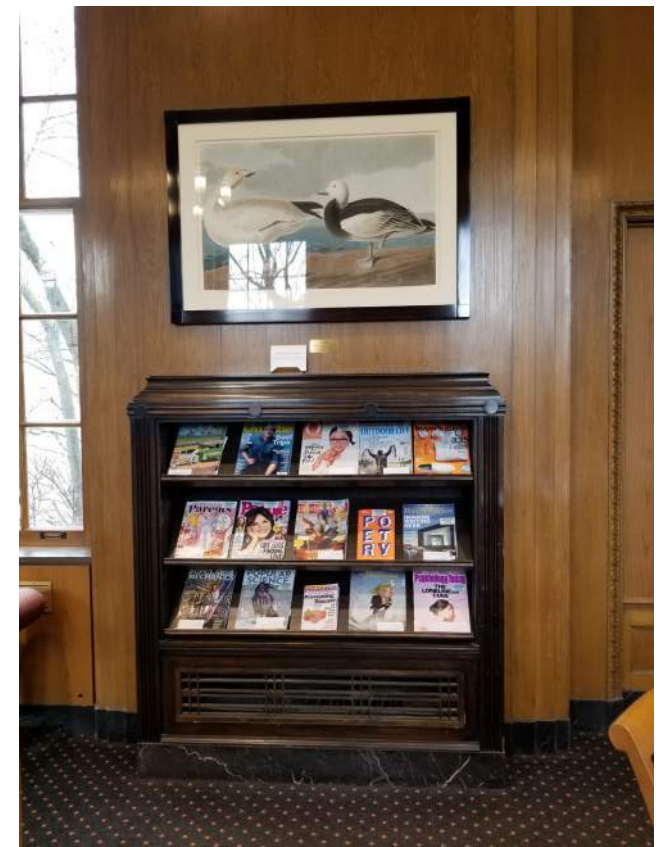
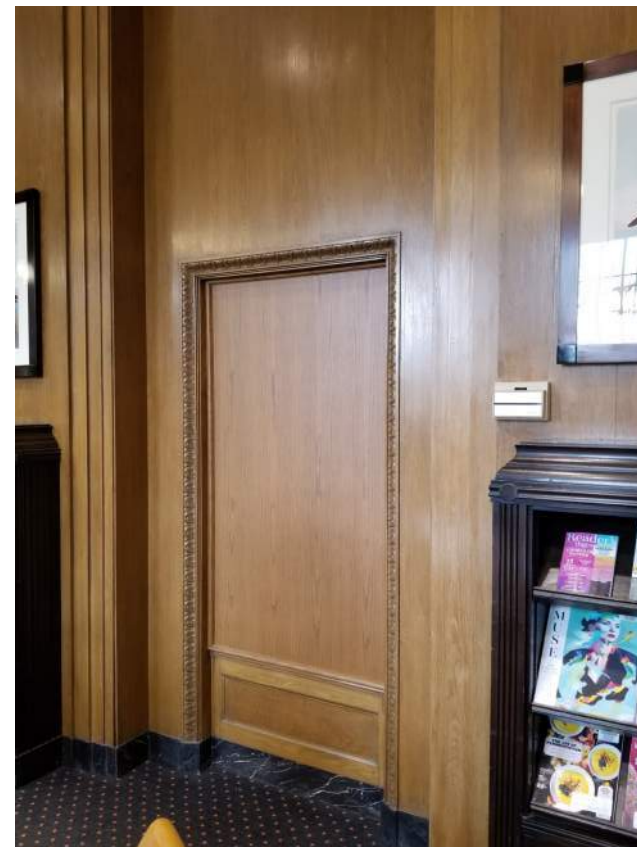
The west wing Reading Room connects to the original Head Librarian's Office (Administrators Office) through a single door in the bay closest to the rotunda. A simulated opening in the adjacent bay incorporated similar frame and panels details to maintain symmetry.

Natural stained wood panels cover the full height of the walls. Stepped vertical trim to either side of the recessed openings emphasizes verticality and emulates the stone surrounds used in public circulation areas. Black marble wall base ties into the fireplace stone providing continuity of material and design. The stone base is also used to integrate dark-stained bookcases located between the openings.

Original finished flooring, currently obscured by carpeting are reported to have been cork. Plaster ceilings are slightly bowed and elegantly detailed with transverse grooved bands. The pattern continues the linear motif and breaks the expansive area into smaller sections. Large 8-lamp chandeliers with original glass shades, a total of three in each room, hang from chains at the center of each section. The original ceiling grilles have been replaced with larger, contemporary grilles. Recessed can lights have been added to supplement light levels.

Alterations have been minimal. Sprinkler heads have been sensitively integrated into the ceiling. Two original bookcases located on either side of the fireplace were removed when symmetrical openings were created to provide access to, and egress from, the 1978 additions. Contemporary door trim is flat stock with no additional detailing. Rare book display cases have been incorporated into the original end walls within the newly created openings. Paintings that historically occupied the space above bookcases in these locations are now hung higher on the wall. Round clocks in wood frames have been added to the flush wood panel above the fireplaces.





Reference Room (east wing). The Reference Room shares many of the same characteristics with the Reading Room.

The fireplace, centered on the end wall, is the focal point of the room. Flush-floor hearths and fireplace openings are faced with black marble streaked with white. Wood firebox surrounds, stained to match full height wall paneling, project minimally from the face of the wall. The mantle is designed as a broken pediment. A wood sculpture bust, centered between the inclined segments of the mantle, pays homage to John Greenleaf Whittier (carved by Longenegger).

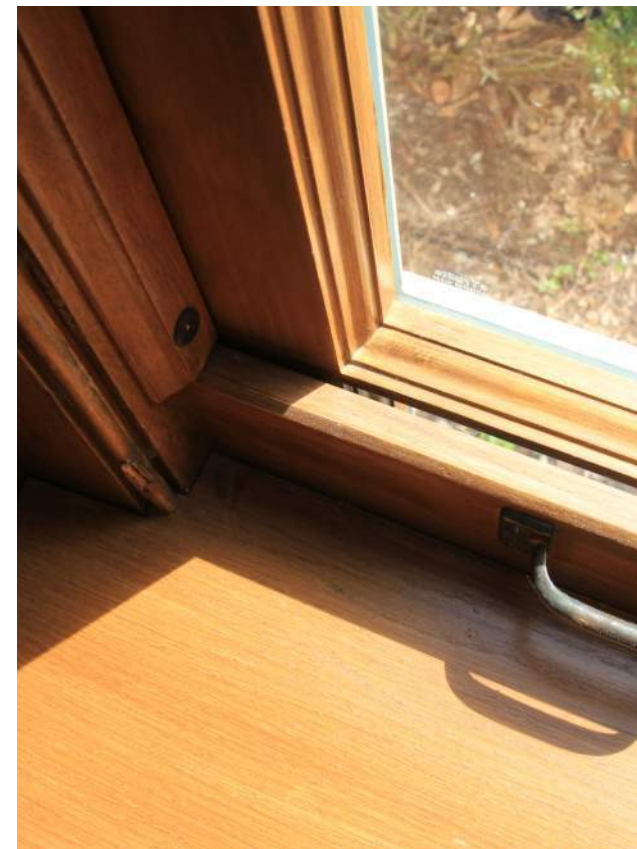
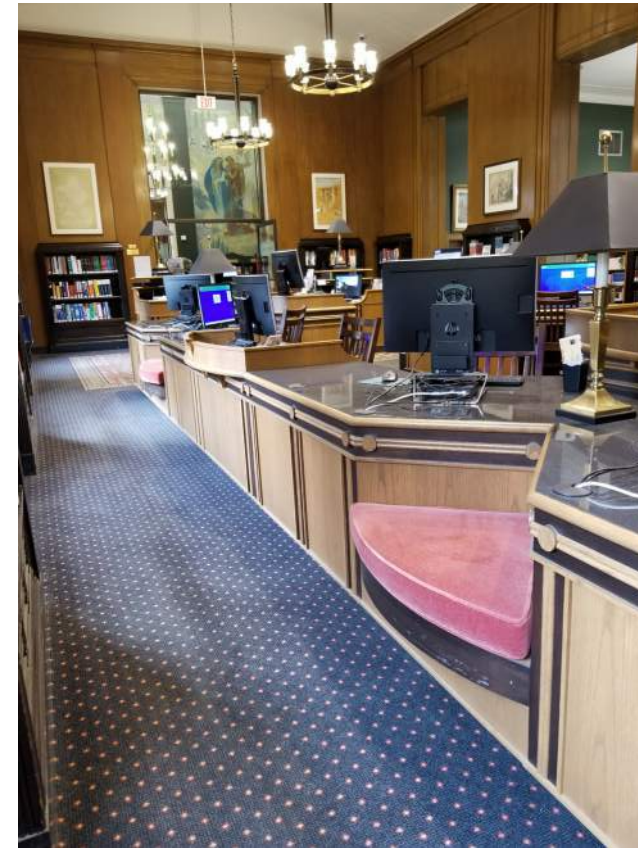
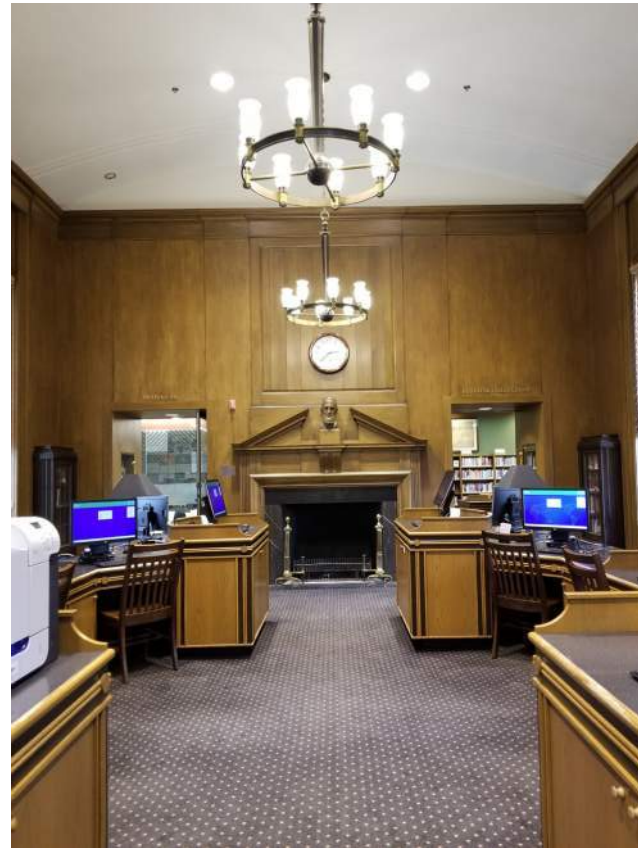
Daylight fills the room from four large south facing windows recessed in full height openings. Mechanical distribution is incorporated in wall below raised sills at three of the windows. The sill of the fourth window is slightly above floor level, however, an infill panel has been added to create a visual match to the adjacent openings. Although interior trim has been modified, the window assembly remains intact. On the opposite side, two north facing windows admit filtered light while openings closest to the rotunda provide access to the Reference Annex.

Natural stained wood panels cover the full height of the walls. Stepped vertical trim to either side of the recessed openings emphasizes verticality and emulates the stone surrounds used in public circulation areas. Black marble wall base ties into the fireplace stone providing continuity of material and design. The stone base is also used to integrate dark-stained bookcases located between the openings.

Original finished flooring, currently obscured by carpeting are reported to have been cork. Plaster ceilings are slightly bowed and elegantly detailed with transverse grooved bands. The pattern continues the linear motif and breaks the expansive area into smaller sections. Large 8-lamp chandeliers with original glass shades, a total of three in each room, hang from chains at the center of each section. The original ceiling grilles have been replaced with larger, contemporary grilles. Recessed can lights have been added to supplement light levels.

Alterations have been minimal. Sprinkler heads have been sensitively integrated into the ceiling. Two original bookcases located on either side of the fireplace were removed when symmetrical openings were created to provide access to, and egress from, the 1978 additions. Contemporary door trim is flat stock with no additional detailing. Rare book display cases have been incorporated into the original end walls within the newly created openings. Round clocks in wood frames have been added to the flush wood panel above the fireplaces. Custom made carrels replace original wood tables and chairs.





Reference Annex. The original north wing layout included a series of perimeter rooms arranged around the central stack area. Along the east side, a generous Reference Annex, contiguous to the east wing Reference Room, also provided access to the Garden Room to the north.

The room shares similar features with the Reading and Reference Rooms. The fireplace, centered on the north end wall, is the focal point of the room. The flush-floor hearth is a dark gray stone that provides contrast to the off-white marble fireplace opening. The wood firebox surround, stained to match wainscot wall paneling, projects minimally from the face of the wall. Detail is minimal, restricted to vertical flutes at the corners and a narrow band below the understated mantle. The assembly, including a taller framed wood panel that further accents the architectural feature, is seamlessly integrated into the wainscot. A framed portrait of Joseph Addison occupies the place of honor over the mantle.

Natural stained, wood wainscot panels cover the lower half of the walls. Corners are rounded and deep vertical grooves are carved into the vertical framing elements. Flat plaster walls above, historically lighter in color, are currently painted a dark green. Black marble wall base provides continuity of material and design.

To either side of the fireplace, symmetrical pocket doors provide access to the former "Garden Room". A single door to the stack circulation area interrupts a continuous bank of bookshelves lining the length of the west wall. Matching bookcases fill the space between windows on the east wall. Wood frames of the three standard sized doors are carved with a Greek key pattern, similar to the stonework in the rotunda.

Daylight fills the room from three large east facing windows. Historically, mechanical distribution was incorporated into wood wall panels below the sills at the two end bays. A matching plain wood panel covered the wall below the center window. The end bay panels appear to have been replaced, grilles are no longer visible. The center panel is hidden behind contemporary shelving.

Original finished flooring, currently obscured by carpeting are reported to have been cork. Flat plaster ceilings are unadorned except for low relief band at the perimeter that continues the signature stepped motif. Two similar, but slightly smaller, 4-lamp chandeliers with original glass shades are evenly spaced in the room. Recessed can lights have been added to supplement light levels.

Alterations have been minimal. Sprinkler heads have been sensitively integrated into the ceiling. Custom made tables and chairs matching the detailing of furnishing in the Reference room have replaced the original furnishings.



Head Librarian's Office (Reed Room). The office of the Head Librarian is a perfectly balanced, simple yet elegant space. Few changes have been made and the room has a high degree of architectural integrity.

The room shares similar features with the Reference Annex. In this case however, the focal point of the room is a built in bookcase, centered within an arched niche on the south wall, instead of a fireplace. Open shelving above the wainscoting is flush with the face of the wall. Below, a slightly projecting reverse curve base with raised panel doors transitions gracefully to the paneled wainscot. Outside corners of the bookcase base are detailed with the typical vertical fluted pattern. Four narrow finials provide a fine level of detail at the top.

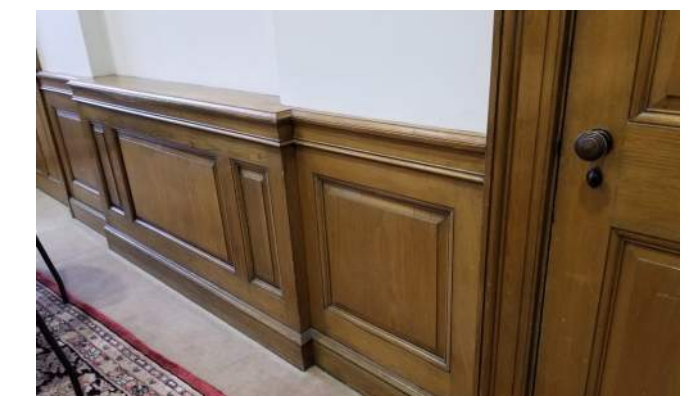
Natural stained, 1/4-height wainscot wood wainscot with raised panels cover the lower portion of the walls. Above the wainscot, flat plaster wall surfaces are painted off-white. Instead of the black marble wall base used in public spaces, a wood base provides a more personal feel to the room. A second niche, identical in scale, is centered on the north wall opposite the bookcase.

Wood paneled doors with Art Deco stylized pediments provide direct access to the Reading Room to the south and Board Room to the north. The two doors closet to the exterior wall are purely aesthetic, executed to maintain symmetry in the space, not for practical use. The main entrance to the room is through double doors that open to the Circulation Area. Above the doors, a small round niche contains a plaster bust of Moliere.

Daylight fills the room from two large west facing windows. Mechanical distribution is incorporated into the wood wall panels below the sills.

Original finished flooring, currently obscured by carpeting, is reported to be cork. Flat plaster ceilings are unadorned except for low relief band at the perimeter that continues the signature stepped motif. One medium size, 4-lamp chandelier with original glass shades is centered in the room. Four recessed can lights have been added to supplement light levels.

Alterations have been minimal. Sprinkler heads have been sensitively integrated into the ceiling. Two large contemporary ceiling grilles have also been added.



Boardroom (Conference Room). Smaller and with little in the way of architectural detail, the Boardroom was likely considered to be more practical in nature.

Daylight fills the room from a single large west facing window. Mechanical distribution is incorporated into the wood wall panel below the sill. A wood base stained to match the raised panel doors.

Raised panel wood doors provide direct access to the Head Librarian's Office to the south and a small toilet room and data closet to the north. The main entrance to the room is through a single door that opens to the Circulation Area.

Original finished flooring, currently obscured by carpeting, is unknown but presumed to be cork. Flat plaster ceilings are unadorned, there is no cornice or perimeter banding. Two chain hung pendant fixtures, with large frosted globe shades, are evenly spaced in the room.

Alterations have been minimal. A slightly textured wall covering, painted a terracotta color, has been applied to the west wall. Sprinkler heads have been sensitively integrated into the ceiling. A large contemporary ceiling grille has also been added.

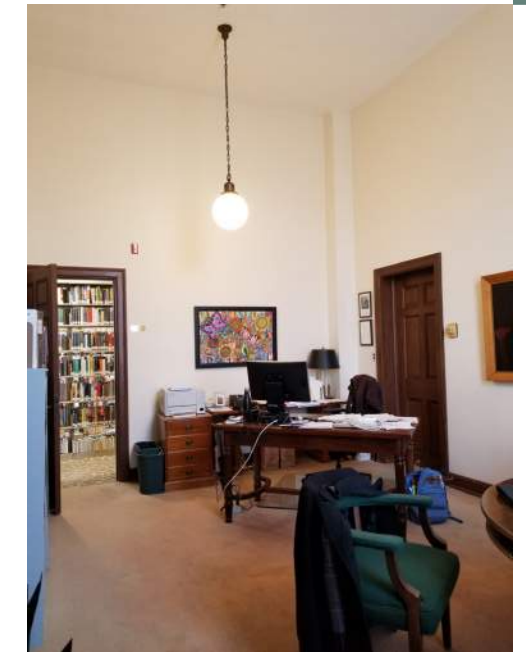
Between the Boardroom and Business Office are a series of small rooms, a large chimney stack and a dumbwaiter.

Toilet Room. The room farthest to the west is a contemporary toilet room outfitted with modern plumbing on the north wall. A large light fixture dominates the ceiling. Sheet vinyl flooring, wall paper and wood trim appear to have been recently updated. Plans from the Lake Forest Library 2013 Facility Survey¹ show plumbing fixtures on the east wall. The original use and configuration of this space is unclear.

Data/Security Closet. The data/security closet west of center has stained wood paneled walls and vinyl tile flooring. The original use and configuration of this space is unclear.

Chimney. A large, completely enclosed brick chimney stack occupies the space east of center.

Dumb Waiter. The 2013 Facility Survey shows the space east of the chimney divided equally into two spaces - a closet serving the Business Office to the north and a dumbwaiter to the south. The dumbwaiter components still exist.



¹ Design Partners Architects LTD, Main Floor Plan. Undated.

Business Office. Smaller and with little in the way of architectural detail, the Business Office was likely considered to be more practical in nature.

Daylight fills the room from a single large west facing window. Mechanical distribution is incorporated into the wood wall panel below the sill. A wood base stained to match the raised panel doors.

The main entrance to the room is through a single raised panel wood door that opens to the Circulation Area. A raised panel door in the southwest corner of the room presumably opens to a closet.

Original finished flooring, currently obscured by carpeting, is unknown but presumed to be cork. Flat plaster ceilings are unadorned, there is no cornice or perimeter banding. Two chain hung pendant fixtures, with large frosted globe shades, are evenly spaced in the room.

The southeast corner of the room appears to have been modified for a new mechanical shaft. Double doors open to a closet with a low ceiling fitted with a contemporary mechanical distribution grille. One lower raised panel has been modified to accommodate a louver on the inactive leaf of the closet doors and main door to the room. Sprinkler heads have been sensitively integrated into the ceiling. A large contemporary ceiling grille has also been added.



Circulation/ Book Stacks. The original glass floored book stack area was completely gutted and reconstructed with the 1990 renovation. A new structural grid of columns was added to support the new roof and floor levels. The new flat roof, dominated by a large gabled skylight, is at a higher elevation than the original roof.

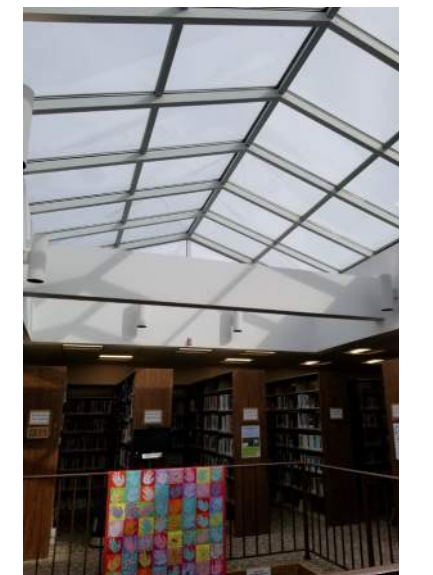
A centrally located open stair with vertical guard rails provides communication between levels within the space from the basement to the uppermost floor. The lowest level is eight risers higher than the historic basement floor elevation. Access to the north wing addition and elevator core is through modified window openings in the original exterior north wall. Other original openings are utilized to transfer borrowed light from the central skylight to spaces in the north addition and also provide visual communication between these adjacent areas

The main floor is subdivided at the south end for (2) single stool, non-ADA compliant restrooms and a glass enclosed circulation office area with three work stations.

Circulation/ Contemporary North Wing. The north wing was constructed in 1978. Floor levels in the north wing do not align with original floor elevations. Ramps connecting mezzanine and second floor levels between the original building and contemporary wing do not appear to be compliant with ADA requirements. An elevator located in the contemporary north wing is also not fully compliant with ADA requirements.

Bookshelves are reportedly integral components of the structural support system of the contemporary north wing. Close spacing encroaches on circulation paths. Accessibility generally limited, and even prohibited in some areas.

Finishes are contemporary - floors are covered with commercial grade carpet tile, suspended ceilings have 2x2 lay-in acoustical tile. Fluorescent lamps spaced three tiles apart. The upper floor and open stair are flooded with light from the large skylight. Regularly spaced combination fixtures provide both up lighting and down lighting around the perimeter of the skylight opening. Fluorescent lamps spaced two tiles apart illuminate the perimeter stack areas. Ceiling height is quite low on all levels.

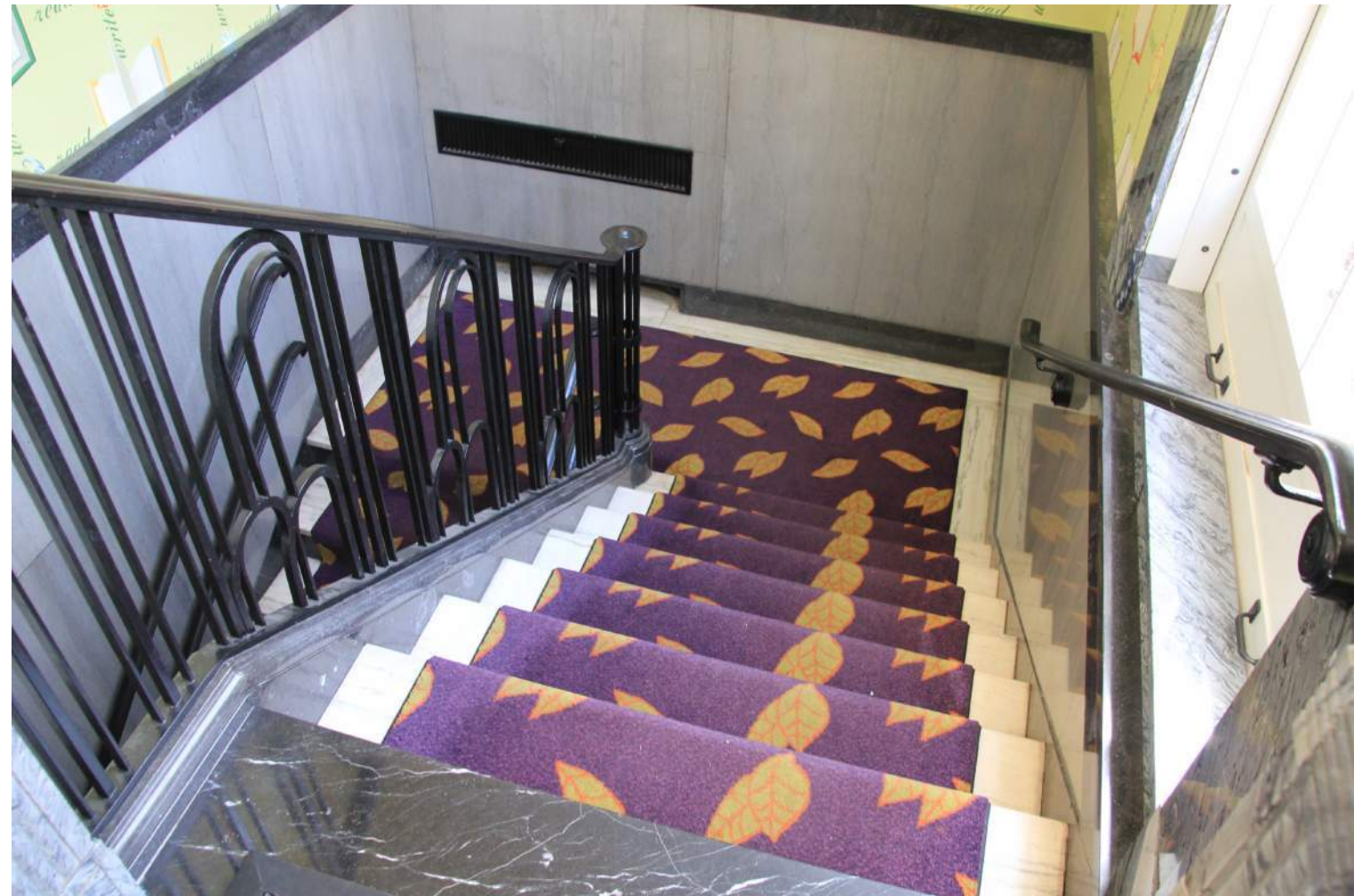
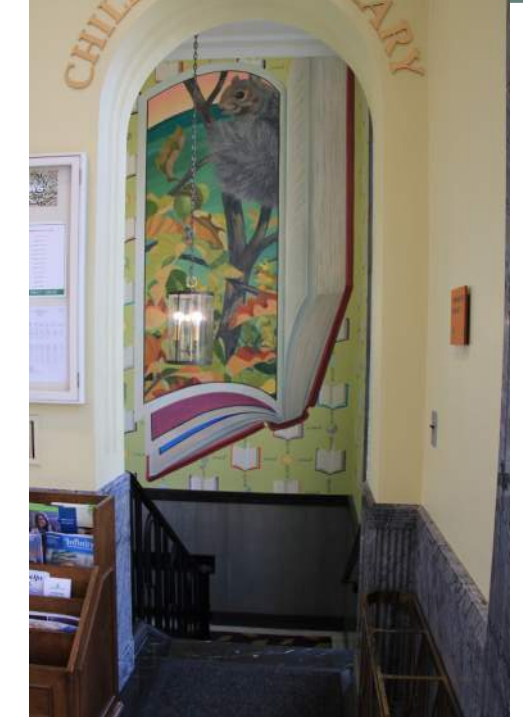
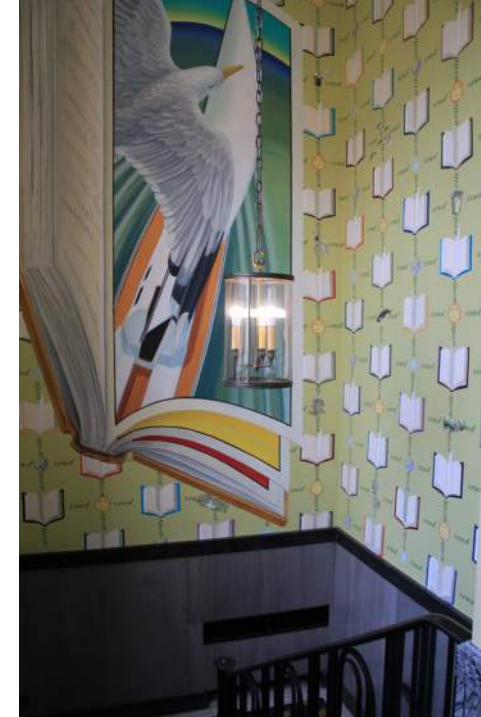


Circulation - Lobby Stair. The main stair, laid out as two separate but symmetrical runs, connects the main entry lobby to lower level lobby space. Both sides combine original materials with contemporary finishes which were selected to appeal to younger patrons.

Carpet on the stairs and wall treatment above the wainscot are more recent additions.

Original features include:

- ▶ Vertical plaster detailing on the inside face of opening jambs follows the linear motif
- ▶ Bronze railing system
- ▶ Marble stair treads and wainscot with contrasting base and cap
- ▶ Stone window trim
- ▶ Paneled plaster ceiling (painted white)



LAKE FOREST LIBRARY - INTERIOR FEATURES - LOWER LEVEL

Lobby. The main stair, laid out as two separate but symmetrical runs, connects the main entry lobby to lower level lobby space. A beautiful Art Deco drinking fountain, centered on the south wall between the two stair runs, is the most significant character defining feature on the lower level. A contrasting field of dark gray marble provides depth and contrast to the stepped vertical planes of white marble and the half-round basin carved with narrow vertical flutes.

In addition to vertical design elements, the dark grey stone base incorporated at the stair and lobby walls creates material continuity with the main floor. The first two treads at the lower level project into the lobby space and are incorporated into the design of the fountain. Original bronze railings are also extended, following the graceful curve of the treads.

The terrazzo floor, subordinate to the marble flooring on the main floor, is laid in a similar checker pattern with a contrasting dark stone border inlaid with white marble. Several squares near radiator enclosures have been patched with mismatching cementitious material.

Full height plaster door surrounds at stairway openings, integrated into the design of the stair, establish a clear hierarchy among the many openings. Opening jambs incorporate vertical design elements and shallow arched headers are adorned with sculptural arch keystones. Entrances to restrooms and accessory spaces are more pedestrian.

Significant alterations have been made to adjacent rooms, ceiling and wall finishes. Restrooms under the stair have been completely remodeled. Plaster ceiling damage, due to water leakage from plumbing lines above the finished ceiling, has been temporarily covered with a translucent acrylic panel. Wall murals, commissioned by Friends of the Lake Forest Library in 1992, were created by Artist Thomas Kirk Melvin.¹ Lighting is contemporary

Original features that remain include:

- ▶ Marble drinking fountain
- ▶ Plaster door surrounds at stairway openings
- ▶ Terrazzo floor, laid in a checker pattern, with inlaid stone border
- ▶ Ornamental radiator enclosures
- ▶ Decorative metal grilles, possibly original, compliment the Art Deco motif



¹ Gray, Mary Lackritz. and Franz Schulze. A Guide to Chicago's Murals. University of Chicago Press, 2001.

Collections Area. The area that now serves as the Children’s collection area was originally designed as an auditorium. Windows and door openings, some false, were arranged to create a symmetrical and dignified lower level space. The focus of the room was a small stage located on the east wall. A large painting on the opposite wall balanced the composition. Full height, geometrically patterned drapes and metal grille covers at radiator enclosures provided the only other detail.

Historic images show light colored flat plaster walls with simple shallow pilasters providing minimal relief. Painted window and primary door surrounds share similar vertical design elements with main floor openings but appear to be executed in either plaster or wood. A darker base is visible in the image but materiality is unclear. Original flooring materials and finish are also unknown. The historic image suggests that a lightly contrasting border may have been present around the perimeter.

Today, very little of the original auditorium remains. Ceilings and opening trim have been removed, wall finishes and the stage have been extensively altered. Grilles recalling the original design have been added.

Original features include:

- ▶ Remnants of the stage

All other lower level areas were designed to function as building support space. Utilitarian in nature, there is little if any architectural or cultural significance. The only other original feature on the lower level with possible significance is the safe.



HGA

Condition Assessment

This section of the report summarizes the current condition of exterior building materials, various architectural components and assemblies, and interior spaces. Findings are presented along with our recommendations for interior rehabilitation and long-term exterior repairs for the Lake Forest Library.

Site

Site sensitivity and code mandated requirements aside, there appears to be general consensus that parking is both inconvenient and insufficient. Preferred on-site spaces fill up quickly and turn over slowly. Patrons have also reported congestion at the east drive line drop-off point after school and during other high use periods. Regardless of the direction of arrival, approach to the building is challenging for people with disabilities.

According to the Cit of Lake Forest, Illinois Code of Ordinances, Section 159.136, OFF-STREET PARKING TABLE REQUIREMENTS for Class-5d, the minimum number of parking stalls required for Library use is *2 per 1000 square feet of floor area*.¹ Section 159.002, RULES AND DEFINITIONS, defines FLOOR AREA for the purpose of determining off-street parking and loading requirements as:

"...the sum of the horizontal areas of the several floors of the building, measured from the interior faces of the walls, including accessory storage areas located within selling or working space, such as counters, racks or closets and any basement floor area devoted to retailing activities, to the production or processing of goods, or to business or professional offices. However, FLOOR AREA for the purpose of determining off-street parking and loading requirements shall not include: floor area devoted primarily to storage purposes (except as otherwise noted herein); FLOOR AREA devoted to utility purposes, stairwells or elevator shafts; FLOOR AREA devoted to off-street parking and loading facilities, including aisles, ramps and maneuvering space; or BASEMENT FLOOR AREA other than that area devoted to retailing activities, to production or processing of goods, or to business or professional offices."

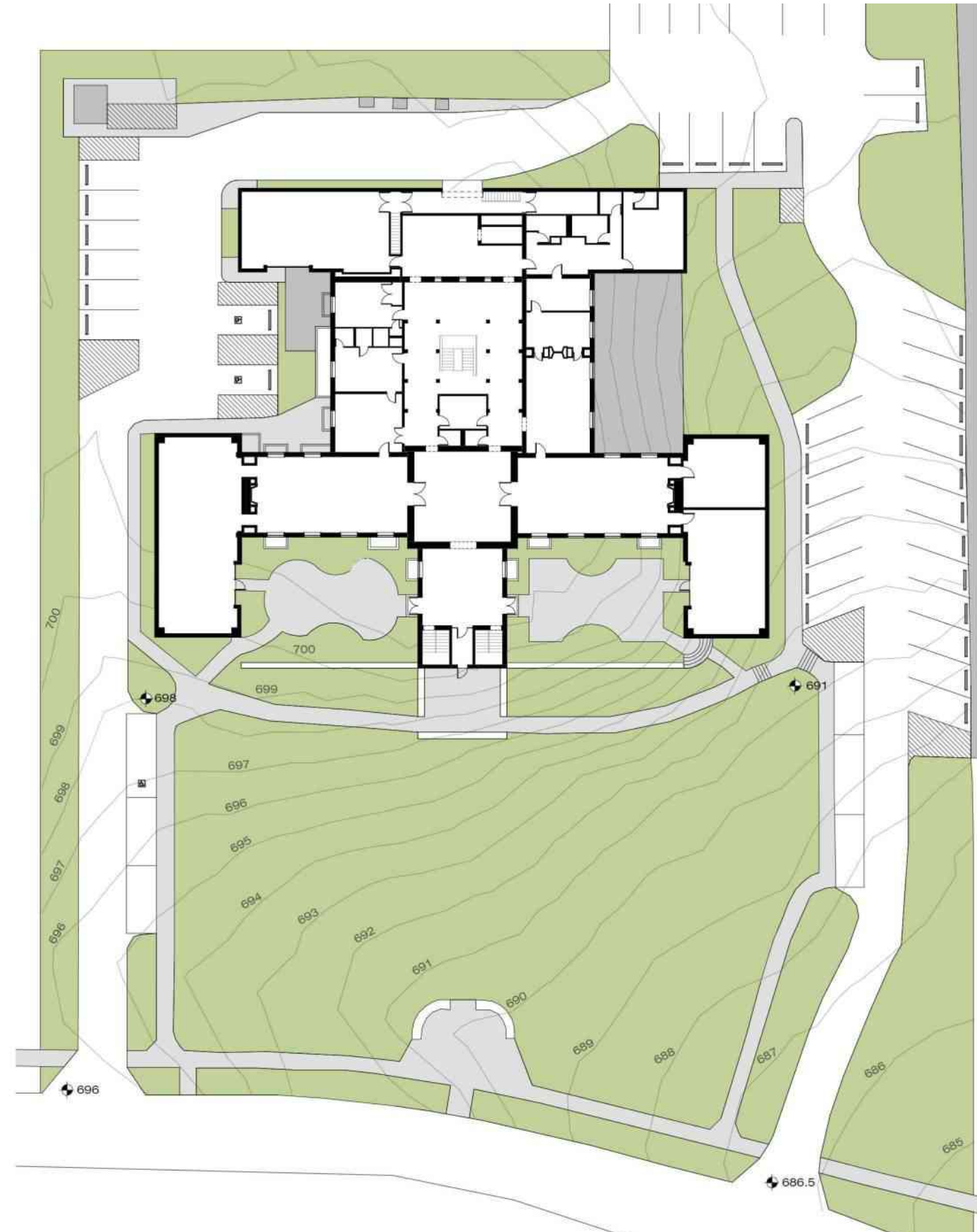
Although the site is at capacity for surface parking, impending demolition of the one story office structure to the north could potentially result in a property line adjustment which, if aligned with the northeast corner of the site, could feasibly provide sufficient area for an additional 14 spaces.

Although off-site parking typically can not be used to satisfy parking requirements, it is available. However, there are legitimate concerns related to current off-site parking:

- ▶ Parallel parking on Deerpath, a busy thoroughfare with less than ideal visibility, is difficult and dangerous when available. These spaces are frequently occupied by landscaping crews who take advantage of the parallel arrangement to park trucks with attached trailers.
- ▶ The Lake Forest Metra Station McKinley lot, used by Library staff, is a pay-for-parking lot. Annual Permit (Resident): \$313, Annual Permit (Non-Resident): \$700, Monthly (\$30-\$60). It is free after 6:00 PM and on Sundays. Although within reasonable walking distance, crossing Deerpath is difficult and dangerous during high traffic periods and the uphill approach to the Library does not meet the standards for ADA accessibility.

Two options were developed for consideration and are presented at the end of the treatment section.

¹ <http://lfpf.org/sites/default/files/file-uploads/city-zoning-code.pdf>



Existing Site Plan

ALTERATIONS - EXTERIOR

Three individual wings were added to the original building in 1978 and parking was expanded. East and west wings are generally in good condition. The north wing is functionally obsolete. A major addition will likely be required in order to meet current programming requirements and future goals of the Library.

- ▶ East Wing - Functional improvements could be made but no major repairs are required at this time.
- ▶ West Wing - Functional improvements could be made but no major repairs are required at this time.
- ▶ North wing- This wing does not meet current building requirement for accessibility and the layout is inefficient and impractical for modern use. Demolition is recommended to make room for a new addition.



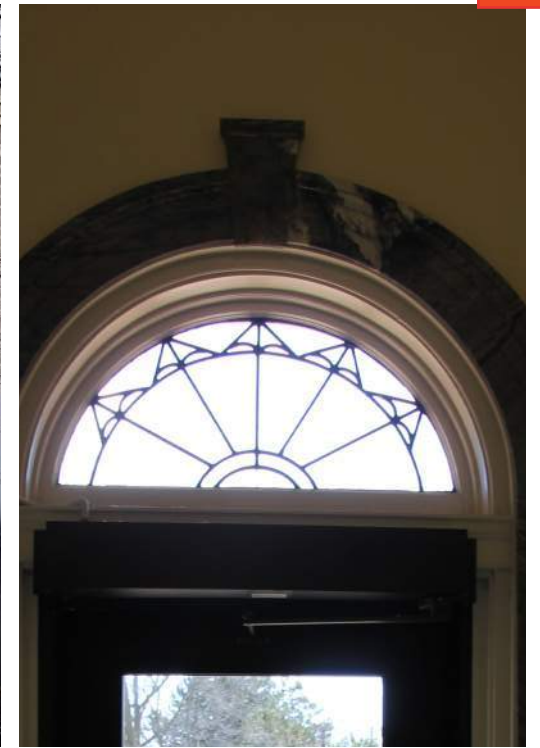
General Building

According to Catherine Lemmer¹, the Library is in need of significant repairs, including:

- ▶ Dome roof: The dome has been covered with a plastic tarp to help mitigate water infiltration through roof and/or flashing deficiencies associated with the lead coated copper roofed dome. Initial estimates came in at "\$300,000 minimum", and restoration on the limestone-brick dome is estimated at \$100,000." Recommendations for improvements (insulation and ventilation) were not included in these estimates.
- ▶ Dome Gutters
- ▶ Flat Roofs
- ▶ Skylights
- ▶ HVAC improvements
- ▶ Mural restoration - Initial estimates to save the murals are \$1 million to \$ 1.5 million.
- ▶ Americans with Disabilities Act compliance issues
- ▶ Chronic foundation issues
- ▶ Functional issues
- ▶ Outdated furnishings
- ▶ Outdated security systems



¹ Groh, Alyssa. "Lake Forest Library facing major repairs in 87-year-old building." THE LAKE FOREST LEADER. February 15, 2018. pg. 3



MAIN ENTRANCE | SOUTH WING

The main door is the principal ornamental feature of the Georgian facade. A shallow, flat roofed, horizontal limestone entablature is supported on free standing columns with ionic capitals. The limestone column shafts are light gold in color,

KEY FINDINGS

- ▶ The original stair, landing and benches have been removed. Entry level, constructed with gold-colored pebbled concrete, is continuous with sidewalks to drive lanes.
- ▶ Fluted wood door frame (original), half round clear glass transom window with lead comes (original)
- ▶ Symmetrical lanterns (original or replica of historic fixtures), symmetrical wood framed display boxes below lanterns. (Replicated feature - based on original construction)
- ▶ ADA accessible entrance equipped with an automatic operator
- ▶ Contemporary full glass aluminum door in place of historic wood paneled door

RECOMMENDATIONS

Replace aluminum door w/ period appropriate wood panel door

REPAIR PRIORITY - **E**

EXTERIOR DOORS | SOUTH WING

Double hung windows are multi-paned with twelve panes per sash. Window placement is even and symmetrical, ranked four across on the primary facades of each wing. Openings are trimmed in stone. The only decorative feature is a center keystone that extends two courses above the head frame. Side doors from the lobby to exterior courtyards have similar proportions, transom lite layout, and detailing

KEY FINDINGS

- ▶ Courtyard doors were recently repaired and are in good condition
- ▶ Courtyard exits are lit with a single lamp
- ▶ The west courtyard door opens onto a small pebbled concrete stoop. The stoop prohibits this from being considered an accessible exit

RECOMMENDATIONS

No work required at this time.

REPAIR PRIORITY - **E**

HISTORIC WINDOWS | TYP

Double hung windows are multi-paned with twelve panes per sash. Window placement is even and symmetrical, ranked four across on the primary facades of each wing. Openings are trimmed in stone. The only decorative feature is a center keystone that extends two courses above the head frame. Side doors from the lobby to exterior courtyards have similar proportions, transom lite layout, and detailing

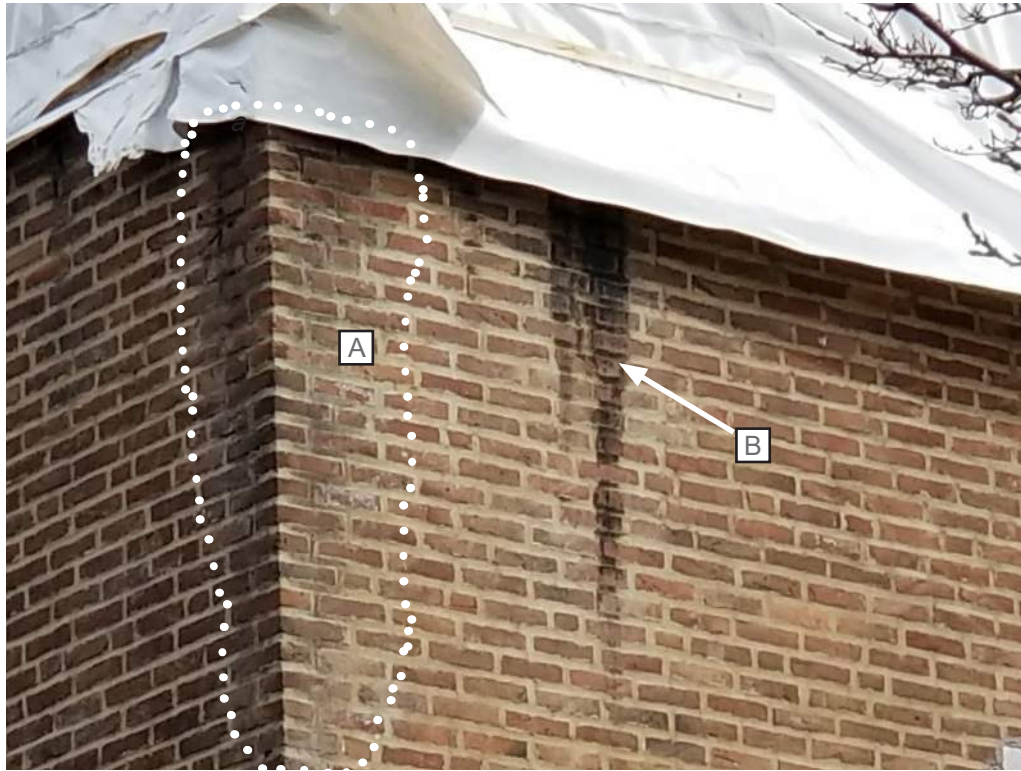
KEY FINDINGS

- ▶ Main floor windows a doors were recently repaired and are in good condition
- ▶ Fan lite (original) is a character defining feature and appears to be in good condition. Routine inspection is recommended to ensure integrity of lead comes

RECOMMENDATIONS

No work required at this time.

REPAIR PRIORITY - **E**



DOME PEDESTAL

The dome is constructed on top of a brick masonry pedestal that matches the color and coursing of the main building wings. The pedestal is square in plan with no distinguishing architectural features.

KEY FINDINGS

- ▶ A. DETERIORATION AT SW CORNER APPEARS TO BE EROSION. THE CAUSE OF FOCUSED WATER RUN-OFF IS UNKNOWN AT THIS TIME.
- ▶ B. DARK STAINING OF UNKNOWN ORIGIN
- ▶ NO PROVISIONS FOR EXPANSION

RECOMMENDATIONS

Determine cause for focused water run-off. Spot clean and repoint pedestal masonry

REPAIR PRIORITY - **C**

12/04/18



WEST WING - BRICK MASONRY

Ongoing water infiltration from deficient gutter and or roof edge transition has been reported.

KEY FINDINGS

- ▶ A. AREA OF CONCENTRATED WATER DAMAGE HAS BEEN REPOINTED. MORTAR DOES NOT MATCH PHYSICAL CHARACTERISTICS OF ADJACENT MORTAR
- ▶ B. POTENTIAL GAP AT TOP OF BRICK WALL
- ▶ C. SOME DISTORTION IS NOTED ALONG THE ROOF TRANSITION.

RECOMMENDATIONS

Determine source of water infiltration, repoint with appropriate mortar mix, seal any existing gaps

REPAIR PRIORITY - **C**



SLATE ROOF- GENERAL CONDITION

Original slate tiles were removed and reinstalled. It is unclear how much of the substrate was repaired or replaced.

KEY FINDINGS

- ▶ SLATE TILES DO NOT LAY FLAT, THIS COULD BE A POTENTIAL AVENUE FOR WIND DRIVEN WATER INTRUSION

RECOMMENDATIONS

Inspect roof annually from exterior and attic side.

REPAIR PRIORITY - **D**



EXTERIOR STAIR (WEST)

The stair well and treads are concrete construction. There is a small drain at the lower landing. The door at the base of the stair opens to the main mechanical equipment room.

KEY FINDINGS

- ▶ THE BUILDING FOUNDATION AND NORTH WALL OF THE WELL HAVE BEEN PARGED AND PAINTED WHITE. PARGE COATING SHOWS EARLY SIGNS OF DETERIORATION
- ▶ THERE ARE NO COATINGS ON THE WEST WALL.
- ▶ THE WEST WALL OF THE WELL HAS EXTENSIVE BIOLOGICAL GROWTH. ORGANIC GROWTH ATTRACTS AND RETAINS MOISTURE WHICH CAN LEAD TO ACCELERATED SURFACE DETERIORATION
- ▶ MINOR SURFACE DETERIORATION MAY BE THE RESULT OF FROST ACTION

RECOMMENDATIONS

Clean west wall, consider biocide treatment. Do not apply coating.

REPAIR PRIORITY - **D**



NORTH WING - WEST FACADE

Generally the limestone features are in good condition. Isolated areas of deterioration are likely due to location specific conditions or deficiencies.

KEY FINDINGS

- ▶ SPALLED STONE UNIT AT INSIDE CORNER. ALTERED WATER RUNOFF PATTERN IS IMPACTING THE MODILLION BLOCK BELOW. THE FASCIA SPALL COULD BE FREEZE-THAW DAMAGE DUE TO SNOW/ICE ACCUMULATION AT THE CORNER. THE LOCATION ADJACENT TO A DOWNSPOUT ALSO SUGGESTS THE POSSIBILITY OF WATER INFILTRATION FROM GUTTER SYSTEM DEFICIENCY.
- ▶ ERODED MORTAR JOINTS IN THE VICINITY OF THE RAINWATER LEADER. CONDITION IS NOT SERIOUS BUT COULD BE ADDRESSED AS PART OF A LARGER MASONRY REPAIR PROJECT

RECOMMENDATIONS

Verify soundness of gutter system. Consider insertion repair with new stone. Repoint eroded joints

REPAIR PRIORITY - **C**



NORTH WING - WEST FACADE

Generally, masonry joint systems are in good condition. Isolated deficiencies include: erosion, in areas subjected to concentrated water runoff; open joints, at transitions between dissimilar materials,

KEY FINDINGS

- ▶ OPEN JOINTS, AT TRANSITIONS BETWEEN DISSIMILAR MATERIAL

RECOMMENDATIONS

Repoint open joints with appropriate mortar to match physical properties of existing

REPAIR PRIORITY - **C**



EAST FACADE - LOWER LEVEL ADDITION

A guardrail along the east edge of the lower level addition was constructed as a preventative measure to deter people from climbing on the glass roof.

KEY FINDINGS

- ▶ PAINT COATINGS ARE FAILING, EXPOSED AREAS SHOW SIGNS OF EARLY STAGE CORROSION. CONDITIONS ARE MORE SEVERE AT VERTICAL BLADES, PICKETS DO NOT HAVE THE SAME LEVEL OF DETERIORATION.

RECOMMENDATIONS

Remove paint and corrosion to sound metal, prime and re-coat with rust inhibitive paint system

REPAIR PRIORITY - **B**



NORTH ADDITION- SOUTH FACE

The perimeter of the north wing addition is capped with a shallow coping unit. Built-up roofing extends over the top of the coping all the way to the face of the wall. The rationale was likely to prevent water intrusion through skyward facing coping joints. However, the installation prevents proper repair and maintenance of vertical coping joints.

KEY FINDINGS

- ▶ SURFACE REPAIR OF THE JOINT BETWEEN BRICK AND COPING APPEARS TO HAVE BEEN MADE WITH SEALANT. GAPS ARE NOTED LONG THE LENGTH OF THE JOINT.
- ▶ DARK STAINING IS LEACHING FROM CAP SHEET ADHESIVE

RECOMMENDATIONS

Remove sealant, repoint deteriorated/open joints

REPAIR PRIORITY - **B**



NORTH ADDITION- EAST END

The perimeter of the north wing addition is capped with a shallow coping unit. Built-up roofing extends over the top of the coping all the way to the face of the wall. The arrow indicates the location of failed masonry joint between coping and brick described in adjacent image.

KEY FINDINGS

- ▶ GRANULATED CAP SHEET (MODIFIED BITUMEN WITH WHITE GRANULES)

RECOMMENDATIONS

Routine inspection and repairs.

REPAIR PRIORITY - **D**



COPPER DOME

Staff reports that water infiltration through the copper dome is causing damage to the rotunda murals below. Preventative measures were taken to cover the dome and pedestal with a large plastic tarp. The A/E team was not able to directly observe the copper dome and top of the pedestal but did access the attic between the dome and rotunda.

KEY FINDINGS

- ▶ A DETAILED EVALUATION FOLLOWS THE ASSESSMENT SHEETS

RECOMMENDATIONS

See detailed evaluation

REPAIR PRIORITY - **A**



SLATE ROOF - NORTH WING

Original slate tiles were removed and reinstalled. The slate tiles appear to be in good condition. These are traditional tiles with a thicker dimension (1/2"-3/4") than the standard tiles typically manufactured today (3/16"). High quality hard slate can last 150-200 years. It is unclear how much of the substrate was repaired or replaced.

KEY FINDINGS

- ▶ SLATE TILES DO NOT LAY FLAT
- ▶ A PRONOUNCED HUMP IS NOTED AT THE MIDPOINT OF THE ROOF

RECOMMENDATIONS

Inspect roof annually from exterior and attic side.

REPAIR PRIORITY - **D**



LEAD COATED COPPER GUTTERS

The gutter system is integrated with slate roofing. Heat trace has been added at roof edge, gutters and downspouts.

KEY FINDINGS

- ▶ FAILED HEAT TRACE CLIP. HEAT TRACE ATTACHMENT TO SLATE SUBSTRATE IS DIFFICULT AND THERE IS ASSOCIATED RISK FOR SLATE DAMAGE CAUSED BY ANCHORAGE
- ▶ CLIPS ARE EASILY DISPLACED, THE FAILURE OF ONE ADDS ADDITIONAL STRESS TO ADJACENT CLIPS, EVENTUALLY UNSUPPORTED WEIGHT OF THE CABLE MAY CAUSE RELEASE OF THE ENTIRE SYSTEM.
- ▶ THERE ARE NO PROVISIONS FOR EXPANSION AT THE COPPER GUTTERS. SOLDERED SEAMS HAVE BEEN MAINTAINED AND APPEAR TO BE IN GOOD CONDITION

RECOMMENDATIONS

Reinstall failed heat trace clips. Inspect gutter seams annually.

REPAIR PRIORITY - **D**



NORTH WING- ROOF ALTERATIONS

The original north wing roof was removed in 1978. The new roof elevation is slightly higher than the original. Seven courses of new red brick above the original north wing parapet demonstrate different construction periods.

KEY FINDINGS

- ▶ CURRENT NORTH WING ROOF IS AT A HIGHER ELEVATION THAN THE ORIGINAL, THE RESULT IS THAT MORE OF THE GABLED SLATE PORTIONS OF THE ROOF ARE COVERED.
- ▶ THE HEIGHT OF THE NORTH WING ADDITION IS DICTATED BY THE HORIZONTAL MODILLION BAND.

RECOMMENDATIONS

No work required at this time.

REPAIR PRIORITY - **E**

12/04/18



NORTH WING- ROOF ALTERATIONS

Roofing materials at the gabled portions of the north wing have been altered, possibly to facilitate the transition between "new" and original construction.

KEY FINDINGS

- ▶ THE FIRST FEW FEET OF SLATE ON THE INSIDE FACE OF THE GABLE HAVE BEEN REPLACED WITH STANDING SEAM METAL PANELS.
- ▶

RECOMMENDATIONS

No work required at this time.

REPAIR PRIORITY - **E**



NORTH WING- ROOF ALTERATIONS

Roofing is for the most part in serviceable condition, however, there are isolated areas where the intersection of different systems, long with ad hoc repair, create a higher probability for water infiltration.

KEY FINDINGS

- ▶ CONVERGENCE OF ROOFING SYSTEMS W/ NON-COMPATIBLE PATCH REPAIR
- ▶ ALTERED DRAINAGE SYSTEMS
- ▶ NO DRAIN BASKET

RECOMMENDATIONS

Monitor area for leakage, remove non-compatible patch repair, add drain basket

REPAIR PRIORITY - **D**



NORTH WING

Copper clad roof hatch - although serving its purpose, the installation detail could be improved

KEY FINDINGS

- ▶ NAILER BOARD IS UNTREATED, AS A RESULT WOOD IS DRY AND UV DAMAGED
- ▶ NAILS ARE NOT HAMMERED FLUSH, CREATING A POTENTIALLY HARMFUL CONDITION
- ▶ NAILER IS FASTENED THROUGH CAP FLASHING, CREATING POTENTIAL AVENUE FOR WATER INFILTRATION

RECOMMENDATIONS

Redesign hatch cover anchorage detail

REPAIR PRIORITY - **D**

12/04/18



FLAT ROOFING MATERIALS

Low slope roofing is covered with granulated cap sheet.

KEY FINDINGS

- ▶ WHITE GRANULES ARE COLLECTING IN LOW SPOTS
- ▶ IMPROPER SLOPE-LOW SPOTS DO NOT ALWAYS COORDINATE WITH ROOF DRAINS

RECOMMENDATIONS

Inspect roof annually.

REPAIR PRIORITY - **E**



FLAT ROOFING MATERIALS

Low slope roofing is covered with granulated cap sheet.

KEY FINDINGS

- ▶ INADEQUATE SLOPE- PONDING SEVERAL FEET AWAY FROM ROOF DRAIN

RECOMMENDATIONS

Inspect roof annually.

REPAIR PRIORITY - **E**

ROOF - PREVIOUS REPAIRS

The centerpiece of the building, and arguably its most character defining feature, is the 18' high, 33' wide copper roofed dome. According to the administrative librarian Sydney Mellinger, "the lead-coated copper dome has had leakage problems "almost since the year it was built."² Water infiltration had caused "a small amount of damage to the murals."³ After fifty years of patching and repairs, the original roofing was finally replaced in 1984. "All together more than 6,000 pound of lead-coated copper were used on the roof."⁴ Central Steel Sales of Chicago supplied 180 sheets measuring 3' x 10' for the job. According to Pat Haggie, owner of Highland Park Heating, "when the metal on the dome was removed the roof paper underneath was like new."⁵

Victor Pignatari and Bob Van Every hand formed the metal for the roof, gutters and ornamentation on site using "a brake, rubber mallets, plywood, and some "homemade" forms. Once formed, the metal sheets were joined on the roof with a standing seam. Van Every and Pignatari used hand tools to make the seam. On the dome the seam was covered by a cap that was also hand formed. On the ornamental work the standing seam was bent down and soldered. Highland Park's workmen used almost 300 pounds of 50-50 solder on the job."⁶ The metal skylight at the top of the dome was also rebuilt.

The murals were first cleaned and retouched in 1955-56.⁷ Once roof related repair was completed in 1984, restoration work on the murals was undertaken. Barry Bauman, owner of the Chicago Conservation Center, removed the painted canvass depicting the poet Homer from the wall. "After more than six decades, dust, dirt and grime have coated their surfaces, dulling their colors. And one mural, depicting the Greek bard Homer, has suffered severe water damage."⁸ At the time, Bauman claimed that without the restoration work, which included removal, the mural depicting Homer would have been lost. Bauman and conservation assistant Peter Schoenmann used plastic spatulas to slowly peel the mural from the wall, inch by tiny inch, slowly rolling the painting around a cardboard tube. The removal process took more than 20 minutes. None of the other murals suffered from serious water damage. They remained "on their walls to receive their cotton swab touch-up".

CONDITION OVERVIEW

Water infiltration became an issue once again in early 2018.

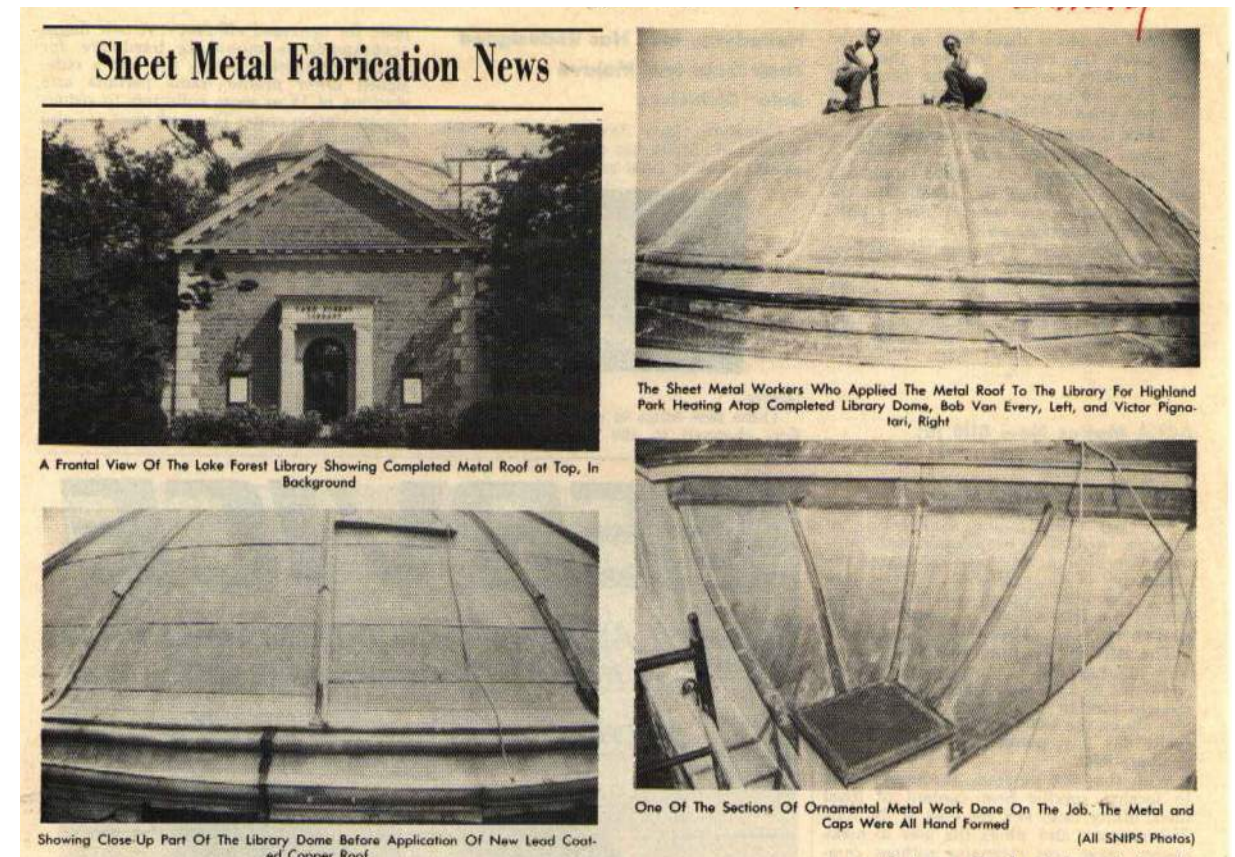
- ▶ Heavy efflorescence is noted on the interior face of brick walls in the rotunda attic
- ▶ Water staining is noted on the finished side of the plaster ceiling.
- ▶ Murals below also show signs of water damage.

The images on the following pages

2 Bergen, Kathy. Library dome repair job costs \$107,000. Lake Forester. January 19, 1984
 3 Bergen, Kathy. Library dome repair job costs \$107,000. Lake Forester. January 19, 1984
 4 Over 6,000 Pound of Copper Installed on Library Roof in Lake Forest, IL. Sheet Metal Fabrication News. August 1984.
 5 ibid
 6 ibid
 7 Infantino, Cynthia Percak. Lake Forest Library Art: An Aesthetic Legacy. Lake Forest Library. 2001
 8 The Lake Forester. Pioneer Newspapers. ,February 20, 1997.



Exterior view of the south facade and dome.



Images from trade magazine published shortly after work was completed in 1984.



Historic image taken shortly after the building opened (ci 1930s)



Aerial image captured prior to the construction of contemporary additions (ci 1970s)



Current condition of the inside face of the dome pedestal observed from the attic space above the rotunda. Extensive efflorescence corresponds to locations near roof system transitions. Signs of prolonged water infiltration, including areas of heaviest accumulation of efflorescence, occurs adjacent to sloped corners.

1.0 Lake Forest Public Library - Copper Dome Repair

HGA Project Number: 4199-001-00

September 26, 2018

STATEMENT OF PURPOSE

The centerpiece of the Lake Forest Public Library, and arguably its most character defining feature, is the 18' high, 33' wide copper covered dome. Water infiltration through the dome roof enclosure has been an ongoing issue throughout the buildings history. Recent infiltration, noted in early 2018, prompted enclosure of the copper clad dome and associated roof features with a protective plastic tarp. This temporary measure will protect interior finishes from further water related damage until more extensive repair work can be undertaken. In March, HGA was commissioned to provide professional services for a feasibility study which included a building condition report. The following summary of findings related to the dome, along with two possible strategies for repair, is based on observations made during a site visit on March 30, 2018.

SUMMARY OF FINDINGS

HGA's team of architects and engineers were not able to directly observe copper roof assemblies, soldered joints, flashing terminations, transitions, or stone features covered by the temporary enclosure. Evaluation is strictly based on review of materials and conditions visible from the rotunda and from within the attic space located above the rotunda and below the dome. Dome roofing, originally described as lead, was replaced with lead coated copper in 1984. Evidence of water infiltration is notable in the attic space. The most pressing concern is adequate protection and long term preservation of historic interior finishes and the original rotunda murals created by nationally renown artist Nicolai Remisoff.

Murals- The eight large-scale murals of Ancient literary immortals are sequential, intended to be read counterclockwise starting on the north wall to the left of the service desk. The four smaller panels over doors are frescoes, painted directly on the plaster. A wall clock is integrated into the fresco above the main lobby entrance. The murals were first cleaned and retouched in 1955-56.¹ Having completed comprehensive copper dome roof repairs in 1984, more significant restoration work on the murals was undertaken in 1997. Barry Bauman, owner of the Chicago Conservation Center, removed the painted canvass depicting the poet Homer (Panel-I) from the wall. "After more than six decades, dust, dirt and grime have coated their surfaces, dulling their colors. And one mural, depicting the Greek bard Homer, has suffered severe water damage."² At the time, Bauman claimed that without the restoration work, which included removal, the mural depicting Homer would have been lost. Bauman and conservation assistant Peter Schoenmann used plastic spatulas to slowly peel the mural from the wall, inch by tiny inch, slowly rolling the painting around a cardboard tube. The removal process took more than 20 minutes. None of the other murals suffered from serious water damage. They remained "on their walls to receive their cotton swab touch-up".

Today, twenty one years later, several other panels are showing signs of water-related distress:

- ▶ Panel III. Greek dramatists Aeschylus, Aristophanes, Sophocles, and in the foreground, Euripides (SW corner of the rotunda)- several surface patch repairs at upper (L) corner.
- ▶ Panel IV. Roman epic poet Virgil, pictured with a waning moon (SW corner of the rotunda)-
- ▶ Panel V. Roman orator Cicero in the Roman marketplace with statesman, philosopher, and writer Seneca (SE corner of the rotunda)- loose edge, friable substrate at upper (L) corner.
- ▶ Panel VII. Greek philosopher Diogenes with philosophers Aristotle and Socrates (NE corner of the rotunda)- horizontal wrinkle in the canvass at panel midpoint

Although water-related distress is observed on several elevations, the most severe damage appears to occur primarily at outside corners, directly below the wedge-shaped roof features of the dome pedestal. The four fresco panels, installed at the center point of each wall, do not appear to be as adversely affected.

Attic- The attic space above the rotunda is accessible from the north wing roof through a small hinged panel on the north wall of the pedestal. The inside face of the brick pedestal wall is unfinished. Large areas of thick, white, powdery efflorescence are noted throughout. Efflorescence is most severe toward the base of the wall, a zone located 15-17 courses below the top of the masonry wall. Although some moderate water damage to the wood framed upper section of the wall is noted, there are no obvious signs of deflection, splitting or evidence of severe deterioration to suggest that structural integrity is compromised.

1 Infantino, Cynthia Percak. Lake Forest Library Art: An Aesthetic Legacy. Lake Forest Library. 2001

2 The Lake Forester. Pioneer Newspapers. ,February 20, 1997.

3 Bergen, Kathy. Library dome repair job costs \$107,000. Lake Forester. January 19, 1984

4 Bergen, Kathy. Library dome repair job costs \$107,000. Lake Forester. January 19, 1984

5 Over 6,000 Pound of Copper Installed on Library Roof in Lake Forest, IL. Sheet Metal Fabrication News. August 1984.

6 ibid

7 ibid

Dome Pedestal- The shallow dome sits on a rectilinear stone-clad brick pedestal. The pedestal, square in plan at the base, is chamfered vertically at the corners creating a continuous, octagonal shape roof line. The perimeter of the upper pedestal wall is detailed with a slightly overhanging stone coping cap. The sloped section of roof at the pedestal corners is divided into four equal wedge shaped sections that funnel to a point at offset corner piers. Although the concave curvature of the sloped corner sections creates an interesting contrast with the reverse curvature of the dome above, the design has the unfortunate consequence of funneling water toward the backside of the corner piers.

Given the complex geometry of the concave curved roof and termination at the base of the masonry corner piers, advanced damage to interior finishes located directly below is not completely unexpected. Furthermore, copper assemblies and joints with direct southern exposure may be subjected to additional stress due to cyclical thermal expansion and contraction. Observed interior damage is likely the result of deficient joints and/or flashing terminations associated with the sloped roof and corner piers.

Copper Roofing- According to former administrative librarian Sydney Mellinger, "the lead-coated copper dome has had leakage problems "almost since the year it was built."³ Water infiltration had caused "a small amount of damage to the murals."⁴ After fifty years of patching and repairs, the original roofing was replaced in 1984. "All together more than 6,000 pound of lead-coated copper were used on the roof."⁵ Central Steel Sales of Chicago supplied 180 sheets measuring 3' x 10' for the job. According to Pat Haggie, owner of Highland Park Heating, "when the metal on the dome was removed the roof paper underneath was like new."⁶ Victor Pignatari and Bob Van Every hand formed the metal for the roof, gutters and ornamentation on site using "a brake, rubber mallets, plywood, and some "homemade" forms. Once formed, the metal sheets were joined on the roof with a standing seam. Van Every and Pignatari used hand tools to make the seam. On the dome the seam was covered by a cap that was also hand formed. On the ornamental work the standing seam was bent down and soldered. Highland Park's workmen used almost 300 pounds of 50-50 solder on the job."⁷ The metal skylight at the top of the dome was also rebuilt.

Copper sheet installed in 1984 should still be in serviceable condition. There is no documentation for what, if any, treatment was applied to the dome surface prior to the installation of new copper sheet. The physical properties of the substrate material, presumably original, are also not known at this time. A small sample was reportedly removed for analysis. Until the materials is properly identified, and asbestos containing material (ACM) is ruled out, cost estimates will assume that hazardous material abatement may be required.

The underside of the dome substrate appears to be in reasonably good condition. Evidence of minor water leakage from the oculus skylight is noted in isolated areas, however, it is unclear if the leak follows or predates the 1984 roof repair.

1.0 Lake Forest Public Library - Copper Dome Repair

HGA Project Number: 4199-001-00

Initiated: September 26, 2018

	RESTORATION STRATEGY	REHABILITATION STRATEGY
GENERAL DESCRIPTION	Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.	Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.
HISTORIC PRESERVATION CONSIDERATIONS	Minimally intrusive. Existing materials, both original and previously replaced copper roofing, are conserved to the highest degree possible. Copper sheet remains in place, scope of work is focused on repair of stone and copper joints, transitions and terminations, paying particular attention to corner pier tie-ins.	Comprehensive in-kind replacement of non-historic lead-coated copper roofing and flashing is assumed at dome and at wedge-shaped corners. Also assumes minor modification of original construction details in order to improve water shedding capabilities of the structure. Water management improvements include: installation of water proofing membrane below new copper roofing; modification of wedge shaped corner roof sections to redirect water away from corner piers, and mechanical ventilation of the attic space.
STRUCTURAL IMPLICATIONS	None foreseen- Repair may include consolidation or limited replacement of severely deteriorated wood framing, as needed, in order to maintain structural integrity	None foreseen- Repair may include consolidation or limited replacement of severely deteriorated wood framing, as needed, in order to maintain structural integrity. Augmentation or replacement could be considered but is not necessary at this time.
MECHANICAL IMPLICATIONS	A preliminary step, prior to executing extensive repair or replacement, might include installation of temperature and relative humidity monitors in the attic space above the dome. Ideally, monitoring would begin as soon as possible and continue over several seasons (September- August) in order to fully capture the buildings response to seasonal change.	Provide mechanical heating/cooling/ventilation system as required to maintain consistent temperature and humidity levels within the attic space. System design would benefit from temperature and relative humidity monitoring over several seasons. It is highly recommended that monitoring is implemented at earliest possible date.
IMPACT ON INTERIOR FINISHES	Possibility of water intrusion exists but can be managed.	Possibility of water intrusion exists but can be managed
CONSIDERATIONS FOR MURAL RESTORATION	Murals could be restored in place or removed and conserved at an off site location. Either scenario involves some level of risk. If left in place, the threat of water infiltration is always a concern and general conditions may not be ideal for proper execution of conservation repairs. With removal there is a risk of actual loss or damage during transfer and storage off-site.	Murals could be restored in place or removed and conserved at an off site location. Either scenario involves some level of risk. If left in place, the threat of water infiltration is always a concern and general conditions may not be ideal for proper execution of conservation repairs. With removal there is a risk of actual loss or damage during transfer and storage off-site.
PROS	<ul style="list-style-type: none"> ▶ Lower initial cost ▶ Least impact on existing materials 	<ul style="list-style-type: none"> ▶ Long-term, durable repair ▶ Regular maintenance, although still required, is less critical for protection of interior finishes ▶ Low risk of water infiltration with integrated water proofing membrane ▶ Less risk of water-related damage to Remisoff murals and frescoes
CONS	<ul style="list-style-type: none"> ▶ Less durable, short-term repair ▶ Consistent maintenance effort over the long term is critical to avoid devastating damage from water leakage ▶ Higher probability of water infiltration ▶ Higher level of risk for water related damage to Remisoff murals and frescoes 	<ul style="list-style-type: none"> ▶ Higher initial cost ▶ More aggressive in-kind replacement of non-historic material
ADD ALTERNATE	Remove copper sheet at all four corners, install water proofing membrane, reconstruct with lead-coated copper to match original profiles and detailing as much as possible.	
COST IMPLICATIONS	\$	\$\$\$

CONDITION ASSESSMENT



ROTUNDA MURALS - PREVIOUS REPAIRS

The murals were cleaned and retouched in 1955-56.⁹ Barry Bauman, owner of the Chicago Conservation Center, removed the painted canvass depicting the poet Homer from the wall. "After more than six decades, dust, dirt and grime have coated their surfaces, dulling their colors. And one mural, depicting the Greek bard Homer, has suffered severe water damage.¹⁰" At the time, Bauman claimed that without the restoration work, which included removal, the mural depicting Homer would have been lost. Bauman and conservation assistant Peter Schoenmann used plastic spatulas to slowly peel the mural from the wall, inch by tiny inch, slowly rolling the painting around a cardboard tube. The removal process took more than 20 minutes. None of the other murals suffered from serious water damage. They remained "on their walls to receive their cotton swab touch-up".

Members of the Friends of Lake Forest Library, a philanthropy group that provides financial assistance to the local building, provided support for the mural work. Former president Frank Kruez estimated the cost of repair at around \$29,000.

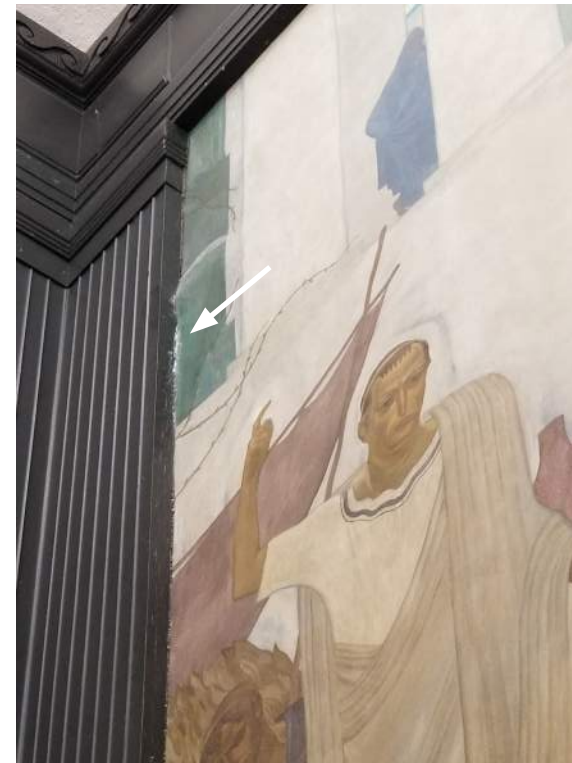
CONDITION OVERVIEW

Today, several other panels are showing signs of water-related distress:

- ▶ Panel I (NW corner of the rotunda) - gaps and wrinkles at edges of previously repaired canvas (removed and reinstalled)
- ▶ Panel III (SW corner of the rotunda) - several surface patch repairs at upper (L) corner.
- ▶ Panel IV (SW corner of the rotunda) - buckling at upper right corner
- ▶ Panel V - (SE corner of the rotunda) - loose edge, friable substrate at upper (L) corner.
- ▶ Panel VII- (NE corner of the rotunda)- horizontal wrinkle in the canvass at panel midpoint

Although water-related distress is observed on several elevations, the most severe damage appears to occur primarily at outside corners, directly below the wedge-shaped roof features of the dome pedestal. Southeast and southwest corners appear to have more significant infiltration.

The four fresco panels, installed at the center point of each wall, do not appear to be adversely effected.



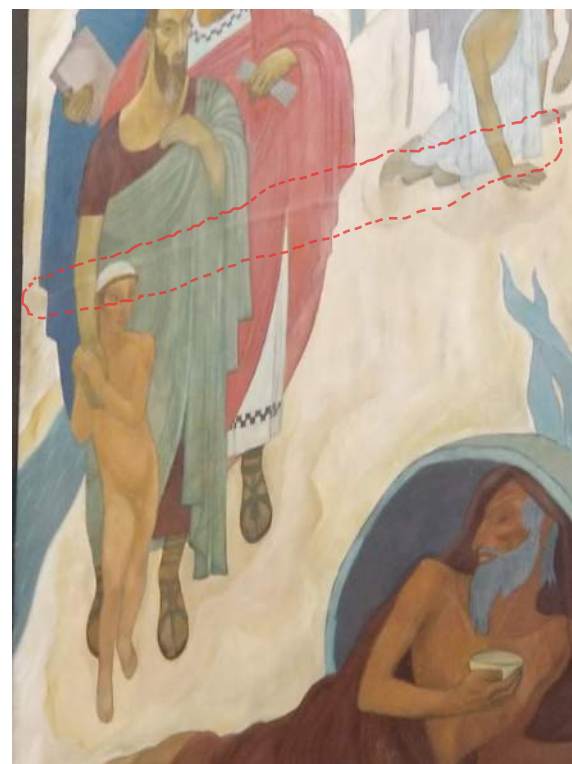
Panel V- loose edge, friable substrate at upper (L) corner.



Panel III- patch repairs at upper (L) corner.



Panel III



Panel VII- horizontal wrinkle in the canvass at panel midpoint



Panel IV



Plaster ceiling staining (viewed facing west wall) occurs on the south side of the room and which corresponds with observed mural damage.

⁹ Infantino, Cynthia Percak. Lake Forest Library Art: An Aesthetic Legacy. Lake Forest Library. 2001
¹⁰The Lake Forester. Pioneer Newspapers. .February 20. 1997.



Rotunda North Wall - Panels I and VIII



Rotunda West Wall - Panels II and III



Rotunda South Wall - Panels IV and V



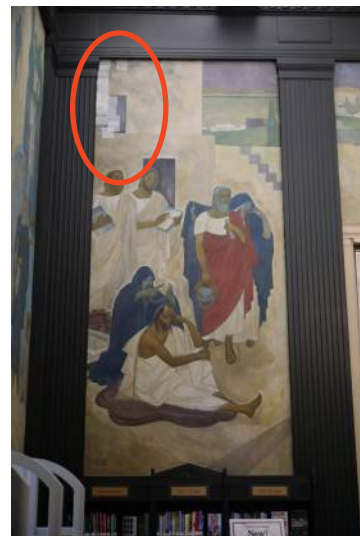
Rotunda East Wall - Panels VI and VII



PANEL I



PANEL VIII



PANEL III



PANEL II



PANEL V



PANEL IV



PANEL VII



PANEL VI

ALTERATIONS - INTERIOR

Interior room descriptions are provide in Section 3- Physical Description. The following is a summarized list of the more significant alterations:

Lower Level

Character defining Art Deco features remain intact in the lower level lobby. The signature feature is the stone drinking fountain. Very little original material remains on this floor, therefore, protection and care of stone and terrazzo features (fountain, flooring, plaster details and remnants of the original stage) should rank among the highest priorities.

- ▶ Condition of historic materials and finishes is fair to good. Patch repairs made to terrazzo flooring and plaster ceilings are inconsistent with historic character and should be replaced with more appropriate treatment.
- ▶ Lower level restrooms to either side of the stair have been altered significantly. Consider updating as required to meet current building code requirements.
- ▶ Expansion of the Children's department from first to basement level (196-64). Significant alterations to the lower level auditorium occurred as a result. At the time, there was a "sense of freedom in being in completely separated quarters, and having adequate study space."¹¹ In general, collections areas and building support spaces lend themselves to sensitive rehabilitation.
- ▶ Previously updated engineering systems could be updated to improve performance

Main Floor Level

Historic areas are well maintained. Wear is consistent with hard use but overall, original materials are in good condition for their age. Relatively few changes have been made and the original character of the library remains intact. For the most part, updates have been sensitive to the historic fabric of the building and carefully integrated. Several alterations have had more serious impact:

- ▶ The 1931 garden room was converted to a music room, Remisoff's original murals were painted over.
- ▶ The north wall has been significantly altered resulting in further damage and loss of the Remisoff murals.
- ▶ Plaster work at the ceiling has also been altered.

Given the cultural value of Remisoff's work, and the Library's historic long term commitment to works of art, restoration of this room and the remaining murals is highly recommended.

In 1978, three wings were added to the building:

- ▶ Glass floors in the stack area were removed completely as part of the 1978 expansion. The original "multi-tiered stack room" had "frosted glass floors surrounding the shelves. The floors are cut out beneath the stacks and a viewer can peer under on level of shelves to the level below."¹²
- ▶ Contemporary construction included installation of a structural steel framing system to support the flat roof and large central skylight. The the new roof, which is at higher elevation, covers portions of the original slate roofs. Water infiltration has been reported at the flat roof and skylight. Difficult transitions between "new" and original construction should be investigated further.
- ▶ East and west wing additions required alterations to end bay walls.
- ▶ Glass was installed at the entrances to the reading rooms to help control sound levels.¹³



Garden Room with Remisoff murals and original bookcases. Current door location is shown dashed.



North wall - door was added later, probably when the Garden Room was converted to a music room. Insertion of the door destroyed portions of the mural.



Current condition of the original north wall. Opening height was increased, destroying the rest of the large central north wall mural.

¹¹ Macke, Frances M. Lake Forest Public Library. November 1964. pg. 805

¹² Armstrong, Bea. Its a Library with a novel interior.

¹³ ibid

Engineering Assessment

This section of the report provides an overview of the current condition of infrastructure and engineering systems revealed during preliminary engineering investigation. Findings are presented along with recommendations for next steps and prioritized repairs for the Turnblad Mansion and Carriage House.

Overview

A visit to the site was completed on April 30, 2018 to meet with library staff, review the condition of existing structural systems and document conditions exposed to view or noted by facility staff. Structural drawings of the existing facility are not available so content of this report is based solely on existing, available architectural drawings and general observations made on the site. Marcos Levy, Maintenance/Security Manager for the Library walked us through the building and provided assistance on understanding the current conditions of the building.

Existing Dome

The existing dome structure consists of riveted steel trusses supported on masonry bearing walls and steel beams below. According to library staff the dome is leaking and has been temporarily covered by plastic but overall, the steel structure is in relatively good shape with the existing steel trusses showing minimal surface rust. The masonry bearing walls show signs of efflorescence, likely do to water intrusion and there is a short, wood cricket wall between the masonry bearing walls and the dome itself that is in poor condition. The wood is not pressure treated and shows signs of rot and water damage and should probably be replaced.

Building Structure

The structural system for the majority of the building consists of a concrete pan and joist system supported by concrete columns or a combination of masonry and concrete bearing walls. Overall, the concrete systems appear to be in good conditions with only minor areas of honeycombing. The existing roof structure was not visible during the site assessment but the roof appeared to be in relatively good condition when observed from above, with no obvious signs of excessive roof sagging, which would indicate a problem with the structural support below.

Building Exterior

Overall, the exterior of the building appears to be in good condition with no obvious signs of settlement or cracking. At the front of the building there are some garden walls that form courtyards on each side of the main entrance. These walls show signs of some foundation settlement and/or frost heave resulting in walls that are leaning in places. This condition will have to be addressed over time. Library staff also pointed out that leaking occurs at the foundation walls on either side of the main entrance during heavy rains. This leaking was thought to be a result of honeycombing of the existing concrete foundation walls, but the condition of the foundation walls was not visible during the site assessment to verify this. Hand excavation of the walls in these areas will need to be done to properly assess the condition of the existing foundation walls and determine the cause of the water intrusion.



Garden walls that show signs of settlement



Steel trusses supporting dome



Poor condition of wood cricket wall below dome structure

Overview

A visit to the site was completed on April 30, 2018 to meet with library staff and observe installed mechanical systems and components and document conditions exposed to view or noted by facility staff. Content in this report is based on existing documents and general observations made on the site. Marcos Levy, Maintenance/Security Manager for the Library walked us through the building and provided assistance on understanding how the building systems were utilized.

Mechanical Systems Description

1. The heating system(s) consist of two different heating system types. The original building is served by a steam heating system supplying low pressure steam to radiators and perimeter baseboard heaters throughout the building. The surrounding additions are served by a hot water heating system serving perimeter baseboard heaters and hot water coils in air handling units throughout the building. Both systems appear to be in fair to good condition. Both of these systems do not have the efficiency of today's newer systems.
2. The cooling system(s) consist of a small water cooled chilled water system and several packaged air cooled condensing units. The chilled water system serves chilled water coils in three air handling units in the building and appears to be in good condition. However, being original to the building, the refrigerant used in the chiller is most likely a banned refrigerant today. The air cooled condensing units range in condition from fairly new in good condition to having reached life expectancy and most likely being in need of replacement soon.
3. The ventilation system(s) consist of several small air handling units located throughout the building. As additions were constructed, an air handling unit was added to serve its respective addition. All air handling units appear to have reached their life expectancy and if not already will need to be replaced soon.
4. Humidification consists of several electric humidifiers located in close proximity of respective air handling unit served. All humidifiers appear to be in disrepair, not functional and have been abandoned in place.
5. The temperature control system is pneumatically controlled. Pneumatic controls are an outdated technology that today is preventing HVAC systems from meeting present day energy code requirements.

Steam Heating System

1. The steam boiler is not original to the building. The present boiler appears to be in good condition with years of useful life left.
2. The steam boiler condensate feed unit appears to be in fair condition.
3. The steam condensate transfer unit appears to be in fair condition.



Steam Boiler



Steam Boiler Feed Unit



Steam Condensate Transfer Unit

Hot Water Heating Systems

1. There are two hot water boilers. One appears to be original to the building and reached it useful life. The other boiler is not original to the building and appears to be in fair condition. Each boiler is a separate system. They appear to not be combined into a one system.



Original Hot Water Boiler



Slightly Newer Hot Water Boiler

2. Each hot water boiler system includes two end suction base mounted circulating pumps. These pumps are constant speed and appear to be in fair condition.



One set of hot water pumps



Second set of hot water pumps and chilled water pump

3. The hot water piping distribution system appears to be in fair condition. Pipe insulation is in fair condition.



Piping missing insulation



Typical condition of pipe insulation

Chilled Water Cooling System

1. There is a single water cooled reciprocating chiller serving three chilled water coils in air handling units. The chiller appears to be in good condition with exception of its age, corresponding refrigerant used most likely being a banned refrigerant and poor efficiency. The operating efficiency of this chiller most likely does not meet present energy code requirements. The chiller is served by a single pump (shown in previous picture).



Trane water cooled chiller

2. The chiller is served by an outdoor closed circuit fluid cooler (cooling tower). The cooling tower appears to be fairly new and in good condition. This unit should have many years of useful life to come.



Cooling tower and air cooled condensing unit

3. The three air handling units served by the chiller that appear to be original to the building and have reached their useful life. One air handling unit is a multi-zone unit.



Multi-zone air handling unit with hot and chilled water piping connections.



Single zone air handling units with hot and chilled water piping connections



Cooling tower



Direct Expansion Refrigerant Cooling Systems

1. There are several air handling units with direct expansion refrigerant cooling coils served by respective air cooled condensing units. The units were installed when Additions to the building were constructed. The units are original to their respective additions. Some units appear to be fairly new in good condition and some units have reached their useful life.

Typical AHU's with DX cooling coils. One old and one fairly new



2. The air cooled condensing units serving air handling units are not original to their respective additions and appear to be in good condition. (see previous picture of air cooled condensing unit with cooling tower)



Large capacity air cooled condensing unit (unit shown in previous picture with cooling tower)



Smaller capacity air cooled condensing unit

Humidifiers

1. The building used to have humidification. There are one or more humidifiers that are in dis-repair and abandoned in place. Humidifiers were electric powered, canister type.



Canister type humidifier abandoned in place

Temperature controls

1. Most of the temperature control system in the building is pneumatic with some electric controls. The pneumatic controls consist of an air compressor, control panels, pneumatic control air tubing, and pneumatic damper and valve actuators. Pneumatic controls are an out of date obsolete technology. Pneumatic controls are no longer used in new building construction due to inability to meet present energy code requirements.



Pneumatic control air compressor in good condition



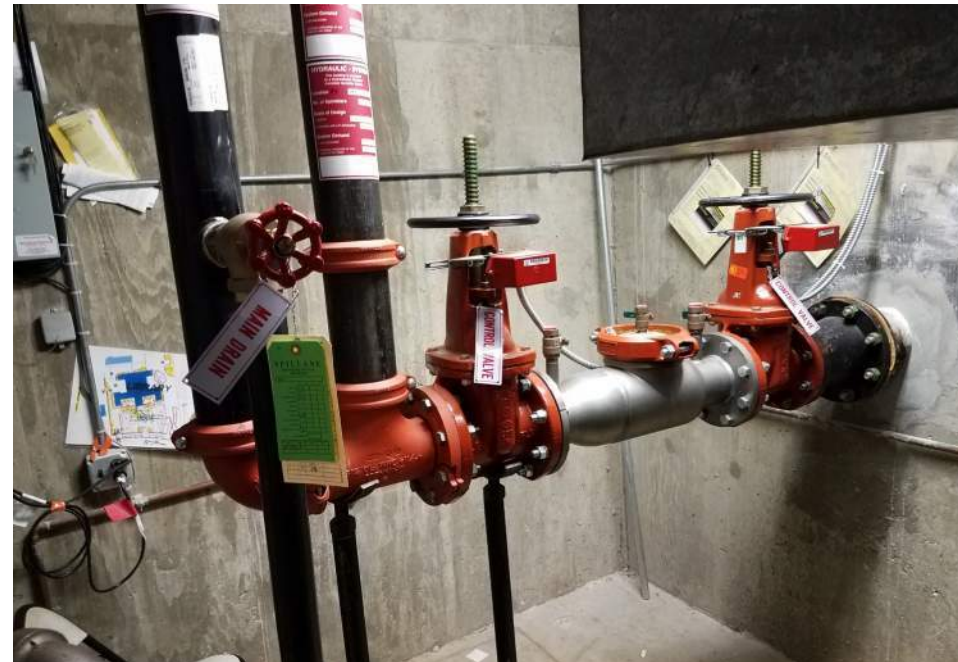
Typical pneumatic temperature control panel



Typical pneumatic damper actuators on AHU Three way pneumatic control valve

Plumbing Systems

1. The plumbing systems in the building are mostly original to the building and subsequent additions. They consist of a water service entrance, fire protection service entrance, domestic water heater, sump pumps, domestic water distribution piping, sanitary waste and vent piping, storm water piping and plumbing fixtures. The plumbing systems have mostly reached their useful life.
2. The building is served by a single domestic water service.
3. The building is served by a single fire protection service that is not original to the building and is fairly new and in good condition. It is a separate water service to the building dedicated to serving the sprinkler piping system. The service appears to adequately sized for the building plus future additions.



Fire protection service entrance

4. There are two domestic water heaters serving this building where both are not original to the building. They both appear to be fairly new and in good condition. One unit is a 40,000 btuh natural gas fired unit with 40 gallon storage capacity. The other unit is 40,000 btuh natural gas fired unit with 50 gallon storage capacity. The 50 gallon unit also has a dedicated domestic hot water circulating pump that keeps hot water in the piping close to fixtures.



40 gallon, 40,000 btuh gas water heater



50 gallon, 40,000 btuh gas water heater

5. There are two or more sump pumps in the basement of the building. They are original to the building, typically provide drainage of foundation ground water and appear to be in fair condition.



Typical foundation ground water sump pump

6. There are one or more sewage ejectors in the basement of the building. They serve floor drains and other basement floor located plumbing fixtures. The sewage ejectors pump sewer water up to an elevation allowing for gravity drainage out of building. The sewage ejectors appear to be in good condition.



Typical sewage ejector

7. Domestic water piping appears to be all copper and in good condition. Insulation on cold water piping and hot water piping is in fair condition with some sections in need to repair.

8. Sanitary waste and vent piping systems in the building are a combination of cast iron with hub and spigot lead and oakum joints and hubless mechanical clamped joints. The underground cast iron piping is original to the building and is of the age where time may have eroded away the walls of the piping leading to eventual failure of the piping.

9. Plumbing fixtures in the building consist of sinks, lavatories, toilets, urinals and floor drains. Some fixtures appear to be original to the building and in need of repair or replacement. Other fixtures appear to be fairly new and in good condition.



Lavatory and toilet original to building having reached their useful life



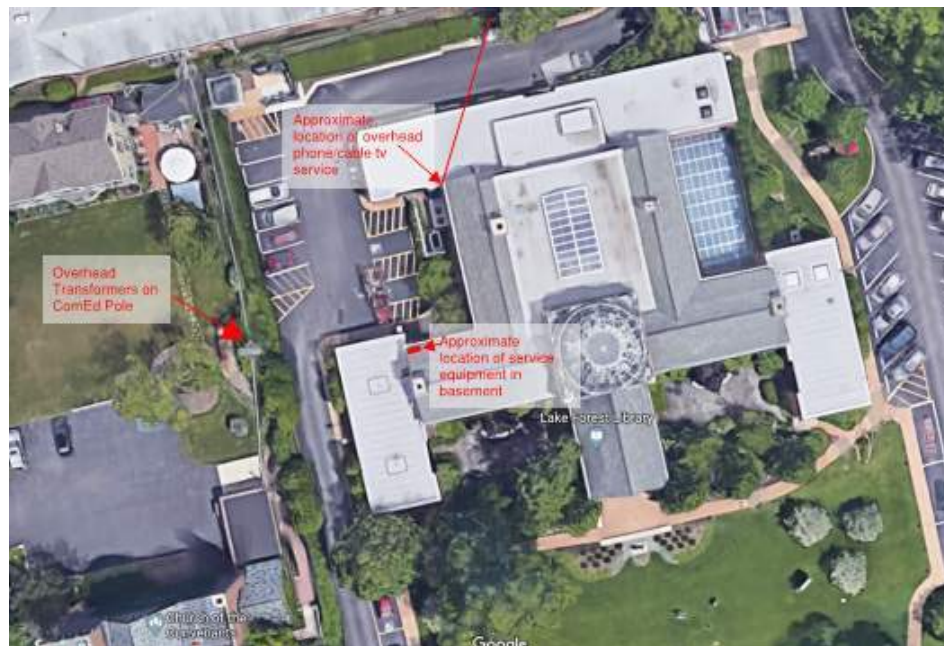
Newer plumbing fixtures in good condition

Overview

A visit to the site was completed on April 30, 2018 to meet with library staff and observe installed electrical systems and components and document conditions exposed to view or noted by facility staff. Due to OSHA Arc Flash rules and regulations regarding access, proper training and PPE protective equipment, electrical equipment covers were not opened. Content in this report is based on existing documents and general observations made on the site. Marcos Levy, Maintenance/Security Manager for the Library walked us through the building and provided assistance on understanding how the building systems were utilized.

Electrical Service:

1. The electric service to the building is from Commonwealth Edison via an overhead, pole mounted transformers on the west edge of the property. The service extends from the transformers, down the pole, underground to the electric service switchboard in the basement of the original building.



2. The Library electric service is a 120/240 volt, 3 phase, 4 wire, Delta service. The service equipment is Square D was installed as part of the 1977 addition project. The main service switch is a Bolt-Loc, electric trip, 1600 amp, bolted pressure switch. The distribution section of the switchboard is an I-line construction HCW panel with group mounted circuit breakers.



Main Electric Service Switchboard

3. Electrical Service Equipment Comments/Observations:

A. The National Electrical Code (NEC) requires a minimum of 36" of working clearance in front of electrical equipment. This is a safety requirement for operation and maintenance of the electrical equipment. The mechanical equipment installed directly in front of the main switch is a violation of this code requirement. Consideration should be given to relocating the mechanical equipment to provide code required clearances.

B. The NEC does not allow "foreign piping or systems" to be installed above certain electrical equipment. There is a significant amount of mechanical piping installed directly over the switchboard that would seem to violate this code requirement. The code requirement is written to protect electrical equipment from leaks in equipment installed above the switchboard and to allow electrical conduit to be installed out of the switchboard. Consideration should be given to provide at a minimum some sort of physical protection, i.e. a gutter or drip pan to protect the switchboard.

C. Based on an installation date of approximately 1977 for the equipment it is approximately 41 years old. The manufacture of the equipment is still in business and parts are still available for servicing the circuit breakers, however, the switchboard is nearing the end of its useful life and the molded case circuit breakers are generally rated for about 30 years if they are properly exercised and maintained. In general the equipment appears to be in good working condition but if the plan is for continued use of the library, replacement of the electrical service equipment should be considered.

D. The current electric service arrangement and voltage appears to be somewhat unique. The recommendation for a new service would be to consider a 208Y/120 volt, 3 phase, 4 wire service.

E. Electrical Service Demand Data – (Information to be requested and reviewed)

Emergency Service:

1. The building has a "Tap Ahead of The Main" emergency service. At one time this was recognized by the NEC as an acceptable source of emergency power for buildings. However if there is a loss of utility service this emergency service also lost power. The NEC does not recognize this service arrangement as a source of emergency power.

2. The "Emergency Panel" is manufactured by Switchboard Apparatus, Co. The company still exists but appears to be a manufacturer of custom electrical equipment for the mission critical industry. The panel is fusible so it requires the replacement of fuses vs. resetting circuit breakers should a circuit trip. Our recommendation would be to eliminate this panel as part of a replacement of the existing normal service equipment.



"Emergency" Panel

Electrical Distribution and Panels:

1. Electrical Distribution and Panels generally appear to be Square D and of similar age as the 1977 building addition. Comments that pertain to the useful life of electrical equipment that were made relative to the service equipment would also apply to these panels.
2. There are newer panels installed and are manufactured by Eaton-Cutler Hammer (appears to serve mostly electric heat trace in gutters and down spouts) and General Electric (installed to serve the Children’s story and activity area).
3. A Square D “load center” is installed in the Maintenance Manger office.
4. In general electrical panels appear to be full of circuit breakers with few “spares” or spaced for adding additional circuits in the existing panels.
5. On the second floor, by the large rectangular skylight, in the northwest corner of the room a (4) circuit fusible panel with several switches were observed behind a unlocked cover. It is unclear what this serves or controls. Access to these fuses should be limited and not be accessible to library patrons for safety reasons. Consideration should be given to replacing these fuses with circuit breakers if these panels are still in use and required.

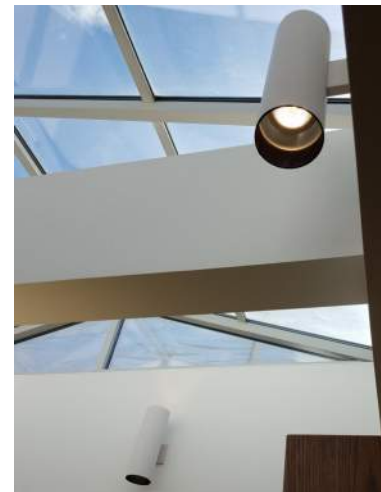


“Hidden” Fused Panel – Second Floor

6. Recommendations – when electrical panels are replaced, new panels should provide for a minimum of 20% spare capacity to add circuit breakers. Consideration should also be given to locating more panels on the floors they serve to allow for easier connection between panels and new electrical loads.

Lighting:

1. A significant portion of the building has had lighting upgraded to T8 or T5 style fluorescent fixture or LED fixtures or LED retrofit type lamps. Care should be taken so that the retrofit lamps do not distract from the historical look of some of the fixtures.
2. The down lights in the higher ceiling areas were changed from incandescent to Metal Halide sources during a 1991 lighting renovation project.
3. Light levels as observed during the day with significant daylight contribution from windows appeared adequate and possibly higher than required for the space uses. There did not appear to be any controls to reduce the artificial light levels when natural light was available.



Lighting on in Daylight Areas

4. Light levels in stack areas, particularly in the area with black racks and black ceiling seemed OK, but the space felt dark and kind of cramped. The low ceilings do not allow for many lighting solutions



5. Light levels in the lower children’s area seemed to be higher than might be required for this age group. Part of this is due to layers of lighting, including fixtures integral to the book stacks, the linear direct/indirect fixtures above the stacks and then select areas of specialty lighting.

6. The main rotunda, ceiling mounted indirect light fixtures have been retrofitted from their original 1000 watt metal halide to LED. Light levels appear adequate for the space, however the lights do not do a great job of evenly illuminating the high ceiling area. Options for replacing the individual fixtures with a linear led product to evenly illuminate the ceiling while lighting the painted murals could be considered.



Central Rotunda Up-Lights

7. Exterior lighting appears to be generally upgraded to LED and seems sensitive to the site and adjacent properties.
8. Recommendations:
 - a. Continue to look for opportunities to upgrade lighting to LED sources when good reliable options exist.
 - b. Consider the addition of lighting to highlight the wonderful art collection within the library.
 - c. Evaluate the addition of automatic controls in intermittently used spaces such as break rooms, toilet rooms, storage closets, etc. Occupancy sensors could automatically turn off lights in these areas when not needed.
 - d. Consider additional lighting controls to turn lights down or off when natural light is available.
 - e. If allowed in the Historic District, consider additional landscape and building lights to highlight the exterior of the building and its architectural

Emergency Lighting and Exit Lights:

1. Exit lights generally appear to be newer and in good operating condition. There did not appear to be a standard exit light for the building. Transparent, edge lit exits, exits with integral emergency lighting heads and white painted steel exits were all observed. Exit lights appeared to have integral emergency batteries. Exits appeared to be working and generally located as required.
2. Emergency battery equipment was observed for meeting emergency lighting requirements. There appeared to be a significant variety of emergency battery units and some were not very architecturally pleasing and located in very obvious locations.



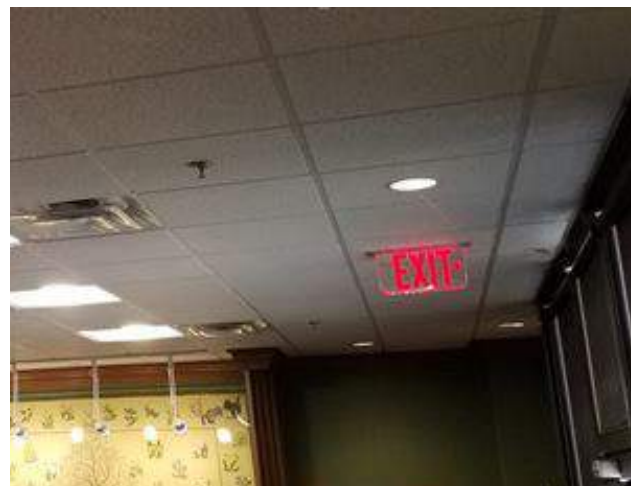
Emergency Battery Lights

Emergency lighting requirements have changed over time and it is unlikely that the current installation meets current code requirements for levels of emergency illumination. Codes today would require 1 fc average, 0.1 fc minimum and 40:1 maximum to minimum along the paths of egress. Current codes also require exterior emergency lighting outside of exterior exit doors. No exterior emergency illumination was observed during the visit.

3. NFPA 101 – Life Safety Code requires emergency lights and exit lights to undergo 30 second monthly testing and 90 minute annual testing with a written record of the tests kept on site for AHJ review if requested. Exceptions to this requirement are for “self-testing/self-diagnostic” equipment the automatically performs the required tests and has a status indicator of the resulting tests. Then the only requirement is for a monthly observation of this indicator light. It is unclear if any of the installed equipment has this feature included.

4. Recommendations:

- a. Consider standardizing on emergency battery units for emergency lighting to minimize battery types, lamps and parts. Any new units should include self-testing/self-diagnostic features to reduce maintenance testing costs and time. As areas are remodeled, review the quantity, locations and illumination levels to meet current code requirements. Review hidden or more architecturally pleasing units in architecturally significant areas of the building. A central inverter could also be considered and eliminating some remote battery units and using the normal area light fixtures as the source of emergency light.
- b. Consider the addition of exterior emergency illumination to meet current code requirements.
- c. Evaluate installation more architecturally pleasing exit light fixtures, i.e. edge lit types as installed in a few locations of the Library.



Edge Lit Style Exit Light

Fire Alarm

1. The Library has an addressable fire alarm system with manual pull stations, audible and visual annunciation devices, general area smoke detection and monitors the sprinkler system. The main fire alarm panel is an ADT Unimode 200UDLS Addressable Panel. Installation drawings for the fire alarm system were not found in the drawings provided. Age of the system is unknown and last notation in the Building Maintenance Log was “strobes in all rooms: ADA fire alarm” in 1996. Anticipated life of fire alarm systems is 20 to 25 years, if well maintained.



Existing Fire Alarm Control Panel

2. Fire alarm system has a Keltron radio transmitter to relay status of the fire alarm to the local municipality monitor point.
3. Recommendations:
 - a. NFPA 72 specifies requirements for weekly, quarterly, semiannual and annual testing of fire alarm systems. Facility should make sure required system tests and records of test are being completed.



Treatment Recommendations

This section establishes priorities for remediation, improvement, continued care and maintenance of the historic Lake Forest Library in response to issues discovered during the Condition Assessment Survey.

PRESERVATION OBJECTIVES

APPROACH TO TREATMENT

Section 6 -Treatment Recommendations develops a strategy for the preservation, protection and continued use of the historic structures based on a thorough analysis of the existing building conditions and historical context presented in *Section 2 -Developmental History*. Areas requiring some level of repair, as well as discussion on probable cause for deterioration and remediation recommendations, were previously defined in *Section 4 -Condition Assessment*.

In this section, preservation treatment will be described in detail. The treatment phase includes:

- Development of overarching guidelines and treatment recommendations
- Prioritization of work based on life-safety requirements, building stewardship and preservation goals
- Identification of areas where further investigation or testing is recommended
- Preparation of rough order of magnitude cost estimates

The most fundamental decision involving the future of an historic building is to choose the appropriate treatment. The choice of treatment depends on a variety of factors, including the property's historical significance, physical condition, proposed use, and intended interpretation. Recommended repairs and treatment strategies consider the architectural significance in combination with architectural integrity, original use, hierarchy of spaces, public or private access to spaces, and the overall impact that proposed changes could have on the historic fabric.

The National Park Service (NPS) has developed standards and guidelines for approaches to various treatments of historic properties. These are published in *The Secretary of the Interior's Standards for Treatment of Historic Properties*.¹ These standards are widely utilized and understood by historic preservation professionals, architects, engineers, contractors and craftsman around the country. The Secretary of the Interior provides four distinct but interrelated approaches to the treatment of historic properties:

- ▶ **PRESERVATION** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.
- ▶ **REHABILITATION** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.
- ▶ **RESTORATION** is undertaken to depict a property at a particular period of time in its history, while removing evidence of other periods.
- ▶ **RECONSTRUCTION** re-creates vanished or non-surviving portions of a property for interpretive purposes

The Lake Forest Library has a high degree of architectural integrity and is historically significant locally. Alterations, possible additions and ongoing repair to address aging materials are anticipated in order to meet the evolving needs of the current stewards and standards of contemporary Library use. Therefore, selected treatment recommendations for the site and building will be 'Rehabilitation.' 'Preservation' and 'Restoration' approach strategies will be taken for select features and areas of primary importance.

¹ The Secretary of the Interior's Standards for Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings. U.S. Department of the Interior. National Park Service Technical Preservation Services. Washington, D.C. 2017.

TREATMENT DEFINITIONS

The Secretary of the Interior defines the treatment Standards as follows¹:

PRESERVATION - *"the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. However, new exterior additions are not within the scope of this treatment."*

The Standards for Preservation require retention of the greatest amount of historic fabric along with the building's historic form.

REHABILITATION - *"the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."*

The Rehabilitation Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character. It is the most commonly used treatment for the majority of historic buildings

RESTORATION - *"the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project."*

The Restoration Standards allow for the depiction of a building at a particular time in its history by preserving materials, features, finishes, and spaces from its period of significance and removing those from other periods.

RECONSTRUCTION - not applicable

¹ Ibid., p. 2-3.

PRESERVATION TREATMENT ZONES

Although 'Rehabilitation' is the most appropriate treatment strategy overall, other treatments may be more appropriate for specific areas or features. More stringent guidelines may be recommended for areas with high architectural significance or integrity. Alternatively, spaces with a lower level of architectural integrity or cultural significance due to extensive modifications lend themselves to sensitive reinvention.

Once the historic significance and integrity of individual spaces are understood, the information can be used to establish Preservation Treatment Zones. The goal of assigning specific treatment zones is to mitigate destruction of the historic fabric by identifying important features and/or spaces before any work is done to the building. The preservation zones will be created in such a way as to respect both the extant historic fabric of the buildings and the proposed space uses and museum design concepts.

Preservation Zones are useful in a number of ways. The various categories can be used to:

- Define an appropriate treatment strategy for work proposed within each zone
- Identify the level of impact proposed work could potentially have on existing historic fabric
- Outline treatment protocols for specific historic features, areas or rooms within each zone
- Set expectations for new construction within each zone
- Establish a more accurate cost/SF factor based on preservation goals assigned to each zone

Approach to treatment recommendations for each zone are described in detail and supplemented with colored plan diagrams. In addition to the narrative, a Preservation Treatment Recommendations Matrix has been provided to outline work scope quantity assumptions and prioritize recommended repairs for the purposes of preliminary estimating.

Adherence to the proposed guidelines, which are based on the Secretary of the Interior's Standards for Rehabilitation, will ensure that finished restoration projects will respect the historic integrity and significance of the Lake Forest Library and that introduction of modern systems into the building will be dealt with sensitively.

TREATMENT ZONE 1 (PRESERVATION)

Primary spaces are considered to be of the most historically significant in terms of retention of original materials, features and rooms. The primary spaces in the Library are those spaces which are memorable, containing large volumes of space, important architectural features, original materials, original lighting and decorative finishes that retain historic qualities. Preservation and possible restoration treatment approaches may be considered for these very significant spaces. Great care shall be taken in these spaces to preserve existing historic fabric.

Areas and features possessing high architectural significance and/or integrity should be preserved in their existing state. Elements should be should be maintained as they are in order to show change over time. Intact spaces which have retained their original materials and have a high degree of authenticity should be protected and preserved.

Great care shall be taken in these spaces to preserve existing historic fabric. Material conservation is encouraged to preserve and protect original materials such as stonework, woodwork and custom furnishing. Woodwork and fireplaces are perhaps the most important character defining feature of the interior, therefore, it is highly recommended that a wood conservation protocol be developed to conserve wood veneer wall panels, decorative wood trim, doors and hand crafted furnishings.

Installation of new elements, including building system upgrades, museum lighting and new technology, should be reversible and/or visually unobtrusive.

Areas in Treatment Zone 1 (Preservation) include:

- Entry
- Lobby
- Rotunda
- Reading Room
- Reference
- Reference Annex

Specific features recommended for Preservation Treatment

- Murals
- Fireplaces
- Woodwork
- Marble and terrazzo flooring

TREATMENT ZONE 2 (RESTORATION)

Restoration is the treatment that should be followed when the expressed goal of the project is to make the building appear as it did at a particular—and at its most significant—time in its history. Unlike the other treatments in which most, if not all, of the historic elements are retained, restoration will likely include the removal of features from other periods. Missing features from the restoration period should be replaced, based on physical or historic documentation, with either the same or compatible substitute materials.

Diminished integrity or character can occur as a result of change in use, material or finish alterations, or modifications to the original layout. In spite of the changes, elements may retain either architectural or cultural significance and are therefor still considered important contributing features to the overall historic character of the building or site. Restoration guidance focuses on the preservation of those materials and features that are significant to the period of significance.

These spaces should be restored to original condition with as little alteration as possible. Reconstruction of missing or severely damaged original features is acceptable where original features and materials are well documented. Restored areas should closely resemble the historic condition, matching the original design in proportion, and materiality. Removal of later additions or interventions that do not relate to the architectural character of the space is encouraged. Sensitive upgrading of mechanical, electrical and plumbing systems may be carried out; new interventions are acceptable but should not adversely impact historic fabric physically or visually. Additions or interventions that do not relate to the architectural character of the spaces should be removed.

Areas in Treatment Zone 2 (Restoration) include:

- Lobby Stair
- Lower Level Lobby
- Administrators Office
- Adult Services

Specific features recommended for Restoration Treatment

- "Garden Room" Murals
- Librarian's Office
- Lower Level Drinking Fountain
- Lower Level Stage

TREATMENT ZONE 3 – (REHABILITATION)

In Rehabilitation, historic building materials and character-defining features are protected and maintained as they are in the treatment Preservation. However, greater latitude is given to replace extensively deteriorated, damaged, or missing features using either the same material or compatible substitute materials.

Spaces in this zone still contribute to the historic character of the building but may have been secondary in nature when designed and executed, or employed elements that clearly involved a lesser degree of skill and workmanship. These spaces have less architectural significance, were more utilitarian in use, or may have had modifications to their original layout or finishes. The surviving elements of such spaces should be retained and treated sensitively (missing components do not necessarily have to be replaced.) The original plan configuration should be kept largely intact, although there is an understanding that some changes may need to be made in order for the future rehabilitation and contemporary use of the building.

Rehabilitation offers slightly more flexibility when planning future work, considering options for possible alternate uses or spatial reconfiguration, replacing non-historic materials, and for installation of new equipment. Proposed changes should be sympathetic to the remaining historic fabric and layout and improvements should be as reversible as possible. Careful inventory of the original historic features should be recorded in order to retain as much of the fabric during rehabilitation as possible. Typical scope of work in these areas would likely include electrical, lighting, mechanical, and where appropriate, plumbing upgrades.

Areas in Treatment Zone 3 (Rehabilitation) include:

- Lower level Restrooms
- Children's Collection, Support and Reference Areas
- Library "Boardroom"
- Assistant Administrator's Office

TREATMENT ZONE 4 (MINIMAL OR NO HISTORIC SIGNIFICANCE)

There are more opportunities to rehabilitate areas with minimal historic significance for new uses. Areas that contain little or no historic fabric, areas that have undergone major alterations since the original construction, or areas of contemporary construction are included in this category.

These areas have comparatively less architectural significance and were designed with fewer decorative or special architectural treatments. Spaces in this zone tend to be support or service-oriented. They were originally intended to be flexible in use and, as practical needs demanded, were more subject to change over time.

Adaptation for contemporary use should attempt to retain any significant character defining features from the period of significance. New design interventions and systems upgrades should be sympathetic to the remaining historic fabric and layout.

New design interventions, including demolition of existing walls to create new spatial arrangements, may be appropriate. Although these spaces have the most leeway when proposing work or when planning for different uses, work in these areas should consider the impact on adjacent spaces and the architectural character of the building as a whole.

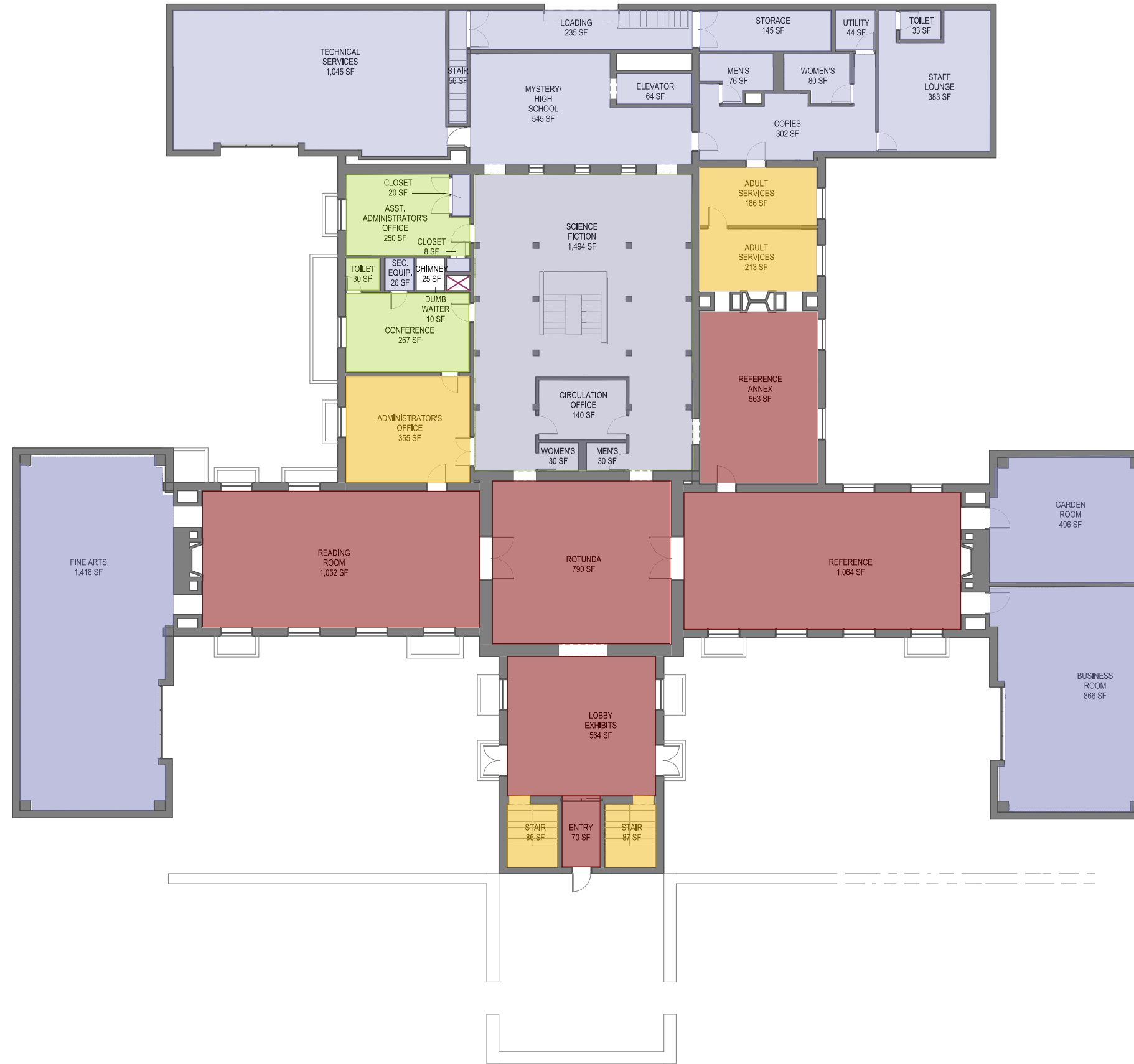
Areas in Treatment Zone 4 (Rehabilitation) include:

- Contemporary construction (1977 wings, 2001 Louise Wells Kasian Memorial Courtyard addition)
- Lower level mechanical and utility areas
- Central wing stack area



- PRESERVATION TREATMENT ZONES
- ZONE 1 - PRESERVATION
 - ZONE 2 - RESTORATION
 - ZONE 3 - REHABILITATION
 - ZONE 4 - NO HISTORIC SIGNIFICANCE

LAKE FOREST PUBLIC LIBRARY
 LOWER LEVEL FLOOR PLAN | 00



- PRESERVATION TREATMENT ZONES
- ZONE 1 - PRESERVATION
 - ZONE 2 - RESTORATION
 - ZONE 3 - REHABILITATION
 - ZONE 4 - NO HISTORIC SIGNIFICANCE

LAKE FOREST PUBLIC LIBRARY
 MAIN LEVEL FLOOR PLAN | **01**

TREATMENT

PRIORITIZED WORK RECOMMENDATIONS

Our goal for every condition assessment is provide guidance for responsible stewardship that balances preservation goals with the practical requirements of contemporary use. Issues important to the preservation and repair of the historic structures, as well as issues impacting performance and function, have been identified in Sections 3-5. This section provides treatment recommendations on a material by material basis and includes preliminary architectural design narratives that outline different rehabilitation tracks. Recommended engineering system upgrades are also discussed.

HGA uses a five-tiered classification system to assign and categorize repairs based on client identified priorities related to use and function, building integrity, performance, and estimated remaining service life of building systems or components. Prioritized ranking can be a useful tool for anticipating, phasing and budgeting future work.

Selection of appropriate treatment strategies for the maintenance and repair of this particular historic building are guided by the Secretary of the Interior's Standards for the Treatment of Historic Properties, our experience with other historic structures, and our ongoing discussions with ASI. Summarized treatment recommendations are followed up with a prioritized matrix of recommended repair that form the basis of the Rough Order of Magnitude cost estimate.

The cost estimate addresses general conditions and known issues. Where more extensive investigation is required to confirm structural, material or system integrity, we make recommendations for next step testing procedures that could be undertaken at a later date, as part of a larger restoration project, or appended to the current scope of work as an additional service. Additional information gathering, although not essential, can define a baseline for more accurate cost models and help guide responsible decision making..

This section of the report concludes with an outline of a best practice preservation planning process. Process steps may include recommendations for: additional grant applications, additional testing or investigation, work phasing, A/E services, and anticipated agency review needed to successfully repair deficiencies identified in the conditions assessment report.

REPAIR PRIORITIES

For basis of comparison, recommended work to be completed is categorized by priority level. The following priority level descriptions were used to determine and identify relative importance and suggest a time line for repairs:

A. IMMEDIATE PRIORITY- conditions are considered critical or have become a potential life safety hazard.

Precautions and or stabilization repairs are required immediately.

B. FIRST PRIORITY- conditions present architectural and/or structural issues requiring attention to prevent material damage or accelerated deterioration of building systems. Delayed repair could result in development of life safety issues and reclassification to priority level A in the near future.

Time line for scheduling repairs is 1-2 years.

C. HIGH PRIORITY- conditions present architectural issues that are contributing to the deterioration of existing systems. Delayed repair will cause further deterioration, increased repair costs and reclassification to priority level B.

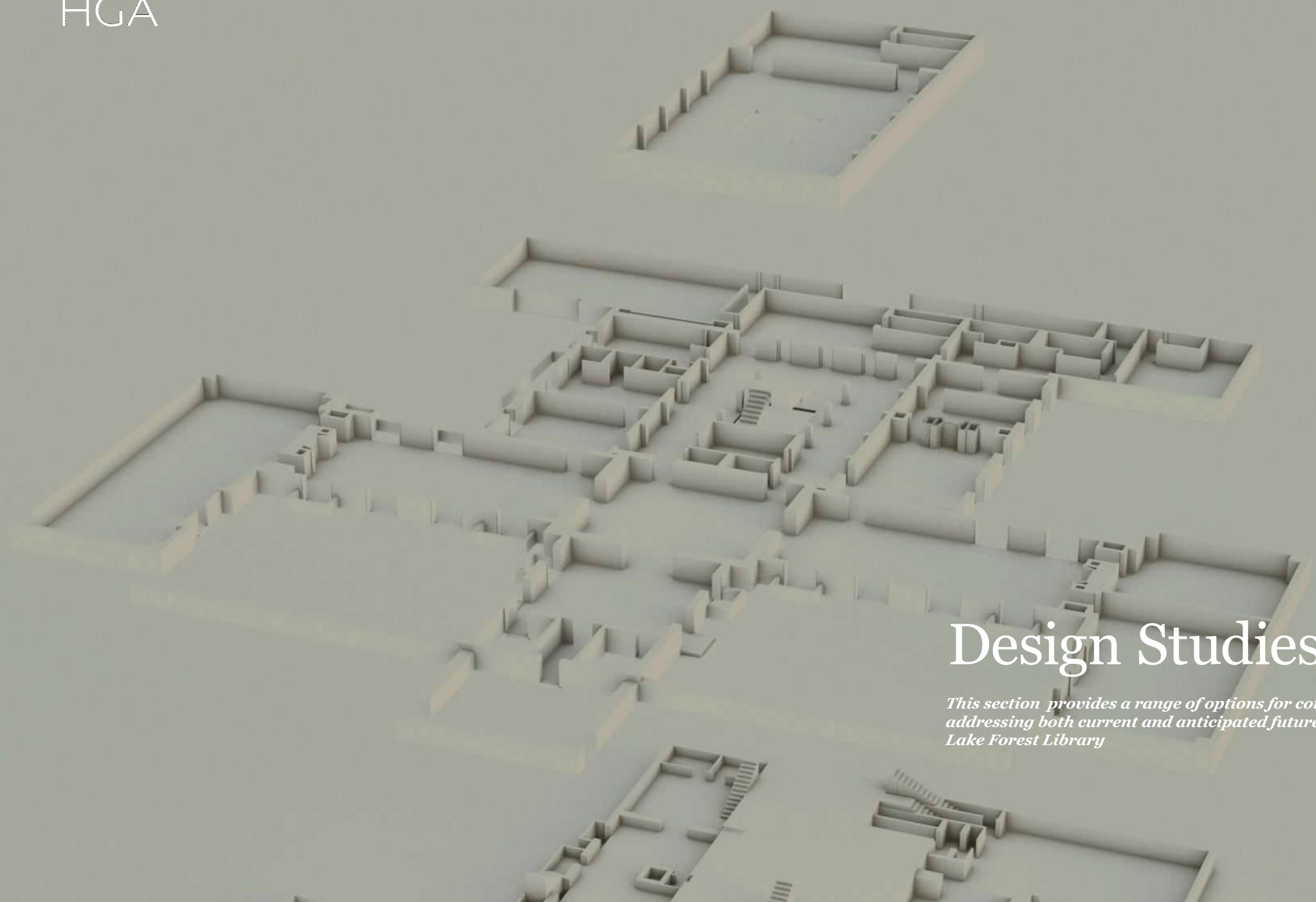
Time line for scheduling repairs is 2-4 years maximum.

D. MODERATE PRIORITY- conditions present architectural issues that are problematic but are not immediately threatening. Although actual repairs/replacement can be delayed for the time being, systems are nearing the end of their serviceable lifespan. Planning for future work, and investigation where necessary, should happen sooner rather than later. Delayed repair will cause continued deterioration that over time will lead to more serious damage and reclassification to priority level C.

Time line for scheduling repairs is 5 years maximum.

E. DEFERRED PRIORITY – issues that are cosmetic, aesthetic or image related can be deferred for the time being. Items have limited impact on the overall performance of the building envelope but may contribute significantly to the overall historic character of the building. Although less critical in terms of building performance, these items are extremely important and cannot be ignored without consequence, specifically the loss of irreplaceable historic material.

Time line for condition reassessment is 5 years.



Design Studies

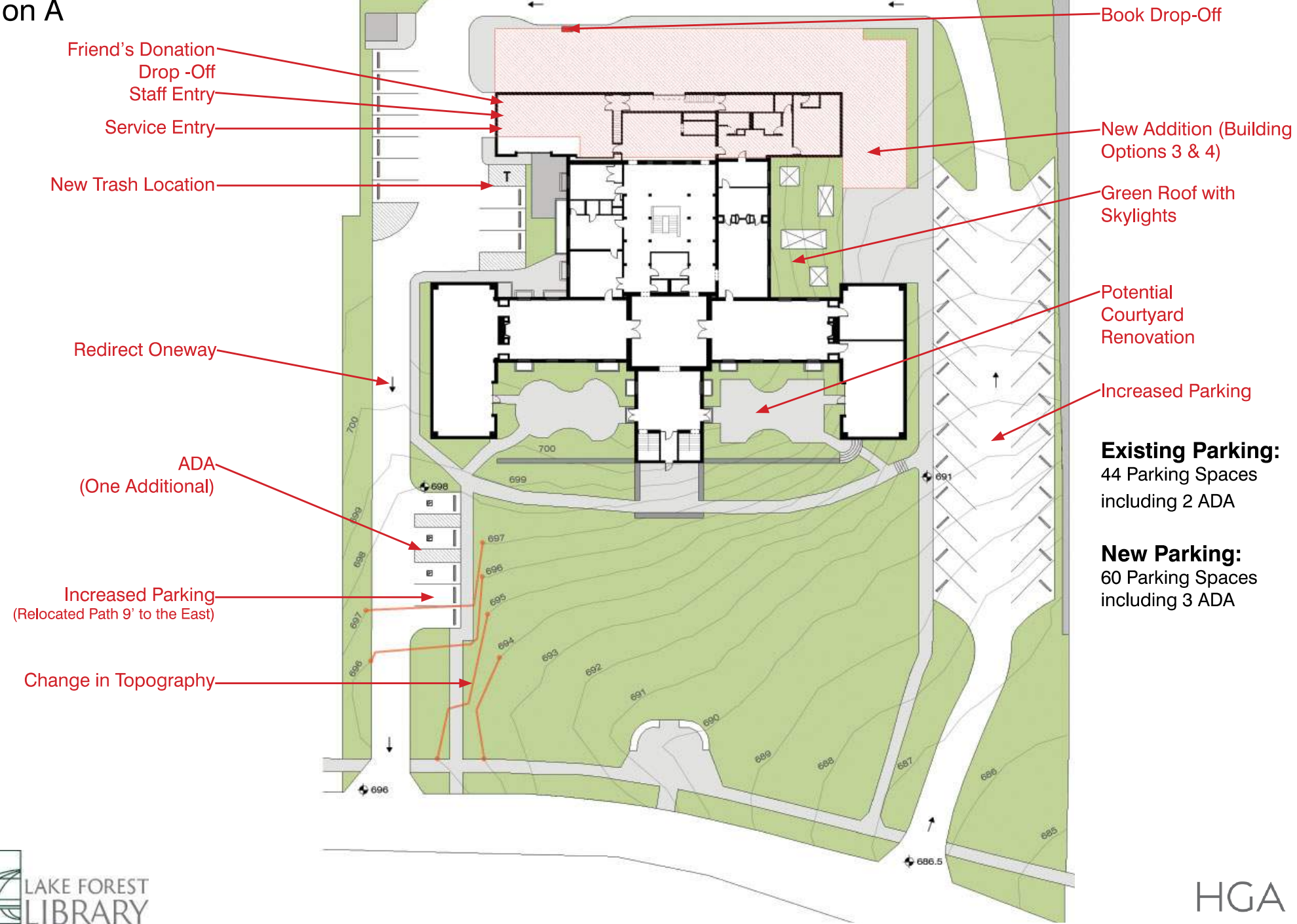
This section provides a range of options for consideration, addressing both current and anticipated future needs of the Lake Forest Library



Site Options

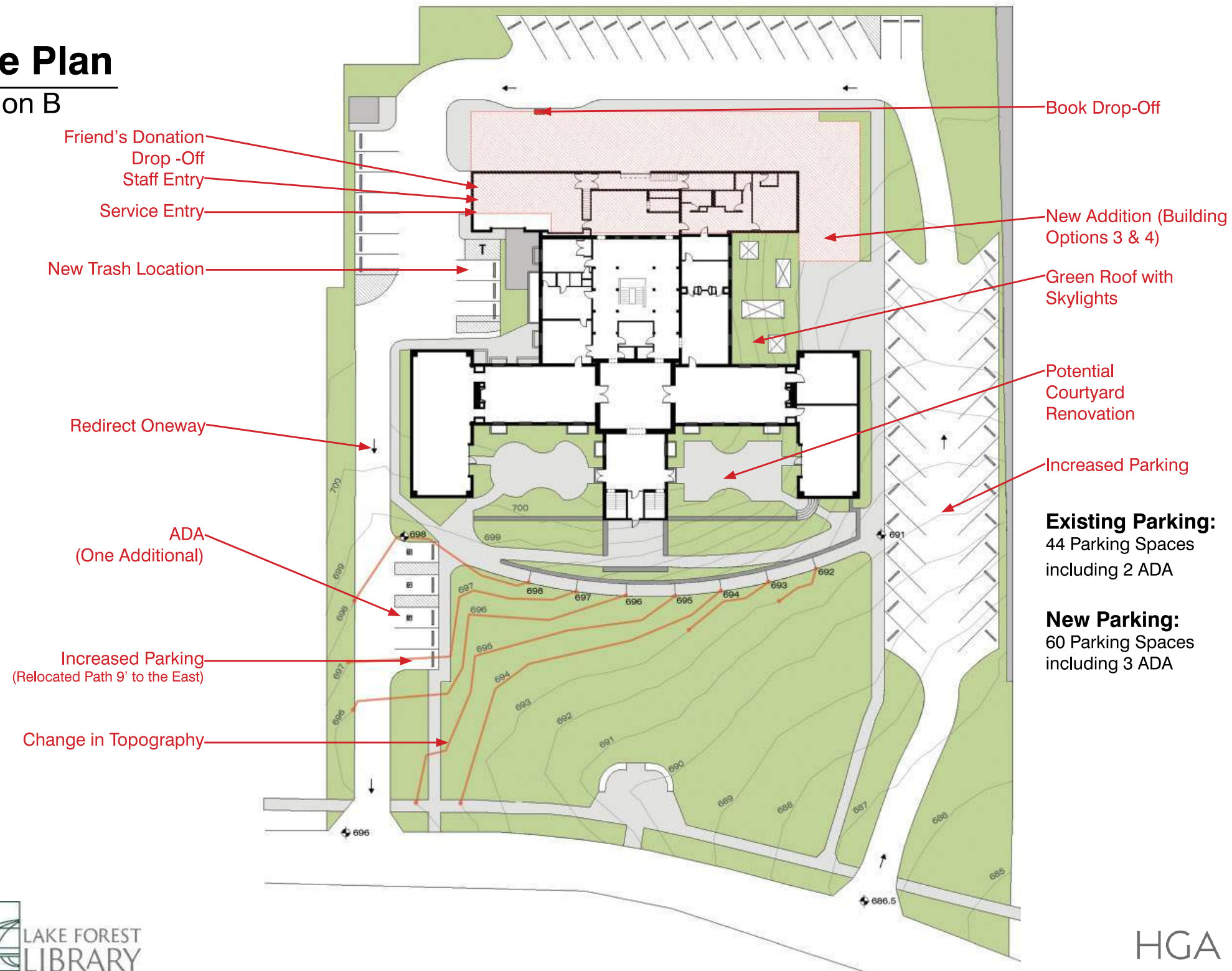
Site Plan

Option A

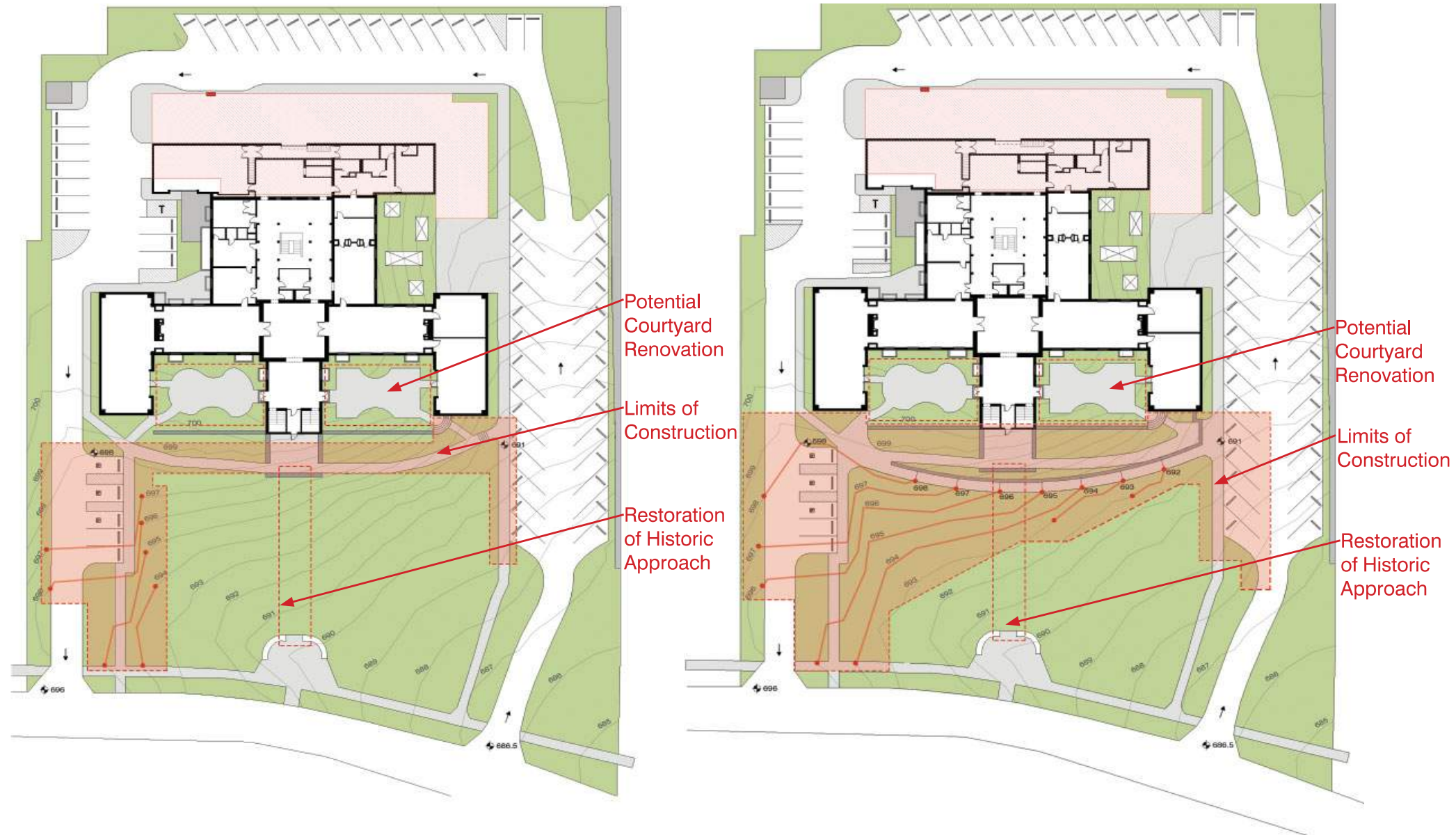


Site Plan

Option B



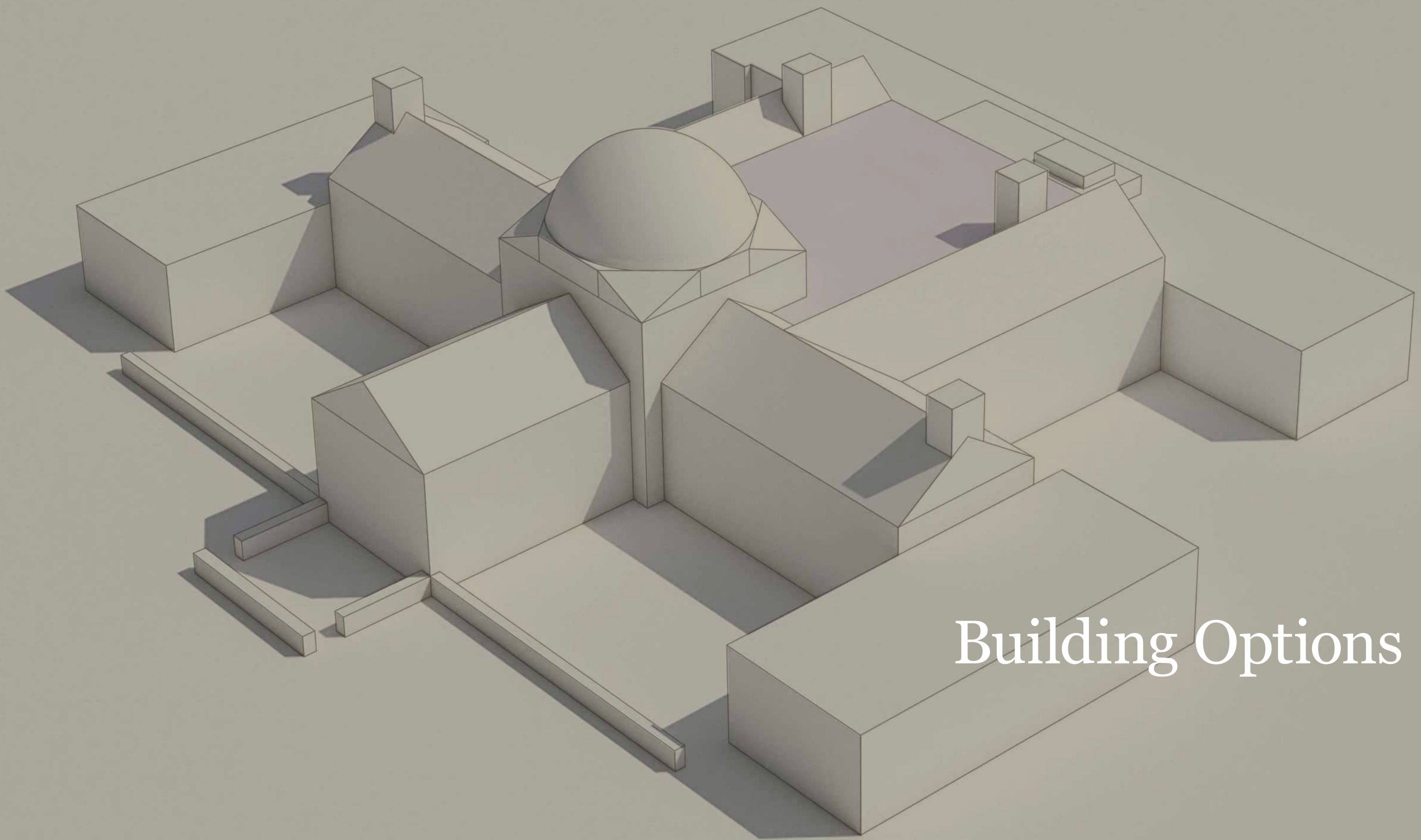
Site Construction Impact Diagrams



Option A

Option B





Building Options

Design Option Summary

Option 1: Existing Building Repair and Betterment

Option 2: Existing Building Remodel

Option 2.1: Existing Building Remodel and Mezzanine

Option 3: Remodel Plus 2 Level Addition (LL + 01)

Option 4: Remodel Plus 3 Level Addition (LL + 01 + 02)

Option 5: Demo Existing and Build New

Area Summary

Departments	Existing Area	Option 1	Option 2	Option 2.1	Option 3	Option 4	Option 5
Adult	10,322 sq. ft.		7,718 sq. ft.	10,050 sq. ft.	10,482 sq. ft.	11,749 sq. ft.	
Children's	3,981 sq. ft.		4,660 sq. ft.	4,760 sq. ft.	6,728 sq. ft.	11,060 sq. ft.	
Staff	3,020 sq. ft.		2,814 sq. ft.	2,814 sq. ft.	5,314 sq. ft.	5,707 sq. ft.	
Storage	2,008 sq. ft.		2,008 sq. ft.	2,208 sq. ft.	2,008 sq. ft.	2,008 sq. ft.	
Entry/Lobby	1,710 sq. ft.		1,710 sq. ft.	1,710 sq. ft.	2,010 sq. ft.	2,160 sq. ft.	
Restrooms	750 sq. ft.		988 sq. ft.	1,050 sq. ft.	732 sq. ft.	892 sq. ft.	
Young Adult	747 sq. ft.		915 sq. ft.	1,035 sq. ft.	2,339 sq. ft.	2,339 sq. ft.	
Meeting	1,743 sq. ft.		1,743 sq. ft.	1,743 sq. ft.	1,743 sq. ft.	1,743 sq. ft.	
Utility/Mechanical	3,029 sq. ft.		2,129 sq. ft.	2,129 sq. ft.	2,129 sq. ft.	2,129 sq. ft.	
Circulation	809 sq. ft.		723 sq. ft.	899 sq. ft.	800 sq. ft.	800 sq. ft.	
Friends	0 sq. ft.		900 sq. ft.	900 sq. ft.	900 sq. ft.	900 sq. ft.	
Total Area:	28,102 sq. ft.	28,102 sq. ft.	26,458 sq. ft.	28,403 sq. ft.	34,825 sq. ft.	40,976 sq. ft.	28,102 sq. ft.

Option 2 Summary



Program Summary:

Departments	Existing Area	Option 2
Adult	10,322 sq. ft.	7,718 sq. ft.
Children's	3,981 sq. ft.	4,660 sq. ft.
Staff	3,020 sq. ft.	2,814 sq. ft.
Storage	2,008 sq. ft.	2,008 sq. ft.
Entry/Lobby	1,710 sq. ft.	1,710 sq. ft.
Restrooms	750 sq. ft.	988 sq. ft.
Young Adult	747 sq. ft.	915 sq. ft.
Meeting	1,743 sq. ft.	1,743 sq. ft.
Utility/Mechanical	3,029 sq. ft.	2,129 sq. ft.
Circulation	809 sq. ft.	723 sq. ft.
Friends	0 sq. ft.	900 sq. ft.
Total Area:	28,102 sq. ft.	26,458 sq. ft.

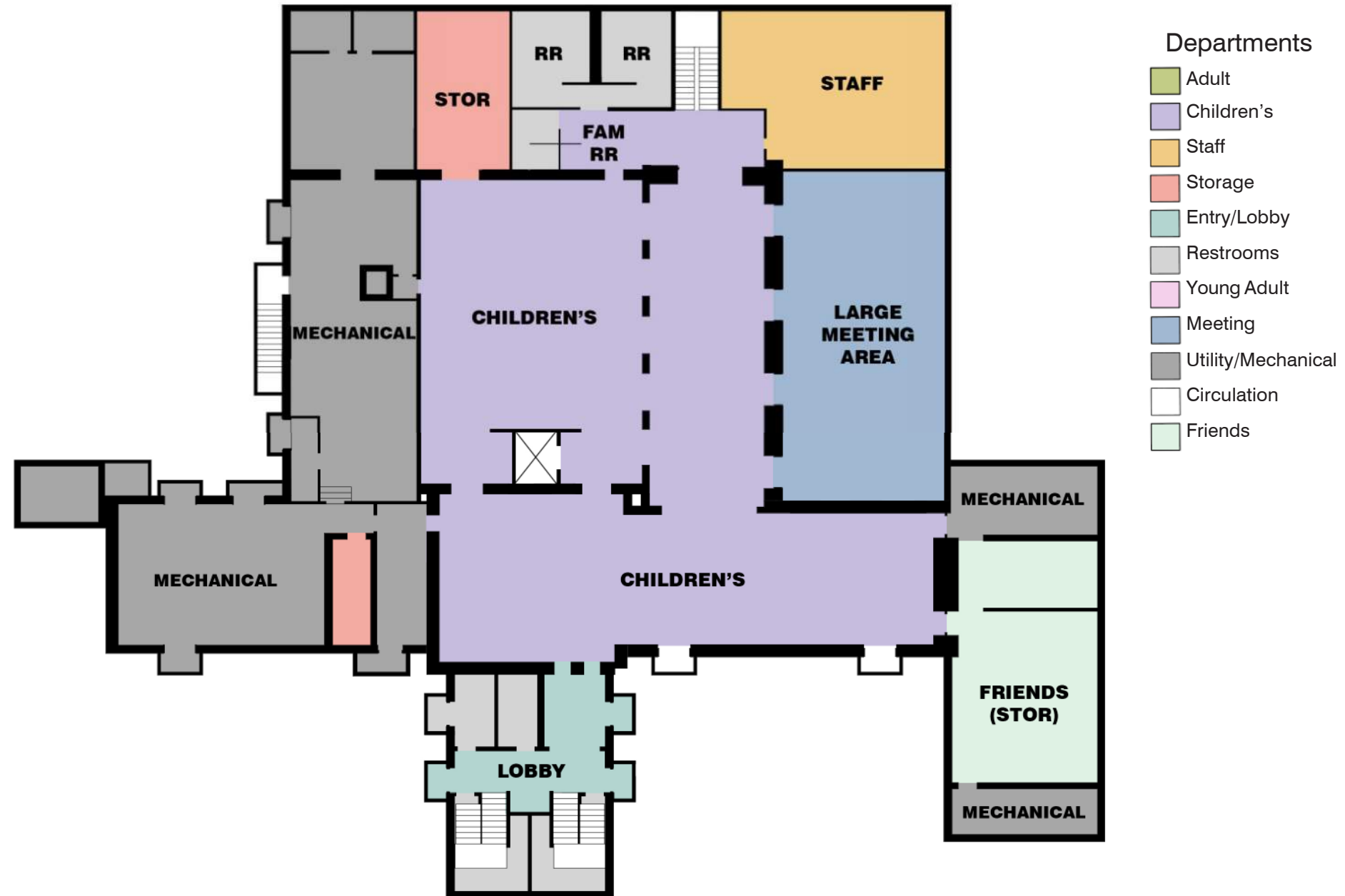
Cost Summary:

Construction Cost:	\$9,617,555
Project Soft Cost:	\$2,885,267
Project Cost:	\$12,502,822



Option 2

Floor Plan LL



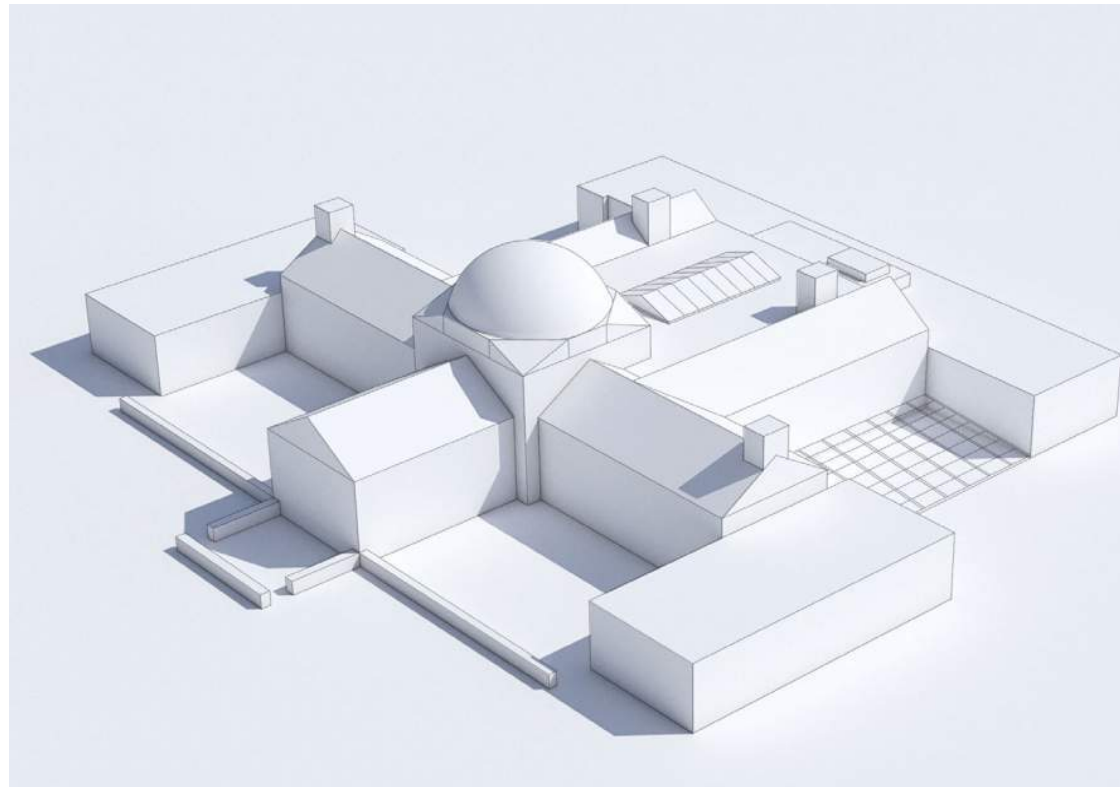
Option 2

Floor Plan 01

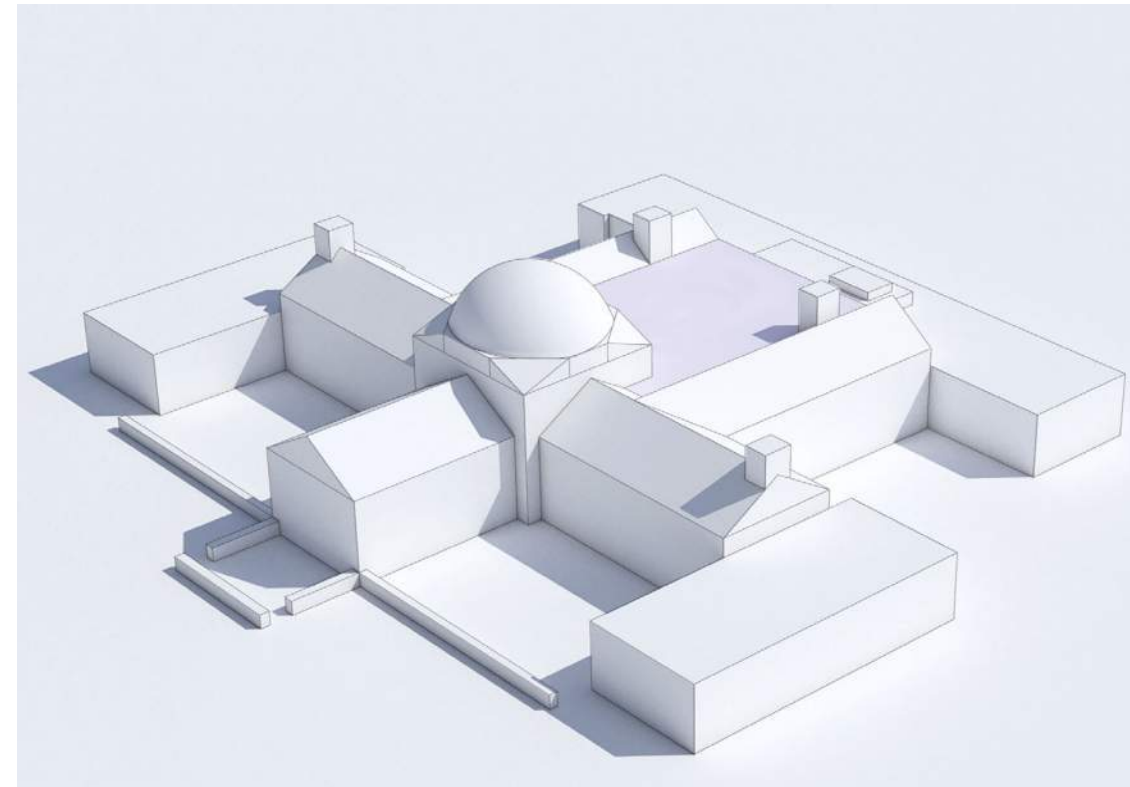


Option 2

Massing Study



Existing Massing

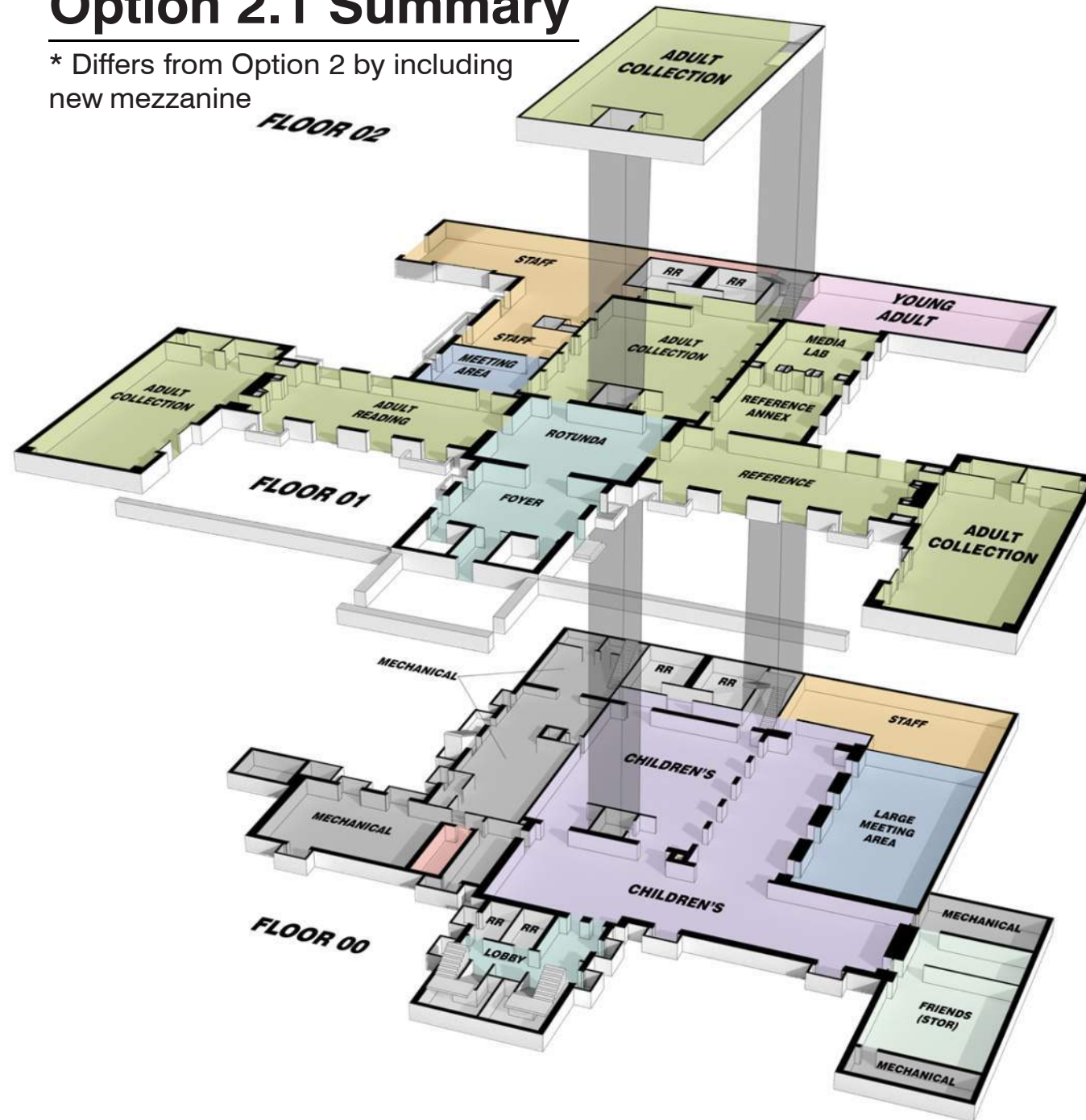


Rebuild Center Two Levels



Option 2.1 Summary

* Differs from Option 2 by including new mezzanine



Program Summary:

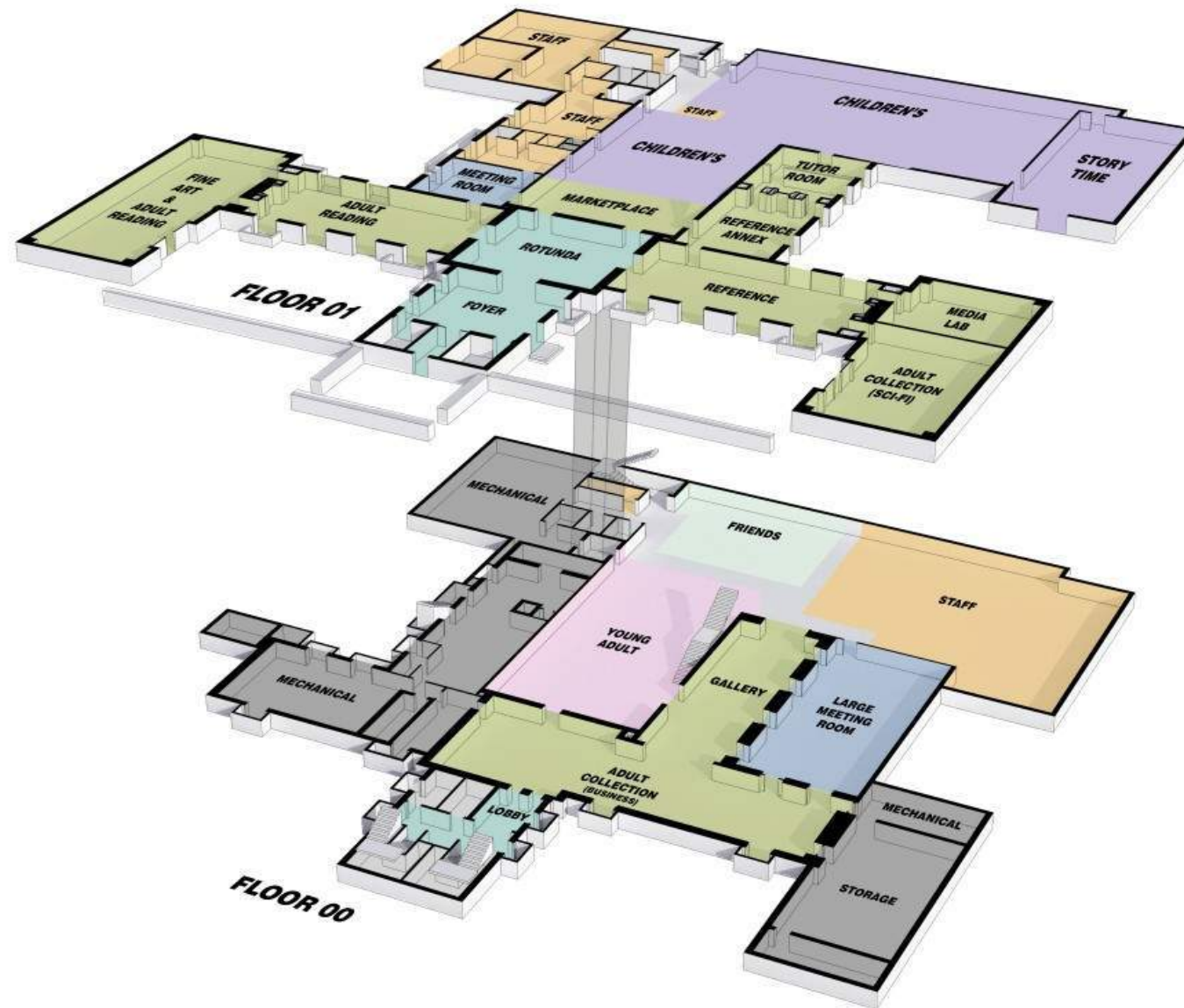
Departments	Existing Area	Option 2.1
Adult	10,322 sq. ft.	10,050 sq. ft.
Children's	3,981 sq. ft.	4,760 sq. ft.
Staff	3,020 sq. ft.	2,814 sq. ft.
Storage	2,008 sq. ft.	2,208 sq. ft.
Entry/Lobby	1,710 sq. ft.	1,710 sq. ft.
Restrooms	750 sq. ft.	1,050 sq. ft.
Young Adult	747 sq. ft.	1,035 sq. ft.
Meeting	1,743 sq. ft.	1,743 sq. ft.
Utility/Mechanical	3,029 sq. ft.	2,129 sq. ft.
Circulation	809 sq. ft.	899 sq. ft.
Friends	0 sq. ft.	900 sq. ft.
Total Area:	28,102 sq. ft.	28,403 sq. ft.

Cost Summary:

Construction Cost:	\$9,617,555
Project Soft Cost:	\$2,885,267
Add Mezz Floor:	\$442,000
Project Cost:	\$12,944,822



Option 3 Summary



Program Summary:

Departments	Existing Area	Option 3
Adult	10,322 sq. ft.	10,482 sq. ft.
Children's	3,981 sq. ft.	6,728 sq. ft.
Staff	3,020 sq. ft.	5,314 sq. ft.
Storage	2,008 sq. ft.	2,008 sq. ft.
Entry/Lobby	1,710 sq. ft.	2,010 sq. ft.
Restrooms	750 sq. ft.	732 sq. ft.
Young Adult	747 sq. ft.	2,339 sq. ft.
Meeting	1,743 sq. ft.	1,743 sq. ft.
Utility/Mechanical	3,029 sq. ft.	2,129 sq. ft.
Circulation	809 sq. ft.	800 sq. ft.
Friends	0 sq. ft.	900 sq. ft.
Total Area:	28,102 sq. ft.	34,825 sq. ft.

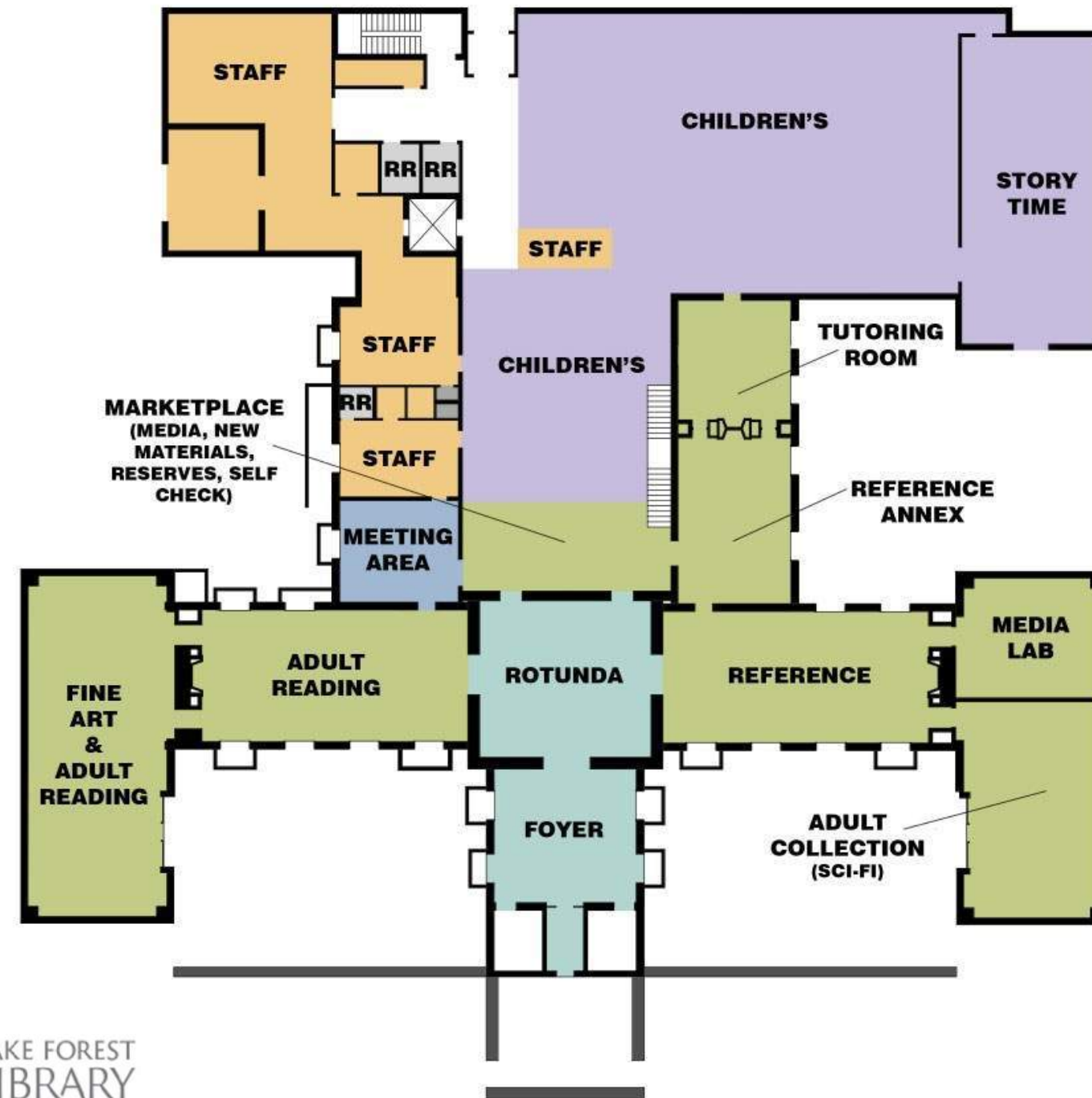
Cost Summary:

Construction Cost:	\$15,011,116
Project Soft Cost:	\$4,503,335
Project Cost:	\$19,514,450



Option 3

Floor Plan 01



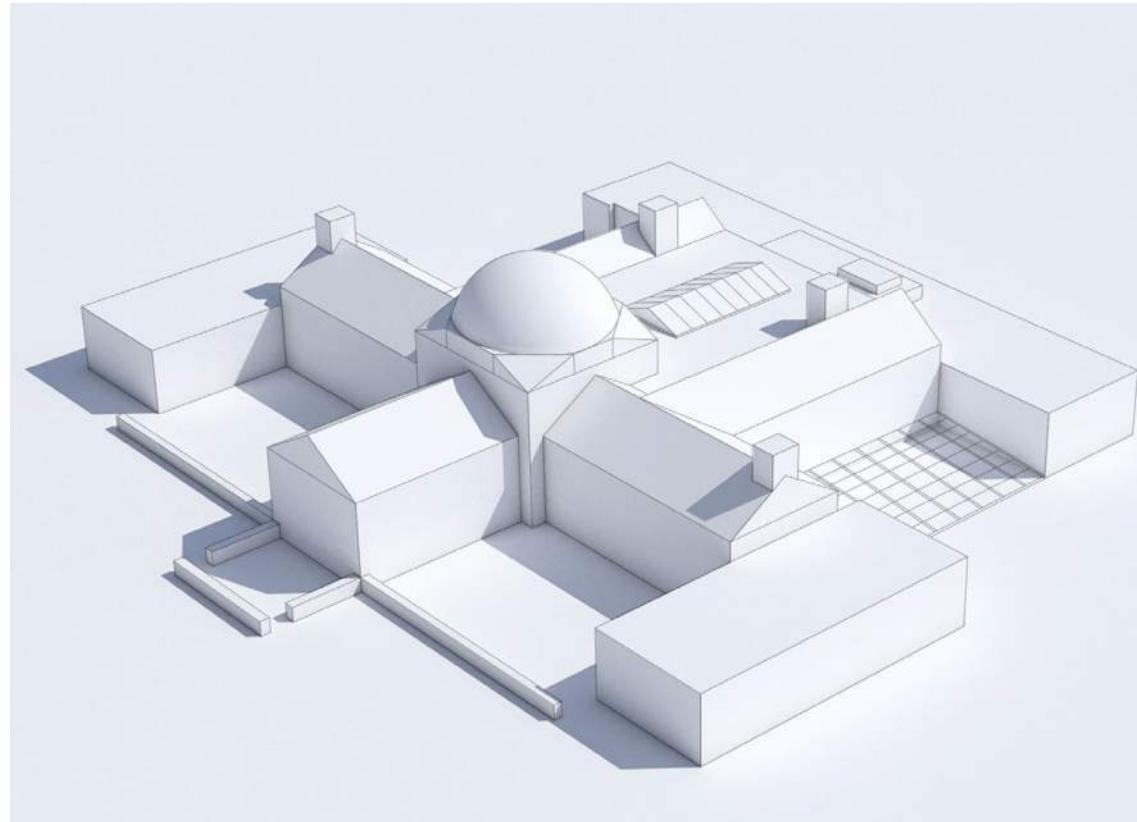
Departments

- Adult
- Children's
- Staff
- Storage
- Entry/Lobby
- Restrooms
- Young Adult
- Meeting
- Utility/Mechanical
- Circulation
- Friends

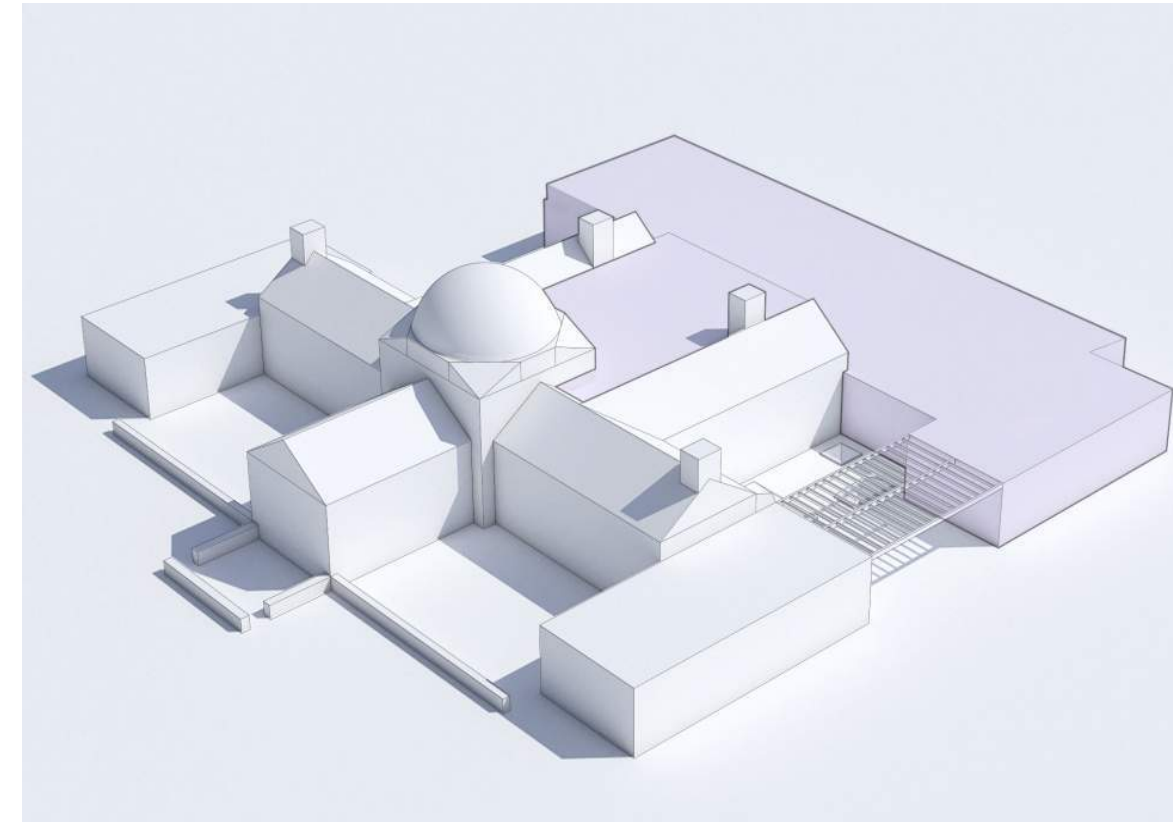


Option 3

Massing Study



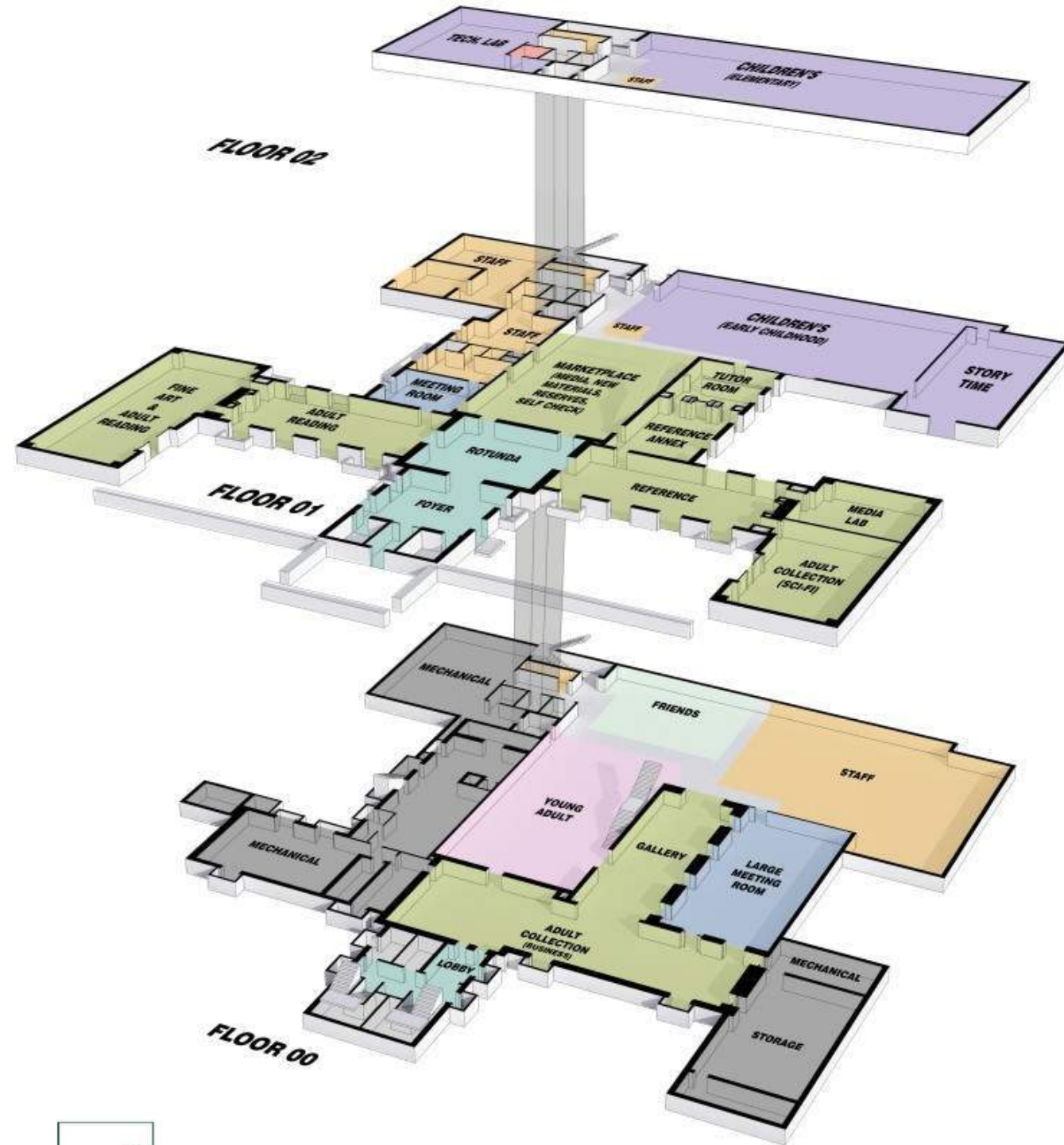
Existing Massing



One Level Addition Massing



Option 4 Summary



Program Summary:

Departments	Existing Area	Option 4
Adult	10,322 sq. ft.	11,749 sq. ft.
Children's	3,981 sq. ft.	11,060 sq. ft.
Staff	3,020 sq. ft.	5,707 sq. ft.
Storage	2,008 sq. ft.	2,008 sq. ft.
Entry/Lobby	1,710 sq. ft.	2,160 sq. ft.
Restrooms	750 sq. ft.	892 sq. ft.
Young Adult	747 sq. ft.	2,339 sq. ft.
Meeting	1,743 sq. ft.	1,743 sq. ft.
Utility/Mechanical	3,029 sq. ft.	2,129 sq. ft.
Circulation	809 sq. ft.	800 sq. ft.
Friends	0 sq. ft.	900 sq. ft.
Total Area:	28,102 sq. ft.	40,976 sq. ft.

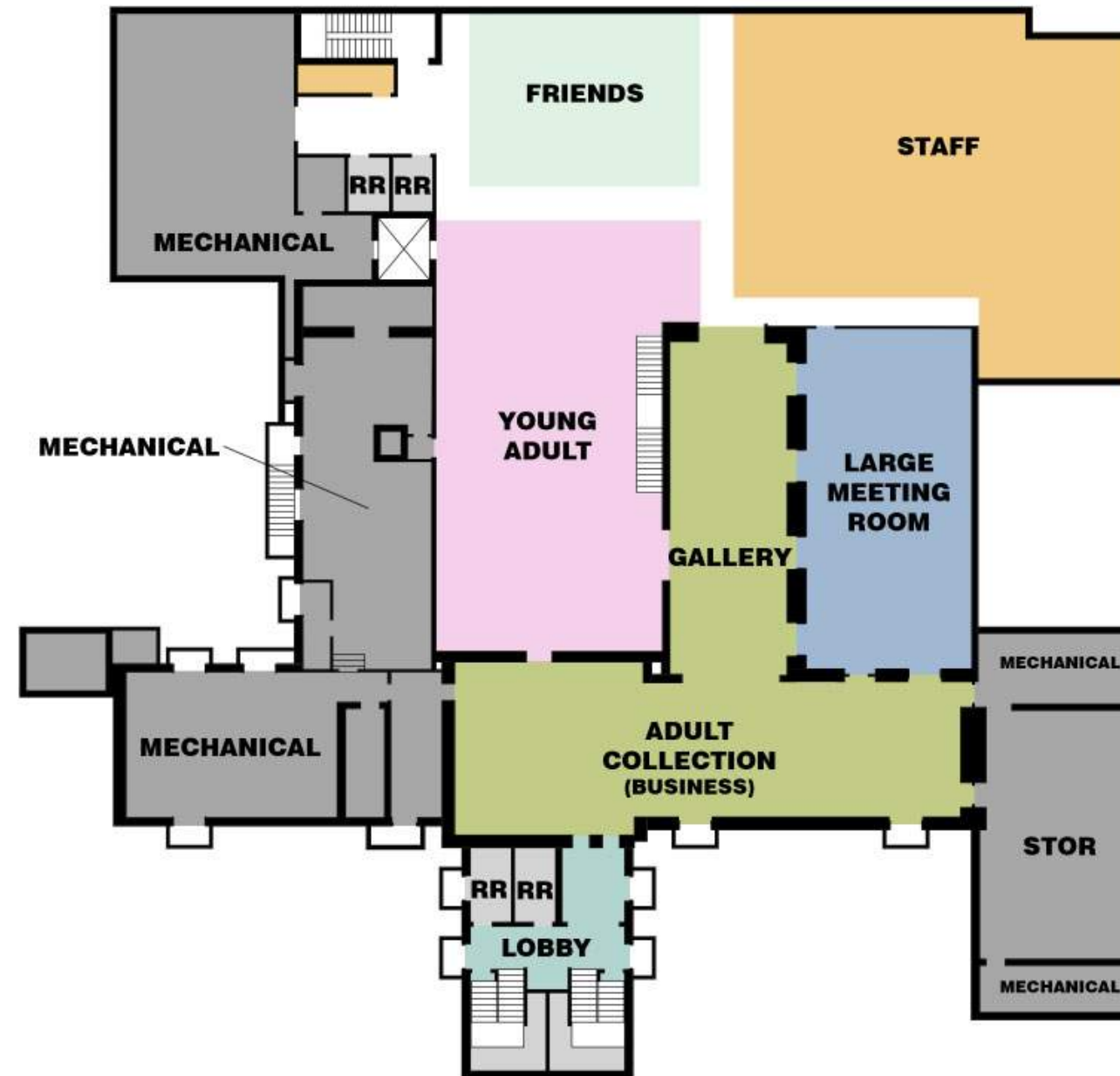
Cost Summary:

Construction Cost:	\$17,335,290
Project Soft Cost:	\$5,200,587
Project Cost:	\$22,535,876



Option 4

Floor Plan LL

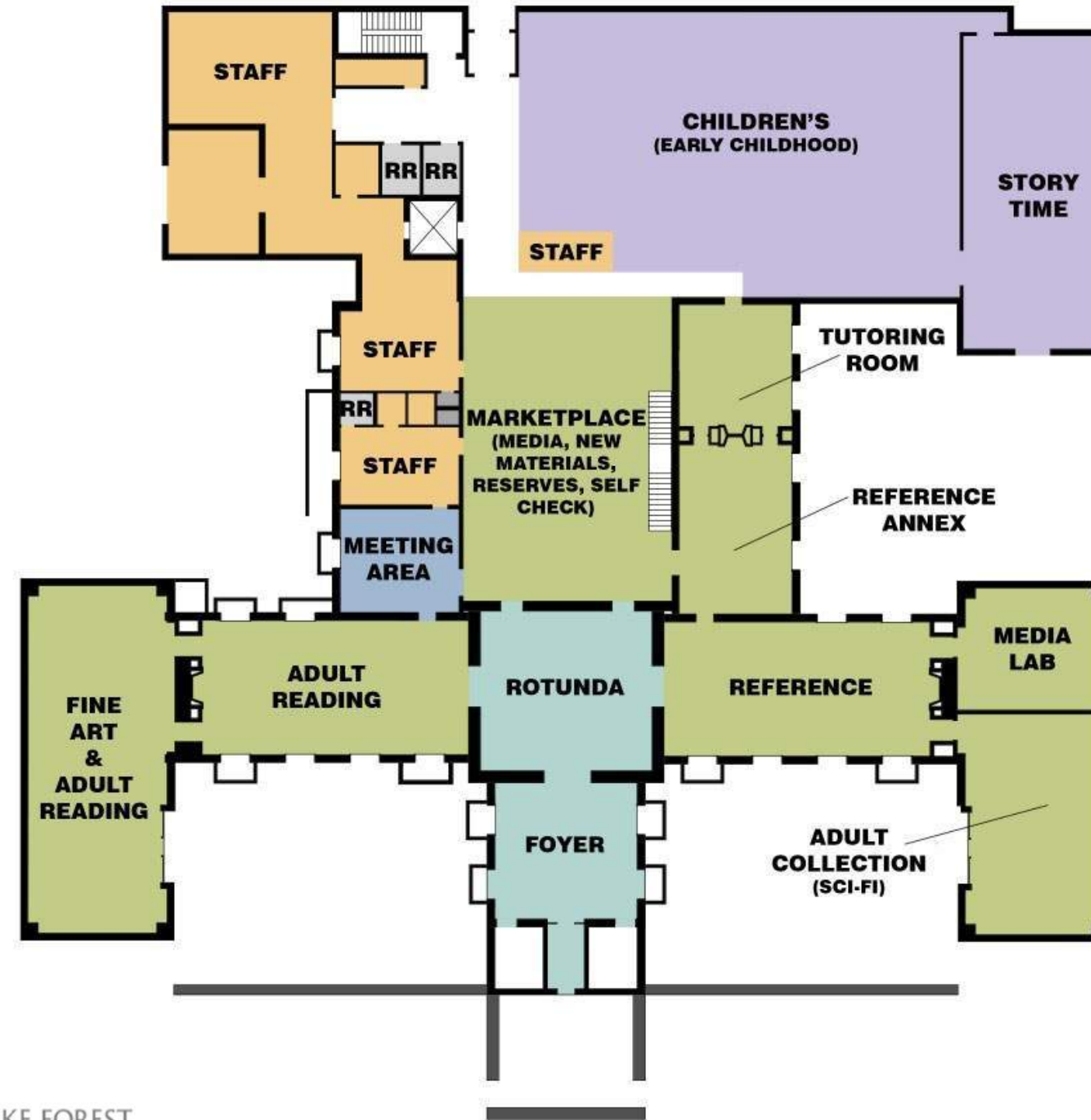


- Departments
- Adult
 - Children's
 - Staff
 - Storage
 - Entry/Lobby
 - Restrooms
 - Young Adult
 - Meeting
 - Utility/Mechanical
 - Circulation
 - Friends



Option 4

Floor Plan 01

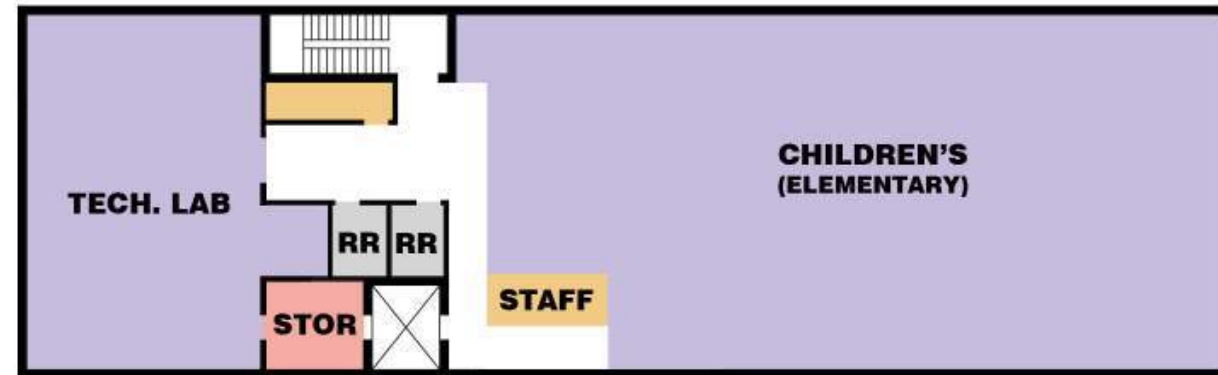


- Departments
- Adult
 - Children's
 - Staff
 - Storage
 - Entry/Lobby
 - Restrooms
 - Young Adult
 - Meeting
 - Utility/Mechanical
 - Circulation
 - Friends



Option 4

Floor Plan 02

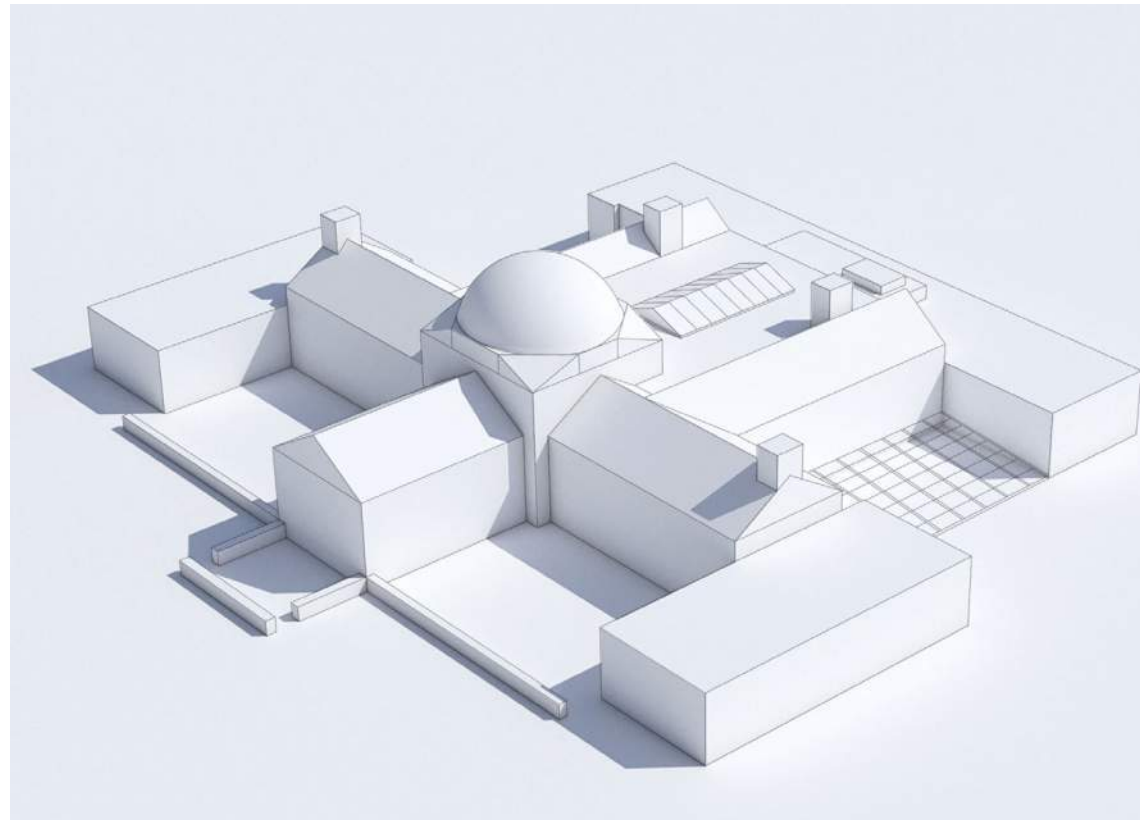


- Departments**
- Adult
 - Children's
 - Staff
 - Storage
 - Entry/Lobby
 - Restrooms
 - Young Adult
 - Meeting
 - Utility/Mechanical
 - Circulation
 - Friends

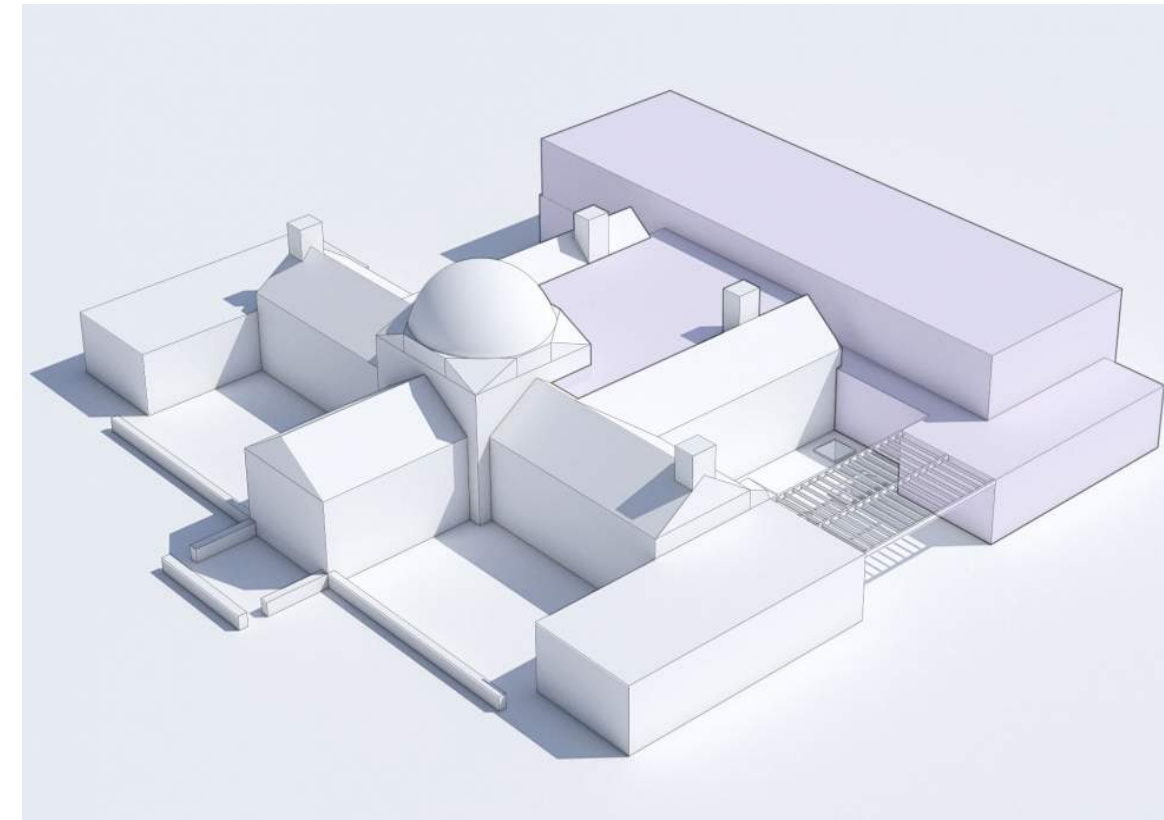


Option 4

Massing Study

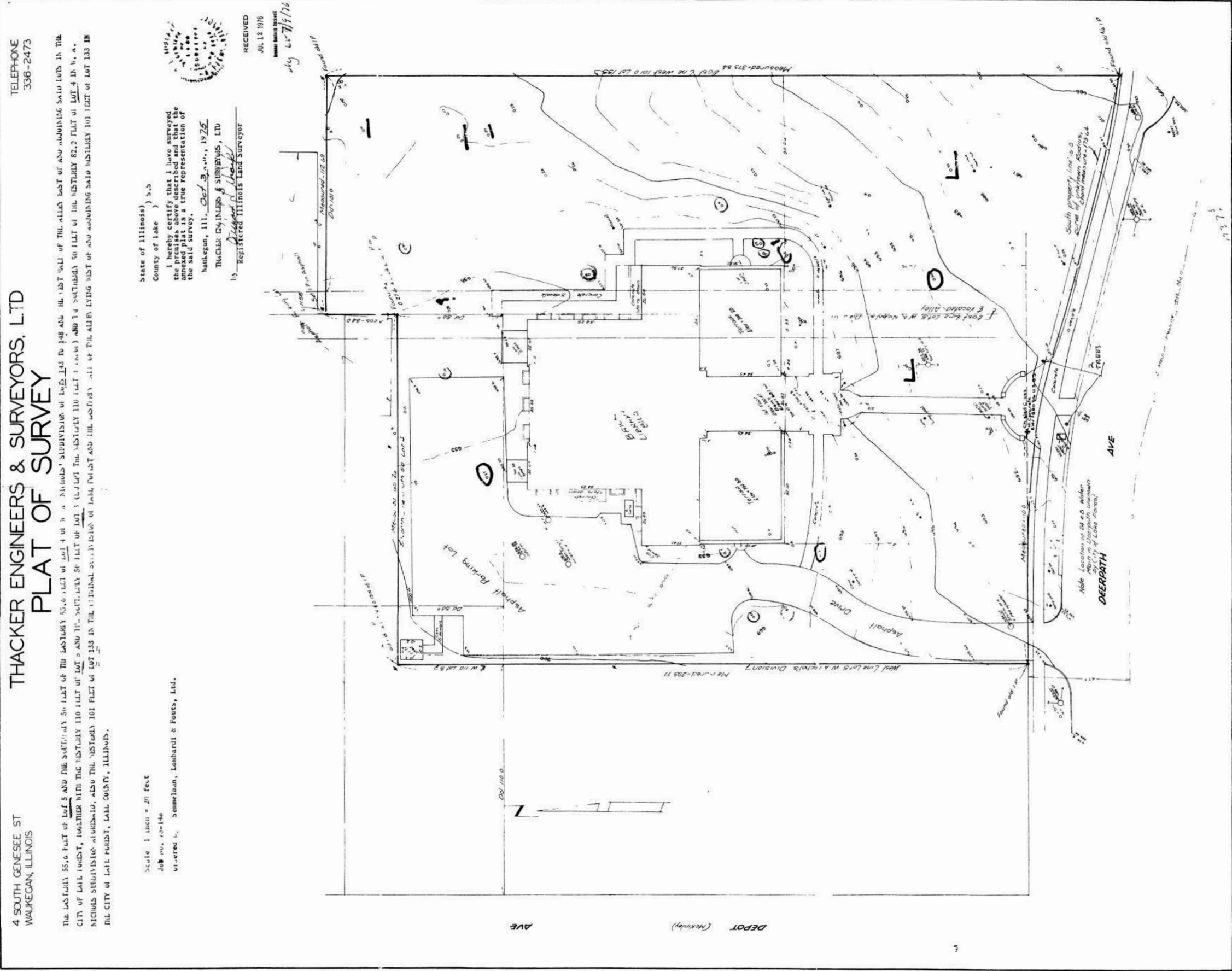


Existing Massing



Two Level Addition Massing

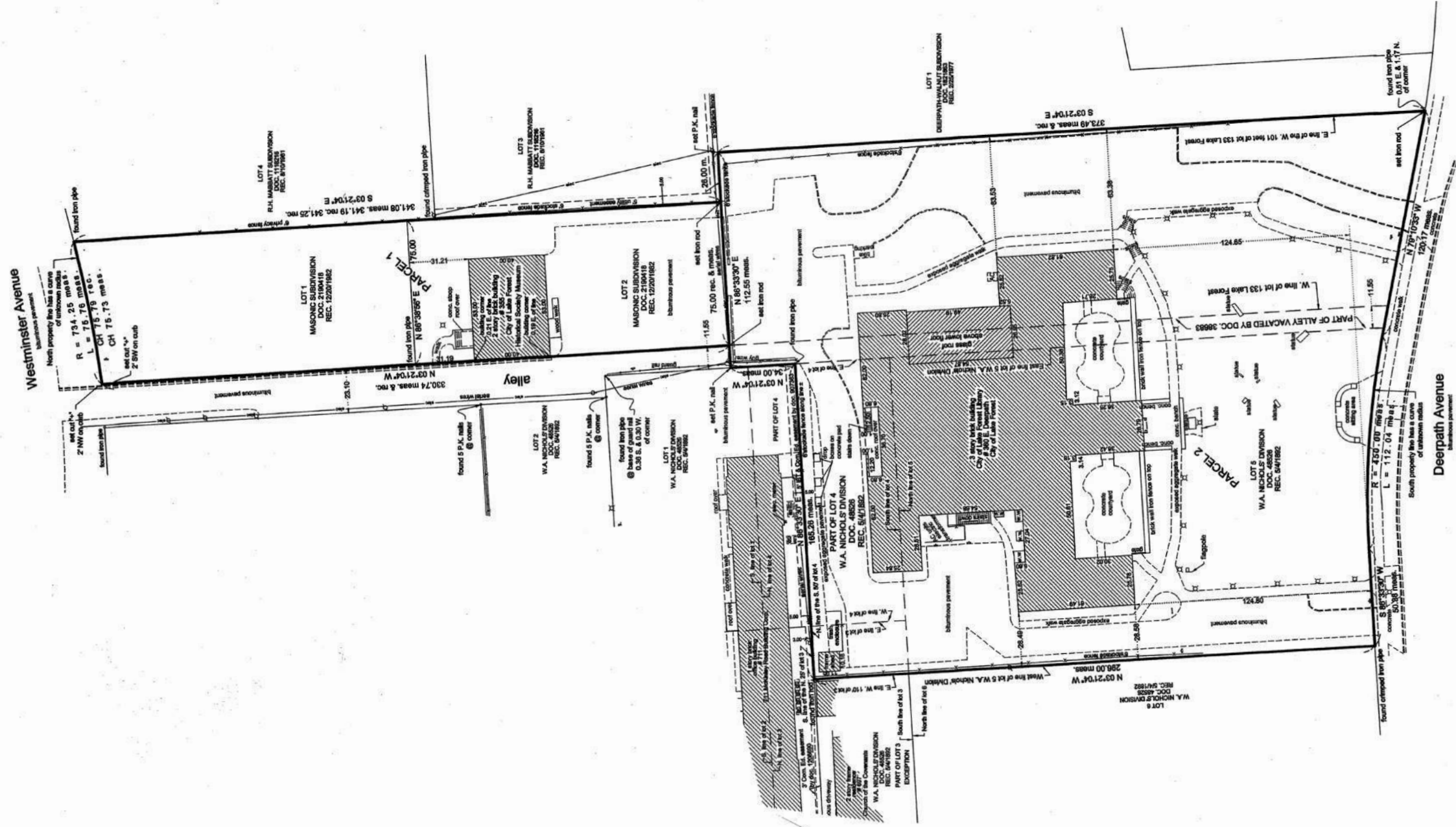




PLAT OF SURVEY

PARCEL 1: LOTS 1 AND 2 OF MASONIC SUBDIVISION, BEING A SUBDIVISION IN THE NORTHEAST QUARTER OF SECTION 33, TOWNSHIP 44 NORTH, RANGE 12 EAST OF THE THIRD PRINCIPAL MERIDIAN ACCORDING TO THE PLAT THEREOF RECORDED DECEMBER 20, 1982 AS DOCUMENT 2190416, IN LAKE COUNTY, ILLINOIS. TOTAL AREA 0.59 ACRES.

PARCEL 2: THE EASTERLY 55.6 FEET OF LOT 5 AND THE SOUTHERLY 50 FEET OF LOT 4 OF W. A. NICHOLS' SUBDIVISION OF LOTS 143 TO 148 AND THE WEST HALF OF THE ALLEY EAST OF AND ADJOINING SAID LOTS IN THE CITY OF LAKE FOREST, TOGETHER WITH THE WESTERLY 110 FEET OF LOT 5 AND THE SOUTHERLY 50 FEET OF LOT 3 (EXCEPT THE WESTERLY 110 FEET THEREOF) AND THE SOUTHERLY 50 FEET OF THE WESTERLY 82.2 FEET OF LOT 4 IN W. A. NICHOLS' SUBDIVISION AFORESAID, ALSO THE WESTERLY 101 FEET OF LOT 133 IN THE ORIGINAL SUBDIVISION OF LAKE FOREST, AND THE EASTERLY HALF OF THE ALLEY WEST OF AND ADJOINING SAID WESTERLY 101 FEET OF LOT 133, IN THE CITY OF LAKE FOREST, LAKE COUNTY, ILLINOIS. TOTAL AREA 2.06 ACRES.

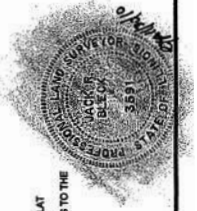


LEGEND & NOTES

- UTILITY POLE
- LIGHT SIGN
- ENCROACHMENT
- W.A. = window well

North
Scale 1" = 30'
Job # 70-706

BLECK
Civil Engineers - Land Surveyors
1375 North Westlawn Avenue, Lake Forest, Illinois 60045
Phone 847-285-5200 Fax 847-285-7061



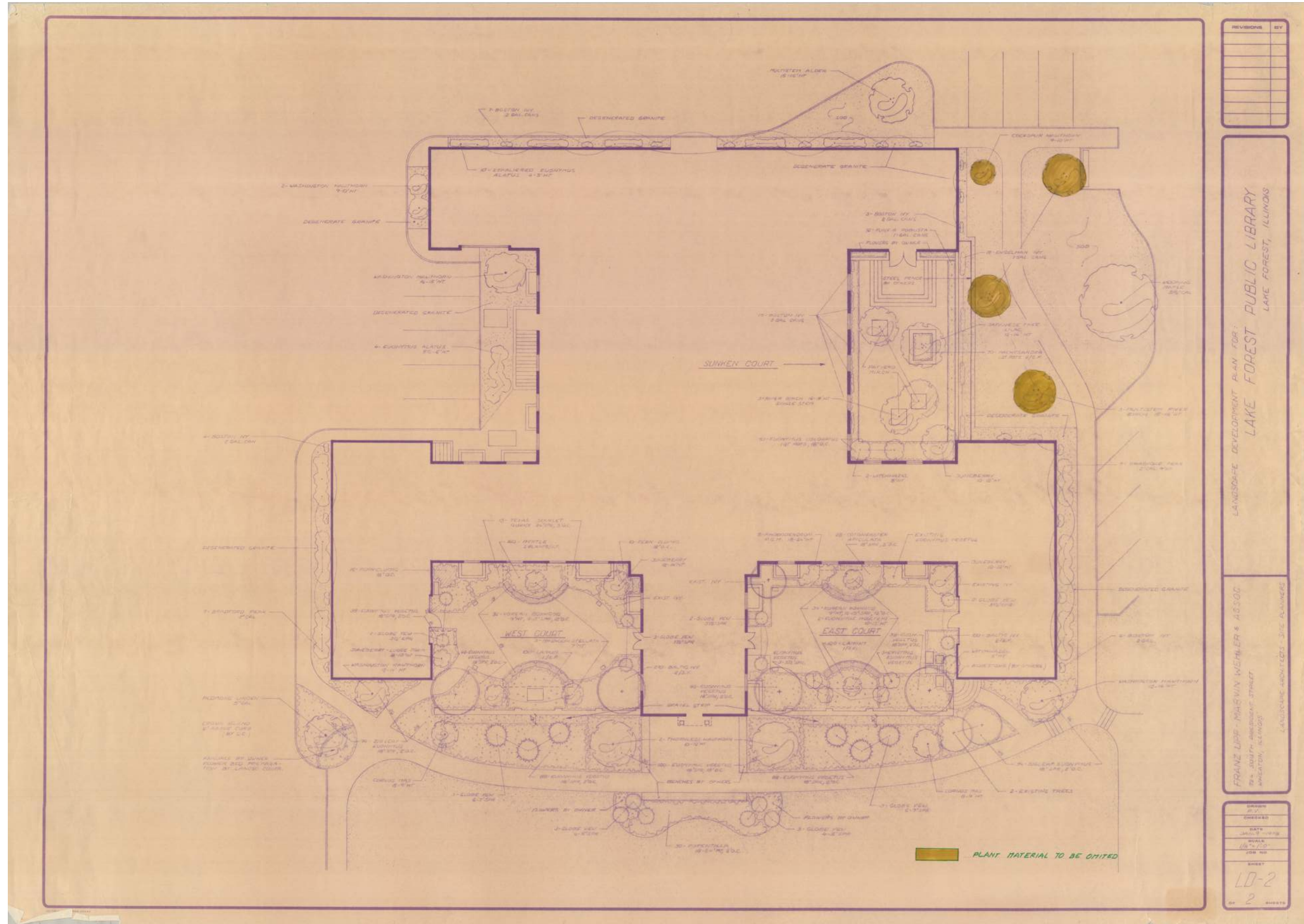
PLAT IS VOID IF IMPRESSED SEAL DOES NOT APPEAR
STATE OF ILLINOIS }
COUNTY OF LAKE } S.E.

NOTE: ONLY THOSE BUILDING LINES OR EASEMENTS SHOWN ON THE RECORDED SUBDIVISION PLAT ARE SHOWN HEREON. CHECK LOCAL ORDINANCES BEFORE CONSTRUCTION OF ANY BUILDING OR EASEMENT. THIS PROFESSIONAL SERVICE CONFORMS TO THE PLAT AND AT ONCE REPORT ANY DISCREPANCIES WHICH YOU MAY FIND.

MEMBER OF BLECK ENGINEERING CO., INC. I, JACK R. BLECK, DO HEREBY CERTIFY THAT THE PROPERTY SHOWN ON THIS PLAT WAS SURVEYED BY ME OR UNDER MY CLOSE PERSONAL SUPERVISION AND THE PLAT DRAWN HEREON IS A TRUE AND CORRECT REPRESENTATION OF SAID SURVEY. MEASUREMENTS ARE GIVEN IN FEET AND DECIMAL PARTS THEREOF. THIS PROFESSIONAL SERVICE CONFORMS TO THE CURRENT ILLINOIS MINIMUM STANDARDS FOR A BOUNDARY SURVEY.

DATED AT LAKE FOREST, ILLINOIS, THIS 11TH DAY OF FEBRUARY A.D., 2008.

BY *Jack R. Bleck*
REGISTERED LAND SURVEYOR NO. 5891



DATE	EVENT	PROJECT	ART	SIGNIFICANT EVENT	ARCHITECT, ARTIST, CONTRACTOR
1898	X			Library Charter by Lake Forest City Council on June 4, 1898	
1899	X			Library opens on top floor of Lake Forest City Hall on June 24, 1899	
1926-31		X		Architectural Landscape drawings prepared for the Foundation for Architecture and Landscape Architecture installed at the library	
1931		X		New building opens at 360 E. Deerpath on June 7, 1931	Edwin Hill Clark, architect
1931			X	"Archer" covered limestone bas-relief installed in the library's rotunda.	Oskar J. W. Hansen
1932-1935			X	Oil on canvas mural "Poets and Writers of Antiquity" installed in library's rotunda.	Nicolai Remisoff
1932			X	Wood sculpture busts installed: Ralph Waldo Emerson (Friends Reading Room) and John Greenleaf Whittier (reference room).	Longenegger
1935	X			The library's name was changed from Lake Forest Public Library to Lake Forest Library	Board President Alfred E. Hamill
1963-64		X		Children's Department expansion from first to lower level. Original auditorium is significantly altered. Air conditioning was installed	
1965-66			X	"Lion and Lamb" limestone sculpture installed in west courtyard.	Frances R. "Gine" Odell
1967			X	Bronze and wood sculpture "Apple Tree Children" installed in the Children's Department	Sylvia Shaw Judson, daughter of Howard Van Doren Shaw
1975	X			Friends of Lake Forest Library formed	
1976	X			Friends of Lake Forest Library first book sale	
1978		X		Addition of three wings underwritten by community gifts and a substantial donation from the Reed family	Brenner, Danforth, and Rockwell, architects
1978		X		Landscape redesign following an expansion of the building.	Franz Lipp
1884		X		Dome copper roof replacement	Highland Park Heating
1990		X		Three-level book stack renovation	
1992		X		Children's Department renovation	Down East Design
1992				Mural for Children's foyer commissioned in memory of Douglas Keyt by Friends of Lake Forest Library	Thomas Melvin, artist
1996		X		Adult Reference room, Reference Annex, and Reading Room renovations (Reading Room dedicated to Frank Kreuz and named "Friends Reading Room")	Down East Design
1996			X	Deer Path Art League of Lake Forest commissioned a sculpture entitled "Ex Libris", installed on the Library front lawn.	Michael Croydon, artist
1997			X	Restoration of the Nicolai Remisoff "Poets and Writers of Antiquity" murals originally installed in 1932(restoration funded by Friends of Lake Forest Library)	Barry Bauman, Chicago Conservation Center
1998			X	Stained glass windows installed in Children's foyer by	Alexander Glass Company, Rolling Meadows, Illinois.
			X	"Seasons" hand-painted ceramic tiles installed in children's restrooms	Yvette Levita-Scimeca
2001		X		Completion of the Louise Wells Kasian Children's Activity Center in the space of the former children's courtyard,	David Woodhouse Architects. Rudnick and Company, General Contractor
		X		restored landscape for the Lake Forest Public Library	Landscape architect Rodney Robinson
2003		X		Business Room renovation funded by the Eugene A. and Emily L. Veto Foundation and Friends of Lake Forest Library	
2004-2007				Friends Landscape Plan	
2005				Fine Arts Room renovation funded by Friends of Lake Forest Library.	Down East Design
2006		X		Garden Room refurbished	
2007			X	Preservation award for the 2001 David Woodhouse addition known as the Louise Wells Kasian Memorial Courtyard	
2008		X		Staff Room renovated	
2009		X		Renovation of Children's Library including the commissioning of additional Thomas Melvin murals(stairwells, over circulation desk, over north area, and elevator and emergency exit doors by Friends of Lake Forest Library	
2009		X		Building-wide CCTV system installed	
2012		X		Slate roof restored	
2013		X		Window restoration	
2014		X		Media Lab	Dewberry (architecture and interior design)
2015		X		Exterior east stair railing replaced and redesigned. Restoration of exterior courtyard gates	
2016		X		Courtyard doors and bookstack stairwell carpeting replaced, new telephone system, additional and upgraded CCTV equipment	Lake Forest Library Annual Report 2016 – Kaye Grabbe