

VILLAGE OF DEER PARK, ILLINOIS

BUILDING REVIEW BOARD

PLANS FOR CRATE & BARREL FACILITY

AT DEER PARK TOWN CENTER

REPORT OF PROCEEDINGS had at the

meeting of the Building Review Board of the

Village of Deer Park, Illinois, held at the

Village Office, 23680 West Cuba Road, Deer Park,

Illinois, on the 22nd day of February, 2007,

commencing at the hour of 7:00 p.m.

PRESENT:

Mr. Scott Gifford, Chairman

Mr. Jim Peterson, Board Member

Mr. Sandy Schroeder, Board Member

Mr. Howard Thrun, Board Member

Mr. Paul Keller, Village Attorney

Ms. Erin Cigliano, Village Planner

Mr. Ray Elvey, Developers Diversified Realty

Mr. David Lepper, Crate & Barrel

Mr. Nick Effler, Crate & Barrel

1 MR. GIFFORD: I'd like to call to order
2 the meeting of the Building Review Board.

3 I'll do a quick roll call.

4 Sandy Schroeder?

5 MR. SCHROEDER: Here.

6 MR. GIFFORD: Jim Peterson?

7 MR. PETERSON: Here.

8 MR. GIFFORD: Howard Thrun?

9 MR. THRUN: Here.

10 MR. GIFFORD: Scott Gifford, I'm here.

11 Erin Cigliano from Teska Associates is here.

12 Dave Heidtke is absent, and Paul Keller, who is
13 the village attorney, is also present but not a
14 member of the Board.

15 Tonight we're meeting with
16 Crate & Barrel. I believe there's a number of
17 issues we're going to go over. Most of it is
18 the facade of the building.

19 Is that correct? Were there any
20 other issues?

21 MR. EFFLER: Most of it, I think, has to
22 do with the facades.

23 MR. GIFFORD: There may be a few other
24 issues that we will include.

1 Ray Elvey is here from the Deer
2 Park Town Center, and from Crate & Barrel --

3 MR. EFFLER: Nick Effler, I'm project
4 architect for this project with Crate & Barrel.

5 MR. LEPPER: I'm Dave Lepper. I'm the
6 construction manager for Crate & Barrel.

7 MR. GIFFORD: Does everybody have a copy
8 of the plans here? There are some extra ones.

9 As everyone is aware -- or may
10 not be aware -- Crate & Barrel is taking over
11 the space formerly occupied by Eddie Bauer Home
12 and Eddie Bauer, and the Town Center management
13 office also. The Town Center management office
14 has moved over between Smith & Hawkin and Pier
15 One, I believe; is that correct?

16 MR. ELVEY: That's correct.

17 MR. GIFFORD: And they have already taken
18 up residence at that location.

19 So what we have here now is a
20 much longer facade for a single store than we
21 did previously. Does anyone have any questions
22 in regard to that?

23 (No response.)

24 MR. GIFFORD: Okay. Gentlemen, would you

1 like to start with your presentation?

2 MR. EFFLER: Sure, right over here.

3 MR. GIFFORD: Please make yourself
4 comfortable and do so.

5 MR. EFFLER: As Scott just mentioned,
6 we're taking over this space in the center of
7 the Deer Park Town Center (indicating). It was
8 formerly Eddie Bauer and Eddie Bauer Home.

9 We are very excited to come here,
10 by the way, and we're very excited about the
11 opportunity that this location in the Town
12 Center actually provides us. We have very
13 close adjacencies with Restoration Hardware and
14 Pottery Barn, and we really feel, along with
15 this central access, that we've kind of
16 established this housewares district, so to
17 speak, of the streetscape.

18 We will be approximately
19 23,000 square feet, the second largest retailer,
20 single retailer, in the Town Center; the
21 largest, 25,000 square feet approximately,
22 being the Barnes & Noble out parcel.

23 I'll walk you through our
24 concept. I hope all of you are familiar with

1 Crate & Barrel and our identity and what kind
2 of a product we sell.

3 We value ourselves as a
4 higher-end retailer of housewares and
5 furniture, and in this particular store we are
6 doing a condensed version, so to speak. We're
7 limited in the square footage, but that's
8 proven to be a great challenge for us. It's
9 really internally led us to some investigation
10 of efficiencies and so on and so forth, and
11 what we've come up with is a very concise and
12 very nice plan.

13 The first thing I'd like to talk
14 about is our street frontage, so to speak. What
15 we've done in comparison to other retailers,
16 and Eddie Bauer in particular, we've taken our
17 entry and actually moved it back into the store,
18 beyond this first column grid.

19 The reason we did this is to
20 create more of a processional along this
21 sidewalk, so really it feels much more inviting
22 than this standard walking-along sidewalk with
23 all the doors swinging into the sidewalk, and
24 we just want to make this area a little bit

1 more generous. The revolving door helps that,
2 as you might be aware. You might not be. It's
3 kind of a subconscious thing.

4 If you get used to walking along
5 a string of retailers that all have the same
6 doors, you don't realize how much air is going
7 in and out. A revolving door limits the energy
8 loss for us and kind of creates a little bit
9 better in and out flow of people in and out of
10 our store.

11 The other thing we've done along
12 the streetscape is there were previously two
13 honey locust trees. One was in front of what
14 we're proposing as our brick fold here and the
15 other was symmetrically opposed to the entry on
16 the other side (indicating).

17 We're actually proposing to
18 remove those and create planters along our
19 building. The main reason we wanted to do this
20 is to soften our facade and create a much nicer
21 pedestrian approach to our store, and we feel
22 that it really softens the whole streetscape in
23 that manner.

24

1 Basically, these previous planting
2 areas were approximately 72 square feet each.
3 Our planters increase the total square footage
4 from approximately 150 square feet to
5 approximately 175 square feet, so we're adding
6 a little bit more square footage in terms of
7 landscaping.

8 The other landscaping we've added
9 is actually in this loading area. We're taking
10 over, as Scott said, the mall offices, which
11 used to be located kind of in this general area
12 (indicating). We're using that as our loading
13 dock.

14 Unlike many other retailers here,
15 we do a lot of business with carryout
16 furniture, so not only is this going to serve
17 as our loading dock, it's also going to serve
18 as our customer pickup. We've tried to soften
19 this area with a landscaped area. We do have
20 additional glazing viewing out into this small
21 pocket area we've created.

22 As you can see here, we've
23 re-looked at the entire function of the back of
24 these buildings. We're going to load

1 perpendicular to the access of the store,
2 keeping this lane clear. We've hidden our
3 loading area, our trash, loading dock doors,
4 et cetera, with a series of screen walls, a
5 nice canopy and tried to refresh this entire
6 back facade.

7 I'll get into it in a little
8 while, but this back facade, as we've begun
9 development of this design, has really become
10 almost as important as the front facade to us.
11 There's a lot of proposed future development.

12 As you can see here, there's an
13 existing movie theater, a lot of parking,
14 access directly from Field Road through the
15 development, and we really feel at some point
16 down the line, when this development grows,
17 that this is really going to serve as notice to
18 everyone that there's more retail here, there's
19 access here and so on.

20 More on our plan, how we've
21 organized the store, we are doing one entry
22 with a seasonal and furniture area in front,
23 and it's delineated by this scoring pattern.
24 What we've created is this central core, which

1 will be a nice, warm cedar, and it contains the
2 bathrooms, our housewares and furniture, rug
3 displays. Off of this, to your left, is the
4 furniture sales. This will run all the way to
5 the back of the store.

6 On the right side we have our
7 gourmet and glass and tabletop departments, and
8 this area back here is a bridge between the
9 furniture and our housewares, where we keep a lot
10 of what we call our '07 furniture, our
11 knockdown furniture, our furniture that you can
12 order at the store and pick up at the back
13 door, things like that.

14 The main focus in the plan
15 organizationally, obviously, is this center
16 core that you rotate around, but we've also
17 created this diagonal wall that enforces that
18 flow a little bit, and to eliminate some of the
19 harsh feelings of this wall, we've broken the
20 back wall with this glazing, as I stated
21 before, and softened it with some landscaping.

22 That's the layout, and as you
23 can see, we have our stockroom adjacent to the
24 loading dock.

1 As far as the facades are
2 concerned, what we want to do is create a real
3 textural composition, and the way we've done
4 this is by taking some cues from the rest of
5 the development and not breaking too far from
6 the materials that are already used there.

7 It's principally an EIFS and
8 brick structure that we've tried to stay with,
9 and you can see we've created this brick fold
10 that delineates us from Restoration Hardware.
11 This folds into one of the planters that I
12 spoke of earlier. The other side is a larger
13 field of brick that folds in an opposite
14 direction to create the other planter.

15 We've dropped some louvres and
16 this canopy, not necessarily to shade the sun,
17 so to speak, though it does do that, but it
18 really brings our storefront down to a more
19 pedestrian scale.

20 As you can see -- and we'll look
21 at some photos of adjacent tenants -- the
22 typical storefronts in Deer Park Town Center
23 range from 12 to 15 feet of glazing, well above
24 what I'd consider, personally, a real

1 pedestrian level, so we've brought this down.
2 Our glazing is only at 11'10", and we brought
3 that down farther to just above the doors with
4 these louvers.

5 As you can see, we also have two
6 main signs on our facade. One is more of a
7 traffic-oriented sign, one that draws you in
8 from the rest of the development. The other is
9 a more pedestrian sign, one that people near
10 the parking lot and walking along the mall will
11 recognize.

12 In this drawing we can see a
13 little bit more clearly this fenestration we've
14 created in the loading dock area, the screen
15 walls, the loading dock doors and the canopy
16 that covers all of those functions. Here you
17 can see the screens walls, and this elevation
18 is the true rear elevation that faces Field Road.

19 We're proposing to paint this
20 entire facade white, and it's the same stain
21 that we use on the brick on the front facade.
22 It's called Alpine White. It's a little bit
23 creamier than a true white, and the reason we
24 want to do this, again, is to reinforce the

1 fact that the future development that may
2 happen in the rear of the site could be a
3 crucial tie-in to the main site.

4 That's the other reason we are
5 proposing this large sign on the back facade.
6 This also, you know, will help identify us to
7 people that are coming around back to get their
8 customer pickup and so on and so forth.

9 I'm going to skip the landscaping
10 for right now. We have Countryside, which is,
11 I believe, the contracted landscape designer
12 for the shopping center, looking at our
13 development, and they've returned some very
14 nice designs that not only tie in with the rest
15 of the development but, I think, fit very well
16 in the aesthetic that we're looking for.

17 I'd like to try to look at these
18 boards simultaneously, and here we've done a
19 few renderings. These are our concept
20 renderings that you can see the general design
21 of our store; again, the brick, the EIFS, the
22 brick folds, the planters and the amount of glass
23 that we've added. This gives you the overall
24 concept, both front and back, of our store.

1 Here we've done a couple of
2 renderings trying to depict how this is going
3 to sit within the context of the mall, and we
4 do realize it's a stylistic departure from most
5 of the other tenants in the mall.

6 The biggest reason for that, as
7 important as the signage is for us, as
8 important as the packaging is for us, our
9 architecture speaks the same language as the
10 rest of Crate & Barrel's store portfolio. It's
11 as much a brand identity as the signage really,
12 and over the last 15 or 20 years we've really
13 driven to achieve a certain aesthetic and
14 maintain the continuity of that aesthetic in
15 whatever situation we're presented with.

16 That's a quick overview. I guess
17 we can just open it up to questions, if anyone
18 wants to get started.

19 MR. GIFFORD: Well, to start, shall we
20 have Erin go over Kon's comments -- would that
21 be okay -- because I think that may cover a lot
22 of issues.

23 MS. CIGLIANO: Sure. If you've had a
24 chance to look through the little leaflet,

1 basically, our main concerns are that, you know,
2 as a stand-alone structure, Crate & Barrel does
3 have a very contemporary look to it. It's
4 great on its own, but we worry that it might
5 stick out within the Town Center, that it's so
6 distinctive, and that the color scheme is very
7 white.

8 We understand that having a
9 corporate image is very important, but
10 meanwhile, there's a lot of other developments
11 that have been able to unify and create a
12 cohesive image.

13 The architecture within the Deer
14 Park Town Center is of high quality, and
15 carrying that over, whether it be through the
16 roof pitches or the masonry bands, the red
17 brick, which is predominant throughout, is just
18 really important to create a unified appeal.
19 This is the Town Center. It's not just one
20 outlet on its own.

21 MR. GIFFORD: Nick and Dave, did you get a
22 copy of the Teska Associates comments?

23 MR. EFFLER: Yes, we got this recently.

24 MR. GIFFORD: I just saw this for the

1 first time myself. I have a quick question --
2 not to cut Erin off.

3 There's a picture on the second
4 page, Item B. It looks like a little different
5 departure from a lot of the architectural
6 images that we have on the last couple pages.

7 MR. EFFLER: I can address that
8 straightaway. The photo that's in that is an
9 outlet.

10 Crate & Barrel outlets are
11 treated completely differently, completely
12 different design group. Many times we do not
13 consult at all in terms of the overall
14 aesthetic for an outlet. We do not put much
15 money into the outlets. The interiors are not
16 laid out or anything like that. It's
17 completely different than a home store.

18 A home store goes through an
19 intensive process of design development and
20 analysis, whereas an outlet is completely --
21 to say it's a separate company isn't
22 necessarily accurate, but it's run similarly to
23 something like that.

24 MR. GIFFORD: All right. Erin, please

1 continue. I didn't mean to cut you off, but
2 there was a comment and I thought this picture
3 would pretty much help us.

4 MS. CIGLIANO: Okay. The first image here
5 is kind of exemplifying the fact that the
6 multitude of developments that are there are
7 able to work as a group rather than stand
8 alone, and one of my main concerns when you
9 were presenting this was the brick folds which
10 you are showing along the edge which kind of
11 jut out, which do separate it from Restoration
12 Hardware.

13 It just seems to be really, you
14 know, not melding with the adjacent usage.
15 The roof pitch to the right looks to be a
16 hip-pitched roof, whereas Crate & Barrel has a
17 flat roof, and I know that's the corporate
18 design of things, but working with the two --
19 Crate & Barrel, obviously, is a desirable venue
20 to have in there -- we'd like to create some
21 sort of architectural and coloristic meld of
22 the two.

23 MR. EFFLER: A few things to clarify.
24 These folds, because we've pushed the storefront

1 and this central part back in comparison to
2 where the Eddie Bauer space is, and with the
3 elimination of the tree pits and replacement of
4 them with the planters, we actually gained
5 sidewalk space in comparison to what was there
6 previously.

7 As far as the roof concerns, I
8 definitely take issue with that, for two
9 reasons. One, the facades that you see around
10 the mall, technically, they all have flat
11 roofs. It's basically a blank facade that is
12 applied to the same exact structure that we
13 have. We have not changed the structure at all.

14 Secondly, in terms of the flat
15 roof, you'll see in Restoration Hardware, which
16 is right next door, they have a tower with a
17 cornice on that, but flanking that, again, is
18 brick that comes up to a cornice and then sheds
19 back in a flat roof.

20 It's very hard to do renderings
21 like this and clearly represent. There are
22 cast stone caps on the brick. It's not this
23 infinite brick that looks like it goes up all
24 the way. It's relatively thin, and it gives a

1 nice profile to the top, and again, with the
2 white EIFS wall, that has a white metal coping
3 along the top also.

4 MS. CIGLIANO: In looking at Image A
5 again, you can see where Eddie Bauer has a flat
6 roof adjacent to Coldwater Creek, it appears,
7 with the hip roof, and it can work, but Eddie
8 Bauer has taken on the masonry pillars that are
9 throughout the Town Center as well as the color
10 scheme, which makes it work. There just has to
11 be some sort of balance.

12 MR. LEPPER: I think it's important to
13 point out that with the exception of Pottery
14 Barn and Pottery Barn Kids, every one of these
15 facades, none of these retailers has an
16 identity established the way Crate & Barrel has.

17 MR. EFFLER: An architectural identity,
18 right, and I think you bring up a good point,
19 with the Pottery Barn being the best example.

20 Pottery Barn and Pottery Barn
21 Kids are actually typical Pottery Barn designs.
22 The Pottery Barn, the actual Pottery Barn
23 that's in there, has the exact same facade as
24 the one on North Avenue. It's a completely

1 different urban environment that they use the
2 exact same design, same color scheme.

3 As far as Pottery Barn Kids is
4 concerned, it's a 100 percent EIFS facade and
5 it is stark white. There's no textural change,
6 and actually, I can show you photos of all that.

7 MR. GIFFORD: And you have a chart with
8 all the actual materials and colors?

9 MR. EFFLER: Yes, right here.

10 MR. GIFFORD: I just wanted everyone to
11 know because one of our requirements is they
12 bring the exact color and the exact materials
13 to show us, and they did bring that with them
14 also.

15 MR. PETERSON: For me, personally, I think
16 Kon and Erin's comments are right on the mark.

17 I think the architecture of this
18 facade would work better if this were a
19 satellite building in the shopping center. It
20 is definitely the Crate & Barrel image, and I
21 think that it's important that this facade for
22 Crate & Barrel have some of that, but I think
23 that there needs to be a way in which this can
24 be woven into the fabric and color scheme of

1 the rest of the Center a little bit more.

2 I think that there's a way in
3 which you can preserve the corporate image of
4 Crate & Barrel, which is clearly contemporary,
5 which is oriented frequently towards, you know,
6 white and black and things like this, always
7 has been, starting with the boxes and many of
8 the products, but I think that there's a way in
9 which that can be reduced in its impact and you
10 can bring in some of the other things that
11 would weave this into the Center more.

12 I think probably the easiest one
13 is in some cases with some color. I don't
14 think the facade has to be an entirely red
15 brick color or a cream color. I think that
16 there are opportunities to bring in something
17 that's white and black, signage, but I think
18 that this detracts. It's too big a departure,
19 a bigger departure than it needs to be.

20 MR. GIFFORD: Jim, do you have any
21 specific recommendation where you think they
22 might be able to incorporate some color or
23 anything? I don't know if you've got into it
24 much.

1 MR. PETERSON: I haven't thought of it
2 that strongly, but some overly simple ways of
3 doing it would be to take the -- and I don't
4 know if this does enough. It's a little bit
5 like when you're designing something, you can
6 toss out a few simple ideas and then you've got
7 to really work on them and pull it all together.

8 But the large brick, white brick,
9 elements don't necessarily have to be white, to
10 me, and even if they were just the same brick
11 color, that would go in that direction a lot
12 more. Maybe the center part can be kept white.

13 I think it's important that
14 the Crate & Barrel image be expressed on the
15 facade of this, but I don't believe that the
16 corporate image of Crate & Barrel has to take
17 up the entire facade and the corporate colors
18 of Crate & Barrel have to take up the entire
19 facade.

20 MR. EFFLER: I think the white, your
21 reaction to the white, I think you're a little
22 overwhelmed, and I think part of that is very
23 deceiving because all of these accents along
24 the mall, all of these bands, et cetera, the

1 piers here, are all white EIFS. This sign band
2 that Coldwater Creek and some of the other
3 tenants have is an off white, and what you're
4 seeing here, we just happen to be between red
5 brick, and you see a lot of this black roof.

6 MR. PETERSON: But those other facades
7 have some other colors, whether it's shingles,
8 whether it's --

9 MR. EFFLER: Sure, and as Dave said
10 before, the enormous difference is that they
11 have no brand identity other than the signage,
12 a piece of signage, whether it's product or
13 whether it's architecture or packaging.

14 MR. PETERSON: And you're correct, they
15 don't have as strong an image as Crate & Barrel
16 does, but I don't necessarily think that that
17 is reason enough to justify, in my own mind,
18 not making a change.

19 MR. GIFFORD: If I could make a quick
20 comment, I understand the Crate & Barrel brand
21 image and it's very important to you, but I
22 think also -- and maybe Jim was alluding to
23 this -- the Town Center has a brand image also
24 with colors and breaking up of roof lines and

1 the like, and I think there has to be a way,
2 I'm sure, to kind of incorporate the two.

3 We understand your brand image is
4 very, very important to you, and to a lot of us
5 here and on the Board and other places, the
6 brand image of the Town Center is extremely
7 important also.

8 MR. EFFLER: Just to add to that, what
9 we're really going for here is a destination.
10 We want this Center to be the place to go in
11 this area. You're not going to travel to
12 Northbrook or anything like that to go to
13 Crate & Barrel. This is where you're going to
14 come to go to Crate & Barrel.

15 MR. GIFFORD: And believe me, Crate &
16 Barrel, the name, is going to sell itself very,
17 very strongly.

18 MR. EFFLER: Absolutely, but along those
19 lines, there's an expectation with Crate &
20 Barrel.

21 MR. LEPPER: I think it's important to know,
22 the Town Center, the owners, have approved this
23 elevation, so obviously, the concern is not
24 there with them that this is a departure.

1 MR. SCHROEDER: I had a thought before the
2 Pottery Barn discussion came up, and then I
3 realized what the front of Pottery Barn
4 actually looked like, and you're right, it does
5 have a lot of light color, but it also has a
6 very key element that exists right now in this
7 space that I think would be effective and
8 attractive to keep, and that's the cornice
9 that's there.

10 MR. LEPPER: That's Pottery Barn's image.

11 MR. SCHROEDER: But it's throughout the
12 Center.

13 MR. LEPPER: Coincidentally, it happens to
14 be their image. It's not our image.

15 MR. SCHROEDER: But it exists right next
16 door and it exists in other units too, and I
17 think that's a key element that kind of unifies
18 that area from one side to the other, and if
19 you could work with something like that, I
20 think a little more contemporary --

21 MR. EFFLER: Well --

22 MR. SCHROEDER: Let me just finish my point.

23 I think a slightly more
24 contemporary facade below it and lighter colors

1 might be more acceptable if you still had a
2 major architectural element that tied it in.

3 MR. EFFLER: I think, just speaking off
4 the top of my head, the major problem that I
5 have with that is that a cornice of any type,
6 any scale, lends itself to a certain
7 architecture, and it really defines that
8 architecture, and when you're splitting, as you
9 said, doing something contemporary below, then
10 you get into the issue of having what looks
11 like two separate buildings.

12 Any kind of cornice -- Pottery
13 Barn is a perfect example. The cornice is part
14 and parcel to their corporate image. It's part
15 of their corporate portfolio of architecture.
16 For us, it's not as simple as putting a cornice
17 on, you know, a piece of EIFS or addressing the
18 brick with some other kind of stone cap.

19 MR. PETERSON: I think that's right. This
20 isn't an easy assignment or problem to solve,
21 but I do think you've got to look to the
22 colors, textures and forms of the rest of the
23 Center, or at least that which is nearby, and
24 find some elements of those that Crate &

1 Barrel's image and corporate look is
2 comfortable with and find a way of bringing
3 them in a little bit more.

4 MR. EFFLER: Don't get me wrong, we did
5 take that into consideration, and we felt that
6 we addressed the concept of the brick. You
7 know, we do it in a different color. We
8 address the EIFS sign band that wraps the
9 entire mall. We've actually kept it a little
10 smaller than the former Eddie Bauer space.

11 Here you can see they've done
12 this sign band and this EIFS cornice. We've
13 actually narrowed that down a little bit so it
14 fits the scale of the development.

15 Again, some of our concerns with
16 the overall look at the mall was the kind of
17 harsh aspect of the, you know, brick/glass,
18 brick/glass repetition. We want to, like I
19 said before, we want to create a destination.

20 We really feel like the scale of
21 the glass, the fact that we brought it down to
22 a more pedestrian level, added display windows
23 at eye level and brought those planters close
24 to our building, really address a lot of the

1 style of the mall and issues we found with the
2 style of the mall.

3 MR. ELVEY: Is it not right that the
4 Pottery Barn Kids facade is a total white EIFS
5 facade?

6 MR. EFFLER: Completely white, completely
7 EIFS.

8 MR. ELVEY: I remember totally white
9 because I remember the issue came up when we
10 built the Center, and isn't it not true that
11 Williams-Sonoma, if my memory serves me, is
12 also a totally white EIFS facade?

13 MR. EFFLER: Correct.

14 MR. THRUN: Are they this size?

15 MR. ELVEY: They're not this size. I'm
16 just asking how those issues were addressed
17 when we did that. I'm trying to remember, you
18 know, almost six years ago, how we addressed
19 that because I remember that was a big point of
20 discussion at the time.

21 MR. GIFFORD: I think one way, because
22 they weren't this scale, you were able to put a
23 different roof line on it, windows could be
24 different, awning. You were able to make

1 little changes to kind of break up the mass,
2 and there's not that much mass there because
3 they're smaller. I think, you know, just
4 because of the mere size of this, it has more
5 of a dominating look than any other store
6 within the Town Center.

7 What's the full frontal footage
8 on this?

9 MR. EFFLER: Just over a hundred.

10 MR. THRUN: A hundred?

11 MR. EFFLER: 106, roughly, if I counted
12 right.

13 MR. THRUN: If Restoration is 75 --

14 MR. GIFFORD: I don't think Restoration is
15 75 across.

16 MR. THRUN: That's what it says.

17 MR. EFFLER: I don't know if you have
18 column lines on your plans, but --

19 MR. THRUN: How far are the columns apart,
20 do you know?

21 MR. EFFLER: 20'5", and then --

22 MR. THRUN: You're probably closer to
23 150 feet or so.

24 MR. EFFLER: 134.

1 MR. THRUN: That one I believe. We'll go
2 with 134. That one makes sense as you're
3 looking at the scale.

4 MR. EFFLER: Yes, 134.

5 MR. PETERSON: I think this is really
6 going to -- I don't know, going against a lot
7 of marketing principles -- but this is really
8 going to catch your eye.

9 MR. THRUN: Well, that's what they want.

10 MR. PETERSON: Yes, but I don't agree with
11 that, and I think it's doing it too much.

12 MR. THRUN: Well, I don't want it to look
13 like you took a spaceship and dropped it in the
14 middle of these lines.

15 Now, you can sit there and say
16 that all this is all the same, brick and glass,
17 brick and glass, except in the middle of it
18 you've got 134 feet of white.

19 If that's what they insist on,
20 then that's what they insist on, and then we
21 have to make a decision, but I would like to
22 see some attempt at bringing in some variance
23 in colors or breaking things up, to use Dave
24 Heidtke's expression, in some way, inventive

1 way. You've said you've tried, and my statement
2 is, from what I seen, you need to try again.

3 I understand it's your corporate
4 image -- I don't know it but I guess I'll find
5 out when I see the bills on my credit card
6 because my wife will be in there -- and that
7 may well be, but I'm fearful that what we're
8 going to do is have people drive by and say,
9 boy, yes, I really see that, I think somebody
10 dropped a spaceship in the middle of the
11 facade.

12 That may be cruel to your way of
13 thinking, but that's what I'm seeing.

14 MR. EFFLER: It's not cruel. It's
15 contradictory.

16 MR. GIFFORD: A question for the Board
17 real quick. The glass that they have and the
18 way it's broken up, the planters -- we've
19 talked about the planters -- where we're going
20 to have differing heights of grasses and
21 things, other than the color, does anyone have
22 a comment?

23 MR. THRUN: I do have one question.
24 You've said that you've got more sidewalk, and

1 that may well be true -- and I'm not an
2 architect -- I can't see exactly where these
3 fronts of the other buildings, Restoration
4 Hardware and whatever's on the west side are,
5 are you going out into what is presently
6 sidewalk?

7 MR. EFFLER: Yes, to some extent.

8 MR. THRUN: How far?

9 MR. EFFLER: I don't know off the top of
10 my head. I believe it's roughly 3 feet.

11 MR. THRUN: Plus the planters.

12 MR. EFFLER: No, that includes the planters.

13 MR. PETERSON: So it's probably about a
14 foot and a half of wall, foot and a half of
15 planter then, right?

16 MR. EFFLER: Don't forget, the main plane
17 of our building is actually recessed from where
18 it was previously, so you're starting negative.

19 MR. THRUN: You're going back in one spot
20 and up in two.

21 MR. EFFLER: Exactly.

22 MR. THRUN: I see what you're saying.

23 And the canopy extends from
24 planter line, front of planter line, across to

1 front of planter line; is that correct?

2 MR. EFFLER: It extends above the display
3 window on the east side and it abuts the brick
4 volume to the left side.

5 MR. THRUN: But how far out does it come?

6 MR. EFFLER: It's 3 feet from the face of
7 the EIFS.

8 MR. THRUN: So it comes as far out as the
9 planter?

10 MR. EFFLER: Just about.

11 MR. THRUN: I think that's a good idea,
12 just so you know, I really do, because I think
13 they made some mistakes in not having some sort
14 of coverage over the doors of all the others,
15 or some of them anyway.

16 MR. GIFFORD: Where the trees are right
17 now that they're going to be removing and
18 putting planters in, Dave and I looked at that,
19 and it would really look weird to keep those
20 trees in their present locations because one, I
21 think, is almost like right in front of the
22 door, and the other one, the placement was very
23 unusual.

24 MR. EFFLER: And the trees will be reused

1 within the development.

2 MR. GIFFORD: I'm just saying to me,
3 personally, looking at it on the plan, removing
4 those trees and putting the planters in is, I
5 think, a really good idea.

6 MR. THRUN: I think so too. Now we're
7 breaking it up, doing something a little bit
8 different.

9 MR. PETERSON: But I do think that those
10 trees served another purpose -- and I agree, I
11 don't have any problem with pulling them out of
12 the center part or whatever -- but those trees
13 also served a purpose of breaking up other
14 things, and to tell you the truth, I would
15 almost like to see something in the way of
16 trees. Maybe it could be down at either end or
17 something like that.

18 MR. GIFFORD: Then you run into a sidewalk
19 issue.

20 MR. EFFLER: Here's an illustration of
21 these trees that we're speaking of. One of the
22 ones removed is actually this one back here.
23 These in the foreground are in the parking
24 field, so you're looking at these small trees.

1 I'm not sure what it's really accomplishing.

2 MR. PETERSON: It isn't doing a whole lot,
3 I'll grant you, in the middle of winter with no
4 leaves.

5 MR. ELVEY: But they're honey locusts,
6 remember, with thin leaves. We did that so
7 people could see the windows.

8 MR. THRUN: Well, you don't want to blow
9 it out completely.

10 MS. CIGLIANO: Is one of those trees where
11 the proposed curb cut is? Is that the location
12 of one of them currently?

13 MR. EFFLER: I believe so.

14 MS. CIGLIANO: I can understand with the
15 amount of foot traffic that's going to be
16 there, that having its own separate area to
17 access it would be necessary.

18 MR. ELVEY: The density of traffic, foot
19 traffic, as a general manager, looking at
20 Crate & Barrel coming in, is much more than any
21 other store.

22 MS. CIGLIANO: And the recessed entrance
23 is good for that reason.

24 MR. ELVEY: Their ability to handle

1 traffic and control pedestrian is much greater
2 than we have ever had at the Center.

3 MR. PETERSON: I think the recess, that
4 helps the whole thing, and I think the image
5 right around in here, I'm sure that that can be
6 made to fit into everything else. It's very
7 Crate & Barrel-ish, and that's fine. It ought
8 to look like a Crate & Barrel store.

9 MR. SCHROEDER: You seem to have quite a
10 bit of diversity in your own designs, in
11 looking at this, where you've actually mixed
12 colors and textures, and perhaps it can be
13 resolved in this kind of look, this example.

14 MR. EFFLER: Again, it's a situation
15 where, you know, we look at these sites, and
16 it's a site-specific design every time. What
17 you're seeing there, by no means can I make any
18 promises, but those are situations where --

19 You know, this is a one-level
20 store. We've only done one other one-level
21 store in the entire country as far as a home
22 store is concerned, so these, you're dealing
23 with almost double the height and square
24 footage.

1 MR. SCHROEDER: I'm just talking about the
2 use of multiple colors.

3 MR. PETERSON: I think this does provide a
4 good example of a way -- admittedly, this is a
5 much taller facade -- but I think it does
6 provide an example of a way of weaving in the
7 same things.

8 MR. EFFLER: Not only is it much taller,
9 it's probably just as long as this, and it's
10 one facade of a four-sided building. What
11 you're seeing there, it's not just a facade.
12 It's not just a flat plane. It's developed in
13 three dimensions, around corners, dealing with
14 other factors.

15 MR. SCHROEDER: I'm just talking about the
16 use of multiple colors and materials.

17 MS. CIGLIANO: Regarding site-specific
18 design, the square footage of this is only
19 2,000 square feet off what Barnes & Noble is,
20 and Barnes & Noble is one of the biggest
21 developments in size there. I think that's
22 part of the reason it looks so harsh, as stated
23 before. It's so big.

24

1 I don't have a problem with the
2 aluminum panels. The Crate & Barrel sign, I
3 think I could identify Crate & Barrel by those
4 bands and the signage alone. I think it's the
5 outlying large mass of white-stained brick that
6 really just pops.

7 MR. EFFLER: Barnes & Noble, again, it's a
8 situation where they're actually a four-sided
9 building, two levels. You have to deal with the
10 design of that building in a much different way.

11 They dealt with it with minimal
12 amounts of brick and massive amounts of EIFS,
13 and we were looking for more of a balance, and
14 we've actually accomplished almost a one-third
15 proportion between the brick, the EIFS and the
16 glazing.

17 MS. CIGLIANO: I'm just relating the
18 site-specific and making modifications to
19 bridge and not make it be as stark in contrast
20 to the adjacent development in appearance.

21 MR. PETERSON: The architecture of the
22 rest of the Center is so markedly different
23 from the corporate image of Crate & Barrel that
24 that presents a real challenge. I can see that.

1 MR. EFFLER: It does.

2 MR. PETERSON: And I say that because I'd
3 love to see Crate & Barrel there. I mean I'm
4 not even a shopper and I go into the Crate &
5 Barrel stores when I'm not even interested in
6 buying anything because it's one of the few
7 places I like wandering around in.

8 MR. ELVEY: It's very important to the
9 long-term value of the whole Center, as I was
10 saying to Scott, with the South Barrington
11 project coming on line, making a direct pitch
12 for the home furnishings market, and it does
13 impact us. It keeps us competitive for the
14 next, you know, foreseeable future of their
15 lease, so yes, it's important architecturally
16 but it's also important to the livelihood.

17 Secondly, Crate & Barrel has
18 caused a rush of other tenants to suddenly
19 start signing leases because we've released
20 this as a press release, and we've had several
21 tenants already who want to be here because
22 Crate & Barrel is here, and they're not even in
23 the same product line.

24

1 All of a sudden you're going to
2 see a rush of building permits coming in because
3 it's like a second growth, the renaissance of
4 Deer Park Town Center. It's moving ahead again.
5 So from a marketing perspective, how it's
6 viewed in the marketplace, we've got a lot of
7 phone calls.

8 MR. GIFFORD: I agree 100 percent, and I
9 think Crate & Barrel is going to be a great
10 addition to the Town Center. Everyone who
11 talks about it has nothing but great things to
12 say about it, and I know it's going to help our
13 overall tax revenues coming into the village
14 and help increase traffic for the other tenants.

15 MR. ELVEY: Next holiday season will be
16 rather enormous.

17 MR. GIFFORD: In spite of all that -- you
18 know, you have your brand image and the Town
19 Center has one -- I think there will be a way
20 to work this out. Either group just saying no,
21 this is it, I don't know if that's going to
22 work for anybody. We need some type of win/win.

23 So far what I've heard is a lot
24 of people saying, well, you know, the white,

1 the EIFS, you're breaking this up, there's a
2 lot of good things, but I think we're talking
3 about some tweaks here and there.

4 Or am I stating it wrong that
5 there's some tweaks, not a massive redesign?

6 MR. PETERSON: I'd like to see what it
7 looks like with the brick color changed to a
8 more compatible color with the rest of the
9 Center, just to see what it looks like.

10 MR. EFFLER: Not to be negative, but that
11 will never happen. We would completely
12 redesign before we just change the brick color.

13 MR. THRUN: I think that's a silly
14 attitude, to be honest.

15 MR. PETERSON: That's what we always hear.

16 MR. SCHROEDER: I'd like to hear what
17 you'd do to separate that. I haven't heard
18 that you're willing to move even an inch to
19 soften up this big, stark facade.

20 I think we're more than willing
21 to meet in a reasonable proposition and give
22 you probably most of what you want, but I think
23 this starkness --

24 MR. EFFLER: It's something that we'd have

1 to completely revisit, and secondly, you know,
2 I'm not confident that we're ever going to
3 deliver you a traditional building that fits
4 the -- it's always going to have a contemporary,
5 clean feel.

6 MR. PETERSON: I think it should, and I
7 don't think anybody's asking for it to be a
8 traditional building or facade. I don't think
9 that would be right for Crate & Barrel, but I
10 think there is a way in which this can be more
11 creative.

12 MR. GIFFORD: I think Sandy had a great
13 comment. Where would you be willing to alter
14 any of this? You know, instead of us shooting
15 out our ideas, with your experience and
16 knowledge in architecture and color schemes and
17 everything, where do you think some tweaks
18 could be possible?

19 MR. EFFLER: This is kind of a tough forum
20 to answer those questions, but the only
21 possible thing that I can see -- again, just
22 off the top of my head -- if the EIFS color was
23 toned down to more of a mid-tone, cream color,
24 that brings it a little bit closer to some of

1 the other EIFS in the development, but if
2 changing the building volumetrically is kind of
3 what you're after --

4 MR. THRUN: Nobody said that.

5 MR. GIFFORD: When you say volumetric,
6 could you explain? I'm sorry, I don't understand.

7 MR. EFFLER: Taking this brick volume and
8 completely rethinking its shape.

9 MR. KELLER: We're only talking about color.

10 MR. EFFLER: But it's not necessarily as
11 simple as saying, okay, we'll do this in red
12 brick. That may constitute a complete redesign
13 because of the way this brick is incorporated
14 into the interior. It's a material we use in
15 every single one of our stores.

16 MR. GIFFORD: With CAD equipment, you can
17 pop colors in and combinations --

18 MR. EFFLER: Let me say this in response
19 to this color conversation. There's not a
20 Crate & Barrel with color.

21 MR. THRUN: You have a picture of one with
22 color.

23 MR. EFFLER: It's a different material.
24 It's not a color.

1 MR. THRUN: It's brick.

2 MR. EFFLER: It's wood.

3 MR. PETERSON: Fine. Even if it is wood,
4 it's a different color.

5 MR. EFFLER: Again, we deal with, you
6 know, a "transparent architecture" where these
7 exterior elements are crucial to the interior
8 design. At this store, we've created this
9 three bay system. The housewares, the main
10 gourmet glass/tabletop/housewares bay is
11 defined with brick on the interior.

12 That's not to say that all the
13 walls are brick, but it's a soffit cutting
14 through, it's a back wall with niches cut out
15 that are clad in pine, and there's a pine
16 ceiling. That brick, from the exterior, if you
17 stood here and looked into the store through
18 the windows, you could see that carrying all
19 the way through the store.

20 Likewise, on the other side you
21 have the furniture department which, again,
22 we've created this L shape that cuts into the
23 store, and we have white wood walls and zinc
24 walls that are carved into this brick wall, so

1 it's not necessarily like these other retailers
2 where they have a facade. This is a complete
3 three dimensional building where our brick
4 carries on into the interior.

5 The reason I have this corrugated
6 metal panel is because our screen wall that
7 screens part of the loading dock actually cuts
8 into the building, and that would be a really
9 harsh material if you used it at that long
10 expansive wall, but we bring it in from the
11 exterior, through glass, so that you can see
12 that transition, and then we carve out and do
13 our furniture displays subversive to that.

14 MR. PETERSON: I agree that is a problem
15 because you have an architecture on the inside
16 that's even harder to change, and I wouldn't
17 even propose to change it, but I think you're
18 creative enough to be able to do this, and this
19 can be done. I don't think that it just has to
20 be 100 percent on the outside what it is on the
21 inside.

22 MR. LEPPER: Let me throw something out
23 here, Nick, and by no means am I pretending to
24 be a designer, but if this element here became

1 this stone -- take a look at that photo -- I
2 mean it certainly tones down and gives a softer
3 neutral color to act as a transition between
4 Coldwater Creek. I think it's the big brick
5 volume, if I'm hearing correctly --

6 MR. THRUN: I don't think you guys are
7 hearing us, and he keeps going on about inside
8 and outside. What we're asking for is
9 something that has some transitional colors.

10 MR. LEPPER: That's what this does.

11 MR. THRUN: I agree with you, sir, but it
12 can be brick, it can be stone, it can be any
13 name you want. I think the point is we're
14 looking for some differentiation in tonal appeal.

15 MR. SCHROEDER: The size is working
16 against you in the sense that it's just really
17 going to stand out, and I think what to me
18 makes it stand out more is the lightness and
19 starkness of the color rather than the
20 architectural elements.

21 MR. GIFFORD: I don't think I've heard
22 anyone say we don't like all this glass on the
23 front or this glass over on the left-hand side.
24 I don't think we've heard any of that.

1 MR. PETERSON: The forms are contemporary,
2 but I don't have a problem with that.

3 MR. LEPPER: So what I'm proposing is to
4 put stone on this instead of brick.

5 MR. THRUN: That's exactly what we're
6 talking about. That would be certainly worth
7 looking into.

8 MR. SCHROEDER: Or a different color brick.

9 MR. LEPPER: I don't think a colored brick
10 is going to work.

11 MR. EFFLER: That won't fly. The stone
12 may be a good idea. It provides you different
13 textural consideration.

14 MR. THRUN: I think it's a great idea,
15 although I'm more concerned with tone than I am
16 with texture.

17 MR. EFFLER: Don't get me wrong, my next
18 comment is not meant to insult anybody, but if
19 I do that big thing of stone, I don't want to
20 come back with a design in stone and have you
21 say, holy cow, that's a lot of stone, that
22 doesn't work either. And the stone is a
23 different material than anywhere else in the
24 entire development, so you lose any kind of

1 continuity between material.

2 MS. CIGLIANO: It's the color of the stone
3 that could make it tie in.

4 MR. PETERSON: When you're designing things,
5 essentially we all throw them up on the wall
6 and look at them and see whether they work or
7 not and then modify it and so forth, and you're
8 right, you don't want to get into a situation
9 where you're going back and forth 20 times and
10 so forth, but I think you'll see some things
11 that might go in that direction.

12 I think that there's a way in
13 which something could be circulated out to
14 everybody, some of it could be e-mailed or
15 whatever, and you wouldn't necessarily need to
16 slow things down or create a problem where
17 you're forced into doing 20 designs.

18 MR. GIFFORD: Yes, I agree, and maybe the
19 best thing to do is maybe a couple different
20 combinations, not just one -- as Jim said,
21 you're an architect, you're creative. I mean I
22 envy you guys, the way you can do things -- and
23 come out with a couple little different designs.

24

1 I'm sure you can do that, and I
2 believe, you know, the Board here is willing to
3 work with you guys and get back and decide
4 very, very quickly. One thing we understand is
5 the time frames and things you're looking at.
6 I believe we called this BRB meeting in a
7 fairly quick fashion after Dave Heidtke and I
8 met with you initially.

9 You know, as quickly as you can
10 get some -- I don't want to say redesigns, but
11 maybe that's the word I'll use, with some
12 different color elements and that, we can
13 review them and get another meeting here set
14 rather quickly. I think by law we need 48
15 hours' notice or something like that. We'll
16 have to do the notice to meet it.

17 But I don't think I've heard
18 anyone here say we don't want a Crate & Barrel
19 in the Center. I think everyone says we want
20 you guys here. We're happy to have you here,
21 but we just want to do a couple tweaks here and
22 there and get this ball really moving, get you
23 guys in here and keep the Center moving along.

24

1 I know Ray's excited and a lot of
2 new tenants coming in are excited. There's a
3 lot of excitement around this thing.

4 MR. ELVEY: The community is too.

5 MR. GIFFORD: We're not saying none of
6 that exists, but we just want to tweak a few
7 things here and there.

8 I think you've heard our ideas.
9 If you're not clear, feel free to ask us more
10 questions, but I don't want to keep going back
11 and forth. I don't think anyone here wants to
12 either. If we have some ideas, we can get some
13 feedback to you, have another meeting, and I
14 would like to handle it fairly quickly.

15 Does anyone disagree with that?

16 MR. SCHROEDER: No, and just for the
17 record, we haven't really talked about the
18 back, and of course the back represents the
19 same situation. There it's not quite as
20 dramatic because it is the back, but even in
21 the view that you have given us that's been
22 drawn, it's clearly a huge space of white, plus
23 the sign.

24

1 I'm assuming we wouldn't object
2 to the sign on the back. I think it's a good
3 idea.

4 MR. GIFFORD: I believe they have to have
5 the sign because of traffic coming in to pick up.

6 MR. ELVEY: They have a tremendous pickup,
7 if you go and observe their other stores. We
8 must get those cars going to the right direction.

9 MR. SCHROEDER: As long as we're prepared
10 to do it for other tenants who might see this
11 and want to do it. It does have some
12 interesting ramifications.

13 MR. EFFLER: Just to respond to that --
14 hopefully, this will help Ray out -- not only
15 do we have the biggest facade back here, we're
16 pretty much the only ones visible from this
17 side. You start tailing off this way. This is
18 all hidden behind the theaters.

19 MR. GIFFORD: I have a quick question.
20 The brick back there, are you using the
21 existing brick or taking all that brick out?

22 MR. EFFLER: No.

23 MR. GIFFORD: You're just going to paint it?

24 MR. EFFLER: Brick, EIFS, everything stays.

1 MR. THRUN: Presently it's red, isn't it?

2 MR. EFFLER: The cornice that you see is

3 all EIFS, but it would all be painted the same.

4 MR. THRUN: You're just going to paint the

5 brick.

6 MR. GIFFORD: So do you think you have to

7 have everything white there? Could you have a

8 certain section with the Crate & Barrel name?

9 MR. THRUN: I think it's a good idea back

10 there.

11 MR. ELVEY: The amount of traffic will be

12 huge.

13 MR. SCHROEDER: Could it be softened up

14 just a little bit, maybe a cream there?

15 MR. EFFLER: It's one flat facade, and

16 it's not a stark white. It's kind of a

17 cream-colored white.

18 MR. PETERSON: But that's what it's going

19 to look like.

20 MR. EFFLER: From 200 yards away, this is

21 what we're going to look like.

22 MR. ELVEY: And don't forget, Phase III is

23 going up.

24 MR. SCHROEDER: Yes, where that other

1 development is proposed.

2 MR. GIFFORD: That's going to block some
3 of the view, and everything else is across
4 wetlands.

5 MR. THRUN: What is the size of the
6 signage on the front? We've got two signs that
7 will have to conform --

8 MR. ELVEY: It conforms with the ordinance.

9 MR. THRUN: To me, on the rendering it
10 appears a little bit larger than the others.
11 I'm not saying it's wrong.

12 MR. ELVEY: In a nutshell, the letters are
13 based upon how long the storefront is.

14 MR. THRUN: So they will be entitled to a
15 larger sign.

16 MR. LEPPER: I think the maximum is
17 48 inches.

18 MR. GIFFORD: Now, the lighting we went
19 over, but I can't quite remember. On the back,
20 Crate & Barrel, the name will be lit up until
21 what time at night?

22 MR. ELVEY: You can put a timer on that,
23 and we decided we can shut it off at midnight
24 like we turn our other sign off. When we did

1 the Quentin Monument sign --

2 MR. GIFFORD: Right.

3 MR. ELVEY: -- we decided that we would

4 shut that off at midnight.

5 MR. GIFFORD: And that will not be --

6 MR. ELVEY: They felt that was fine with

7 their operation too.

8 MR. SCHROEDER: That's backlit, right?

9 MR. ELVEY: Yes, it's backlit, and it

10 would be on a separate timer that would turn

11 off at midnight.

12 MR. THRUN: Well, since I'm the guy, plus

13 we have two signs in front, which nobody else

14 has.

15 MR. ELVEY: You put me at a disadvantage

16 there. Gap has several signs in front with all

17 their different versions.

18 MR. THRUN: They've got one over each one?

19 MR. ELVEY: One over each one.

20 MR. EFFLER: I think I brought those

21 photos.

22 MS. CIGLIANO: I actually saw it tonight

23 when I was coming over.

24 MR. EFFLER: What they have, I believe

1 it's five bays on one side and four bays on the
2 other.

3 MR. THRUN: Which store is that now?

4 MR. EFFLER: Gap, Gap Kids, Gap Body.

5 MR. ELVEY: Individual signs.

6 MR. EFFLER: Each one has a sign over each
7 bay, so they have a total of six or seven signs.

8 MR. GIFFORD: I don't have a problem
9 because it's so big.

10 MR. PETERSON: We're not setting a
11 precedent then.

12 MR. THRUN: We set a good precedent with
13 the bookstore. How many times have you had
14 people tell you that you can put signs on all
15 four sides of a building?

16 MR. EFFLER: We're a bad company to ask
17 about that. We love signs.

18 MR. ELVEY: We have signs on the rears of
19 a lot of buildings out there.

20 MR. EFFLER: Just as a point of reference,
21 Dave and I are going to Cherry Hill, New
22 Jersey, to argue for a four-sided store with
23 six signs in a couple weeks.

24 MR. GIFFORD: Argue or discuss?

1 MR. THRUN: Whatever.

2 MR. EFFLER: Discuss.

3 MR. GIFFORD: All right. Does anyone else
4 have any other questions?

5 Erin, do you feel you went over
6 all of Kon's issues? Or comments, I should
7 say, not issues. Comments would be a better
8 way to put it.

9 MS. CIGLIANO: Yes, we discussed this and
10 we both wrote it up together, so yes, I feel
11 everything was hit on.

12 MR. GIFFORD: Sandy?

13 MR. SCHROEDER: The door at the back, is
14 that intended for customer access or is that
15 for like deliverymen to come in and say I'm
16 here, I want to drop off some stuff?

17 MR. EFFLER: Both. The way that works, it
18 will be used for loading and customer pickup.
19 We load and our trucks are gone before 9:00
20 usually. Typically, they try to get out of
21 there between 7:00 and 8:00.

22 MR. SCHROEDER: So during store hours is
23 customer pickup?

24 MR. EFFLER: Strictly customer pickup, and

1 as you can see in that plan, our customer
2 pickup spots will be here. We've created a
3 break in the screen wall there for customer
4 access. There's a bell, an intercom and all
5 those kind of things, where the customer will
6 ring, speak on the intercom, staff will bring
7 their merchandise out to their car.

8 MR. SCHROEDER: What are these two things
9 that are right outside the door? They look
10 like trash receptacles.

11 MR. EFFLER: Those are trash receptacles.

12 MR. SCHROEDER: I guess we normally
13 require those to be screened, but you've got
14 this wall over here.

15 MR. GIFFORD: I was going to ask, do we
16 need more garbage stalls or something?

17 MR. ELVEY: We already have one out there.

18 MR. GIFFORD: I didn't know if you needed
19 more for packaging.

20 MR. ELVEY: Actually, that's a really good
21 question. Do you want to tell the folks,
22 Nick -- they've passed the corrals that you see
23 out there now that were used by Eddie Bauer --
24 do you just want to talk to how trash is

1 handled in the back?

2 MR. PETERSON: White dumpsters?

3 MR. SCHROEDER: Stark white, with metal
4 ribs, right?

5 MR. EFFLER: Those dumpsters are typical
6 sizes. That's typically all we need for trash
7 removal. It's much easier for us to
8 accommodate that in a situation like this where
9 it's close to our loading dock doors because we
10 have all kinds of boxes that we bale and things
11 like that, and Eddie Bauer's trash, I believe,
12 is actually back here.

13 MR. ELVEY: Yes, it's in a corral in the
14 parking lot, remote.

15 MR. EFFLER: It's all the way across this
16 ring road, and for us to get trash all the way
17 over there would be relatively difficult.

18 MR. ELVEY: Just so you know, they are
19 taking care of their own trash, and that's not
20 unusual. That's happened at the Center with
21 other major stores too.

22 MR. SCHROEDER: As fussy as you are about
23 appearance, I'm looking at what you've rendered
24 here as the rear entrance. I don't see these

1 trash receptacles there, and it seems to me
2 they're going to be kind of unsightly.

3 MR. EFFLER: Well, it's the loading dock.

4 MR. SCHROEDER: Right, but you have sort
5 of a customer entrance there. Now I'm starting
6 to think like I think you think.

7 MR. EFFLER: We've screened it from the
8 main flow of traffic. We've screened it on one
9 side with the CMU wall. On the other side it's
10 a corrugated metal wall that separates that
11 glazing and that little pocket part that we've
12 created in the back.

13 MR. SCHROEDER: After you've gone to the
14 trouble of landscaping and all, it just seems
15 the trash receptacles --

16 MR. EFFLER: You won't be able to see the
17 trash from that side. The only time you'll see
18 the trash is if you're coming straight down the
19 loading dock and you're delivering stuff to us
20 or if you're using the intercom for customer
21 pickup.

22 MR. GIFFORD: Nick and Dave, have you
23 discussed with Ray the amount of traffic that
24 may be back here? You guys are familiar with

1 the volume and all that.

2 Ray, I'm just asking as a
3 question, is there going to have to be any kind
4 of traffic control or any issues you see with
5 cars lining up?

6 MR. ELVEY: I think the efficiency of
7 their operation -- and also we've done a lot of
8 traffic back there before with Restoration
9 Hardware and Pottery Barn, and we actually
10 looked at that with the Kildeer police several
11 times -- we've gone through it, and if something
12 were to occur, we would come up with something.

13 But realistically, in watching
14 the operation, I love the concept that all the
15 trucks are out of the way -- and so does
16 Restoration Hardware. They all get their
17 deliveries extremely early in the morning.
18 They're all like 7:00 in the morning because
19 they want to get it out because they know
20 they're going to turn over for customers only.

21 And I'll review that with Jeff
22 Lilly. We'll sit down and have some
23 discussions and talk to Nick and Dave about it,
24 but we should be fine. It's a good point, but

1 one of the things you'll see real, real quickly
2 is the trucks try to move out. We try to get
3 them out too.

4 MR. GIFFORD: Well, I'm expecting a lot
5 of business, I'm expecting traffic jams back
6 there, so be prepared.

7 MR. ELVEY: That's a problem I'd like to
8 discuss with Crate & Barrel. That would be
9 wonderful.

10 You should know that, also, it's
11 a clear area back there. They've got more
12 space back since that island was removed, so
13 that's giving them the space they need.

14 MR. GIFFORD: Paul, I know you're not an
15 official member. Do you have any comments?

16 MR. KELLER: Like Howard, I'm not an
17 architect, and I don't have a vote, but I do
18 notice inconsistencies, and I'm just curious,
19 all of the CAD drawings show this canopy ending
20 flush at the brick wall, except this drawing
21 shows it hanging over here.

22 MR. EFFLER: This is wrong. There is some
23 relief here.

24 MR. KELLER: So the canopy is going to

1 extend over the brick.

2 MR. PETERSON: Looks better that way.

3 MR. KELLER: How far will it project out?

4 MR. EFFLER: From this face, it only

5 projects 1.4, 16 inches.

6 MR. KELLER: All right. Well, I won't get

7 into my ideas about how to redesign this.

8 MR. GIFFORD: Thank you for withholding

9 your comments.

10 MR. KELLER: But I've got them.

11 MR. GIFFORD: Sandy, did you have any

12 other comment?

13 MR. SCHROEDER: No, I don't think so.

14 MR. GIFFORD: Jim?

15 MR. PETERSON: No.

16 MR. GIFFORD: Howard?

17 MR. THRUN: No.

18 MR. GIFFORD: Okay. Let me just recap

19 real quickly then. I think right now we cannot

20 make a decision yea or nay. I believe we've

21 asked you, and I think you've accepted, to go

22 and take a couple looks with different stone or

23 brick or try to give it a little different

24 look.

1 Howard, what was your word that
2 you used, texture and?

3 MR. THRUN: Tonal quality.

4 MR. GIFFORD: Okay. I think we've all
5 agreed on that from this point. Is that
6 correct on this side of the aisle?

7 MR. THRUN: I think so.

8 MR. GIFFORD: Okay. On that side of the
9 aisle, is that agreeable?

10 MR. LEPPER: We'll definitely take a look
11 at it.

12 MR. THRUN: Whether it's in stone or not,
13 whatever.

14 MR. LEPPER: I think we'll look at the
15 stone. I can tell you that probably from here
16 on in, this is going to stay pretty much the
17 same (indicating).

18 MR. GIFFORD: I don't think we have an
19 issue with that, do we?

20 MR. LEPPER: We'll look at the stone,
21 possibly do a rendering, look at that. Whether
22 this needs to become stone if this is, I don't
23 know. That's something you guys will need to
24 look at. The white brick over here is certainly

1 not in scale as large as this, so it may not be
2 as large of an issue. We'll take a look at it.

3 MR. GIFFORD: Do a couple different
4 renderings, not just one but a couple different
5 renderings, that you think might be viable
6 options. How soon do you think you might be
7 able to get copies of that to all the Board
8 members? We can distribute if you can get them
9 to -- well, to Ray.

10 MR. EFFLER: Hopefully, end of the week
11 next week.

12 MR. ELVEY: But send them directly here to
13 Jim.

14 MR. GIFFORD: And then we can distribute
15 those.

16 MR. ELVEY: It's faster.

17 MR. GIFFORD: Do you think you can send us
18 a dozen?

19 MR. ELVEY: Directly to the office here.

20 MR. EFFLER: All hard copies?

21 MR. GIFFORD: Hard copies, everybody?

22 MR. ELVEY: Would Dave Heidtke prefer an
23 electronic copy?

24 MR. PETERSON: Dave probably would, and I

1 probably would. It would be faster for me to
2 get it and take a look at it.

3 MR. EFFLER: I'll get your contact
4 information.

5 MR. ELVEY: And give him Dave's contact
6 information too.

7 MR. SCHROEDER: Hopefully, next time we
8 can all be here. I know Dave couldn't make it,
9 but I think we need his opinion on this.

10 MR. GIFFORD: We had a sit-down too and
11 Dave gave some of his comments, and I don't
12 know if it went any different than we thought.

13 MR. LEPPER: Well, Ray, this is something
14 we're going to have to talk about. They wanted
15 to start removing that facade tomorrow. I'm
16 not going to have them remove the facade until
17 we come to a design.

18 MR. ELVEY: I didn't realize you were
19 moving that fast.

20 MR. LEPPER: So it's now going to get to a
21 point where it's going to hold us up.

22 MR. GIFFORD: Well, as soon as you can get
23 the information to us, we can review it, and I
24 promise you I'll call another meeting as soon

1 as we can. I believe, once again, it's 48
2 hours. Paul, 48-hour notice?

3 MR. KELLER: Right.

4 MR. GIFFORD: And we will do it as quickly
5 as possible. We understand the time issue and
6 concerns that you're working with, okay?

7 Any other questions?

8 (No response.)

9 MR. GIFFORD: All right. Motion to close
10 the meeting?

11 MR. SCHROEDER: So moved.

12 MR. THRUN: Second.

13 MR. GIFFORD: Moved and seconded. All in
14 favor?

15 (Chorus of ayes.)

16 MR. GIFFORD: Opposed?

17 (No response.)

18 MR. GIFFORD: Okay. Thank you all for
19 coming in tonight.

20 (Which were all the proceedings
21 had in the above-entitled matter.)

22

23

24

1 STATE OF ILLINOIS)
) SS:
2 COUNTY OF LAKE)
3

4 I, Anna F. Hammer, being first duly
5 sworn, on oath say that I am a Certified
6 Shorthand Reporter doing business in the City
7 of Waukegan, County of Lake, State of Illinois;

8 That I reported in shorthand the
9 proceedings had at the foregoing meeting and
10 that the foregoing is a true and correct
11 transcript of my shorthand notes so taken as
12 aforesaid and contains all the proceedings had
13 at said meeting.

14
15

ANNA F. HAMMER, CSR, RMR
CSR NO. 084-002532

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H. Scott Gifford, Building Review Board Chairman
and Village President

Susan Meyle, Village Clerk