

BEFORE

HISTORIC & ARCHITECTURAL REVIEW BOARD

In Re: Regular Meeting

- - - - -

TUESDAY, MARCH 5, 2019

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A public meeting was held at the Borough Municipal Building, 125 New Street, New Hope, Pennsylvania 18938, commencing at 7:10 p.m. on the day and date above set forth, before Tara Wilson, Professional Reporter and Notary Public in and for the Commonwealth of Pennsylvania.

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DOYLESTOWN, PENNSYLVANIA 18901

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1 HARB MEMBERS:
 2 Dee Dee Bowman, Chairwoman
 Carolyn Chaiko, AIA
 3 Kevin Joy
 Jeffrey Frydman (late arrival)
 4
 Jim Ennis, Borough Zoning Officer
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1 MS. BOWMAN: Okay. We're ready to
 2 start. I'm going to do a roll call. We have
 3 three of our five members here, so that
 4 represents a quorum.
 5 MS. CHAIKO: Carolyn Chaiko.
 6 MR. JOY: Kevin Joy.
 7 MS. BOWMAN: And I'm Dee Dee Bowman, I
 8 am chair. Before we actually start, I'd like to
 9 read a statement.
 10 It has recently come to our attention
 11 that many people who come in front of this board
 12 have no idea what HARB actually is. And so we
 13 were requested to do this for a recent council
 14 meeting and it seems to make a lot sense to do
 15 that in advance of -- or during our HARB
 16 meetings, because so many people really don't
 17 know what HARB is all about. So I'm going to
 18 read this:
 19 Historic districts within the borough
 20 and the New Hope Borough Historic Architectural
 21 Review Board, (HARB), were established in 1987 by
 22 Ordinance 183-A1. According to the borough
 23 website, the ordinance demonstrated commitment of
 24 the citizens of New Hope to preserve and protect
 25 buildings of architectural historic significance

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1 and the cultural heritage of the community. To
 2 promote, protect, enhance, perpetuate and
 3 preserve historic districts for the educational,
 4 cultural, economic and general welfare of the
 5 public, through the preservation, protection and
 6 regulation of buildings, structures and areas of
 7 historic interest or importance within New Hope
 8 Borough. To safeguard the heritage of New Hope
 9 Borough by preserving and regulating historic
 10 districts, which reflect elements of its
 11 cultural, social, economic, political and
 12 architectural history.
 13 To preserve and enhance the
 14 environmental quality of neighborhoods. To
 15 strengthen the borough's economic base by the
 16 stimulation of its tourist industry, and to
 17 establish and improve property values and foster
 18 economic development. To foster civic pride in
 19 the beauty and accomplishments of New Hope
 20 Borough's past. To preserve and protect the
 21 cultural, historical and architectural assets of
 22 New Hope Borough that have been determined to be
 23 of significance, specifically, the structures
 24 within the historic district.
 25 The HARB guidelines are drawn from

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1 guidelines defined by the US Department of the
2 Interior and in 2015 were republished in a
3 user-friendly illustrated form that is available
4 as hard copy and online. Kevin and Carolyn
5 created this new book, which was published with
6 funding from a Landmark Towns Grant.

7 The New Hope Borough Historical and
8 Architectural Review Board consists of nine --
9 currently there are six -- members appointed by
10 borough council to serve three-year overlapping
11 terms. HARB provides counsel and recommendations
12 to council -- HARB provides counsel and
13 recommendations to council on the advisability of
14 issuing certificates of appropriateness, which
15 are required in order to erect, deconstruct,
16 alter, restore, demolish or raise any building or
17 structure within a historic district. HARB is an
18 advisory board, which makes recommendations to
19 council on the appropriateness of applications
20 based on the guidelines. Council can, at its
21 discretion, accept or reject those
22 recommendations.

23 I would also like to add that according
24 to several experts in architectural and historic
25 districts, the purpose of a historic district is

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1 to not make it impossible to make changes, but to
2 make sure that those changes are appropriate. If
3 an area has caught the attention of a community,
4 so that it gave it historic district protection,
5 it must be special already. Historic districts
6 enhance property values, this is borne out by an
7 analysis of real estate values in historic
8 districts conducted by an economist in
9 Washington, Donovan Rypkema. The results of
10 these studies are remarkably consistent.
11 Property values in local historic districts
12 appreciate significantly faster than the market
13 as a whole in the vast majority of cases. And
14 the appreciated rate's equivalent to the market
15 in the worst case. Simply put, historic
16 districts enhance property values. So, now
17 you'll be good.

18 We're going to start with continued
19 review of the Odette's building at the base of
20 New Street. So you're up.

21 RICH ZAVETA: Thank you.

22 MS. BOWMAN: And you can use this mic,
23 if you'd like. That would be good. We are going
24 to try to keep all presentations to about 15
25 minutes, if that's possible, since we have

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1 several.

2 RICH ZAVETA: We'll get right through
3 it for you.

4 MS. BOWMAN: Okay. Great.

5 RICH ZAVETA: So good evening. Thanks
6 you for seeing us again this evening. With me
7 tonight is Travis and Olivia. We're here to
8 follow up on your request. I sent a summarized
9 analysis of what I believe to be the directive of
10 the board in a point by point. We have a few
11 historic photos. We showed one last time. I'm
12 spending time with Jeff Marshall of Heritage on
13 another project. Jeff shared with me a few more
14 images probably all what you already have.

15 Just clicking through, of course,
16 that's the pent roof on the front that you
17 requested without the supports. On the left side
18 is the long covered roof that you see that --
19 what appears to be a break in the roof, is a side
20 hanging there, it's kind of tricky to look at,
21 but that is the pent roof on the side, equally it
22 does not have supports.

23 Olivia, the next image, please.

24 Again, this is the classics of 1940
25 just blowing up a little bit clearer of that pent

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1 roof and it appears to be very much in scale with
2 what we're returning. Again, that isn't a return
3 roof that is the sign hanging up with the --
4 where that small return pent, we're looking to go
5 straight back through.

6 Next image, please.

7 And then you can see the connector roof
8 with the dormers still in place. The building's
9 tricky. What's the front? What's the sides?
10 Quickly it can become confusing, but always
11 referring to the dormers gives you a good
12 reference of that intersecting building is the
13 back, it's just a simple shed so that's a quick
14 reference of orientation.

15 All right. So I'm going to go to the
16 March 1st letter that we had sent to you. And
17 I'm going to come back to the materials, 'cause I
18 brought samples this evening for your review.

19 So, No. 1, was a change of shutters.
20 Two was the nonsupport; three was the original
21 pent roof.

22 So, Olivia, let's go to the
23 architectural rendering, please.

24 Preferably our version of before and
25 after. Our first rendering came in last week and

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1 the revised -- a couple of you requested the side
 2 by side.
 3 All right. So let's go to the side by
 4 side first, please.
 5 Okay. So the one on the left was the
 6 plan that we came in to visit with you last time
 7 and the discussions were to remove the shutters
 8 off the upper gable. As you can see, they're
 9 gone to add the continuous pent roof with
 10 cantilever support. That's pretty much on the
 11 building as we speak today on that left end. And
 12 then to administer, I'll refer to it as a Parry
 13 Mansion style front cover over the single
 14 entrance door, which has a transom.
 15 So let's go to the revised drawing,
 16 please.
 17 So that would be what we feel to
 18 reflect the exact marching orders. And I agree
 19 that the upper shutters are simply better not to
 20 be battling with the rakes on the gables, it's
 21 just a -- it's a better look.
 22 So then taking it a step further of
 23 photos of the Parry Mansion hood, please.
 24 So spent a little bit of time prowling
 25 around, doing some photos. Very simple, very

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1 they are in fact a powder coat, they're still
 2 steel and someday they'll need to be dealt with.
 3 The Parry Mansion uses a traditional auger
 4 pintle, so auger pintle it is. We found it much
 5 easier still architecturally correct, but
 6 probably period correct; since the auger's in
 7 place, auger we go. It's a little more tricky
 8 for proximities. A heavy weight strap hinge and
 9 when you really look at the shutters on the Parry
 10 Mansion, you can see they were through bolted,
 11 I'm not going to through bolt them. I think the
 12 through bolting was an add-on to fix some tired
 13 shutters that were starting to fatigue and warp,
 14 so we won't go through with a casual through
 15 bolt, we'll blind bolt them from the back. So
 16 nevertheless a strap hinge, the shutter which
 17 would be there, it's a cedar shutter, it's pinned
 18 appropriately with the strap coming across the
 19 back. Traditional copper cap for the shutter,
 20 which would be appropriate.
 21 And here's the multiple choice question
 22 for you, really multiple choice, 'cause when you
 23 look at the Parry Mansion one shutter has a
 24 traditional American style rattail shutter dog
 25 and the shutter has, what's referred to as, an

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1 concise that is the scale, the imagery of
 2 basically of our replication. Certain things I
 3 won't replicate are -- it's tough to see in the
 4 images, but there's some under add-on brackets
 5 that are just steel angles that I think were put
 6 on the bottoms to help a falling off structure.
 7 Our goal will be to inlay treated lumber into the
 8 stone, they'll be hidden by the structure, hence
 9 we won't have any obtrusive brackets and devices
 10 hanging on. So that is the profile and, of
 11 course, that is a transom above the door.
 12 We weren't proposing mail slots or a
 13 knocker, it seems a little fakey to -- with that
 14 being said, that is our door that we're
 15 proposing.
 16 So, Olivia, I guess we'll go into the
 17 products.
 18 So these are products that I addressed
 19 in the cover and Olivia did a great job actually
 20 cataloguing and putting in the letter so it could
 21 be readily memorialized by you. Always nice on
 22 such an important project to actually take a look
 23 at some of the pieces. So I'm going to watch the
 24 time, but I still think I'm okay. These are all
 25 iron and not light metal. While they're -- while

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1 English rattail. So the one shutter has the
 2 English rattail on it, a little bit more innate,
 3 third dimension stepping up. The other shutter
 4 has pretty much in this vernacular with the
 5 exception the one that's there this truncated top
 6 is round.
 7 Does the board have any preference?
 8 MS. BOWMAN: Which one do you like
 9 more?
 10 RICH ZAVETA: This feels more period
 11 correct. This is certainly more fun to look at.
 12 MR. JOY: It's European.
 13 RICH ZAVETA: It's more detail, but
 14 it's probably -- less is more is the cliché.
 15 MS. BOWMAN: I think that's a good
 16 choice.
 17 RICH ZAVETA: All right. So that
 18 marches us through the shutter hardware. And,
 19 again, Olivia's catalogued it. It is all on
 20 record, so I think we're good. Any of these
 21 things you'd like to hang on to, we can also
 22 leave or they're always available through our
 23 office if you want to check them back as the
 24 reference.
 25 MS. BOWMAN: I think the pictures are

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1 enough.

2 RICH ZAVETA: Great. Let me just -- so

3 we stay on time.

4 The color chips, do you have those with

5 you, please?

6 While she's pulling those out, I was

7 looking to do a really classic and clean piece of

8 hardware. That was the one I was targeting.

9 Just a little bit of bling with the brass, but

10 it's kind of supposed to be even though it was

11 probably not polished at the time it was probably

12 oil hardened, so it probably would've got a bit

13 of worn into that somewhere through period of

14 time, but nevertheless, I think that's just

15 enough and very much correct. And that will be

16 traditionally mounted on the wood door.

17 One last piece on the shutter that I

18 missed. We'll do the pull -- it'll be an iron

19 pull. And, again, Parry Mansion has that. Maybe

20 a little bit bigger plate on the bottom of this

21 one, but this is super good quality in keeping

22 with the nice patina and finish. I believe that

23 finishes our hardware application.

24 At this time the client is not

25 proposing any lights on the building. Lighting

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1 color. The one on the right certainly is closer

2 to more of a white nondye border, so it is truly

3 lime and natural sand colors. The one on the

4 left has a little bit of buff thrown into it and

5 some of the older limes actually had that natural

6 fire patina especially as you move up towards up

7 like (inaudible) River Road with the lime kilns

8 and so forth. You can actually still see that

9 more yellowish amber rage lime in their actual

10 kilns that are still where lime's mined. This

11 becomes a personal call.

12 I think looking at the photos of Parry

13 Mansion it seems to be on the whiter side which

14 will be more reminiscent of the one on the right,

15 the left being a little bit more of what I --

16 fairy tale envision of quarry local lime might

17 look like. As we all know, the lime -- the stone

18 especially when you see some of the iron it got

19 bleach into the mortar anyhow so my advice to

20 clients is always don't overfixate on the lime

21 because it's going to have evolving life to it.

22 Does the board have any thoughts?

23 MR. JOY: I mean, agree with you I

24 think that the tinted lime is probably for

25 appropriate, because that's what it'll age to

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1 would most likely be of a landscape variety of

2 wash lighting, which certainly we can work with

3 Jim and if he feels appropriate, I don't -- I'm

4 not skilled enough to when wash lighting becomes

5 a HARB issue or whether it's a township ordinance

6 issue. Nevertheless, I'll take Jim's direction

7 if and when we get to that point and if it -- but

8 to my knowledge, there's no current fixtures. If

9 a fixture is considered, I'll try to make sure

10 the best of my ability that it's like a copper

11 crafter, something that's appropriate for your

12 review.

13 With that being said, our next topic is

14 the traditional lime border. So those samples

15 that you see, please look past the fakey EP Henry

16 stone. I did it just, 'cause I didn't want to

17 (inaudible) real rocks around this evening. So

18 it's super handy board to. EP Henry will be

19 happy that I'm speaking disparagingly about their

20 product.

21 MS. BOWMAN: We won't tell.

22 RICH ZAVETA: So this is a non-Portland

23 cement base mortar system. It is shipped from a

24 lime manufacturer and it's actually pretty

25 batched with -- we continue to play with the

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1 anyway.

2 RICH ZAVETA: Fine. So we'll go with

3 the tinted.

4 MR. JOY: That's what I'm saying,

5 that's just my opinion.

6 RICH ZAVETA: If it pleases the board

7 and also our pointing style, the one on the right

8 is a little bit wetter. When we let it dry and

9 drag it a little more, I think it gives a little

10 bit more richness and character, 'cause you get a

11 little more third dimension in the sand

12 aggregate. If you don't strike it, it has a

13 little bit of stiffness to it, so it's a little

14 bit more of a dry brush rake. It gives it a tad

15 more third dimension rather than the one on the

16 right almost doesn't look like Portland. And

17 I'll tell you, this is a big deal. I've shopped,

18 it's 10,000 bucks in lime, which that's just the

19 lime. So that was an education.

20 MS. BOWMAN: But it should make it last

21 longer.

22 RICH ZAVETA: Yeah, I mean, when you

23 read the virtues of it, I think it's absolute

24 magic is brick especially the brick of the

25 Pipersville, Plumsteadville genre that was

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1 referred to as salmon brick where the water is
 2 eradicating the brick while we watch.
 3 MR. JOY: Before the mortar, yeah.
 4 RICH ZAVETA: Exactly. This stone is
 5 argillite and it is shard bullet hard, so I can
 6 -- I don't so much that it's going to fatigue the
 7 stone. You might get a little bit less
 8 effervescence in it, and arguably it may drain
 9 just a little bit better and not tend to sheet,
 10 migrate and attack the interior.
 11 MS. BOWMAN: And may not break down as
 12 fast.
 13 RICH ZAVETA: I would agree. I think
 14 it's -- and it definitely has a look that's
 15 difficult to achieve with the Portland, so that
 16 would be the sample. And I think the pointing
 17 style is very similar to what we talked about
 18 just like an eighth, quarter reveal, not flush,
 19 not overpoint, not be break and rush, but I think
 20 that should hit it right on the money, so --
 21 Okay on that one?
 22 MR. JOY: Yeah.
 23 RICH ZAVETA: Great. Next was colors.
 24 As we all know, there's about 30 different whites
 25 at least and the easy thing was to come in with a

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1 RICH ZAVETA: Olivia, these are
 2 actually marked on the back. I was gonna have
 3 her cut some of these samples and actually leave
 4 these right with you.
 5 MS. CHAIKO: Thank you.
 6 MS. BOWMAN: That'd be great. We'll
 7 want to put them in the minutes.
 8 RICH ZAVETA: Right. So those are our
 9 items that we're reporting back. I feel -- oh,
 10 there's the big one, the windows.
 11 So can you --
 12 Okay. This is a window our shop put
 13 together for you. This is as authentic as it
 14 gets. There's no plastic, it's the weighted
 15 rollers are artful to themselves, it's just right
 16 in the box, but the bottom sash is just a
 17 straight nondivided just 'cause of it's size,
 18 but, again, no plastic weather striping, mahogany
 19 just to help -- my thought is the new forest
 20 growth, good grain rings. New wood rots quickly,
 21 it's just the way it is. The grain rings are
 22 open through production forestry and life
 23 expectancy is limited. These are super cool.
 24 Again, as authentic as it gets with
 25 heavy brass cast. That is authentic as I can

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1 black shutter and say here's the black and here's
 2 the white and we all move on. But I thought it
 3 might be interesting to do something a little
 4 different, this is off of historic charts, it's
 5 that's black/green that it's not black and it's
 6 not green, in different lights you could argue
 7 with both. I just think it's interesting and I
 8 also think the darkness of this tends to read
 9 well with some of the darkness of the mild colors
 10 of the argillite stone. So we were proposing
 11 this particular color.
 12 MS. BOWMAN: So a typical color here.
 13 RICH ZAVETA: It's something -- I think
 14 it's unique, I think it's -- I think it's a good
 15 choice, but this is so subjective. And for the
 16 white, not super white, but cooled back a little.
 17 I also think in the real life scale with the new
 18 world of acid rains and continued pollutants and
 19 rain, rain marking through pollutants, I think
 20 this stays pleasant looking. And it just calms
 21 it down a little bit so that it tends to not such
 22 a contrast with the darkness of the argillite
 23 stone that's there. So these were our colors.
 24 MS. BOWMAN: And do we have those
 25 numbers?

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1 get.
 2 MS. BOWMAN: So these are for the ones
 3 that aren't being restored.
 4 RICH ZAVETA: Yeah, there are certain
 5 windows that are no windows there.
 6 Olivia, could you go to the photo
 7 quick?
 8 And then we'll wrap up and I think I'll
 9 make your time limit if you give me two more
 10 minutes.
 11 So just a photo of the existing
 12 building, please.
 13 So as you can see, you know, some of
 14 the windows are simply not there, but our goal is
 15 -- this is like a pretty serious endeavor. It's
 16 far more attractive to our client for me to be
 17 restoring windows rather than making them in our
 18 shop. So I can assure you other than -- not that
 19 it's -- I realize it's what you're requesting,
 20 but I can promise you that's what they're
 21 demanding as well.
 22 MS. BOWMAN: Can you tell me how many
 23 windows are being restored and how many are going
 24 in as new?
 25 RICH ZAVETA: Sure.

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1 So, Olivia, we're going to count these
 2 as the --
 3 OLIVIA WATERMAN: Fourteen windows.
 4 RICH ZAVETA: You're in total windows.
 5 OLIVIA WATERMAN: Total current
 6 windows.
 7 RICH ZAVETA: Right. And the windows
 8 to be restored is what I'm counting. I can do it
 9 now, but I'd rather e-mail you with that
 10 quantity. It's basically every window that you
 11 see there I'm planning where there's not a --
 12 (Jeffrey Frydman arrived at 7:32 p.m.)
 13 RICH ZAVETA: -- void or hole or a
 14 block in place, I am planning to restore. Only
 15 planning to build where there is a nonexistent
 16 window or in fairness to the board, once I'm in
 17 there, if it actually -- if it's to the point
 18 where it's almost a diminishing return not from
 19 an economic standpoint, just a physical state, I
 20 would simply do an update back to you noting the
 21 photos; but again, I'll give you a specific
 22 count. Actually, I'll take the plan, I'll mark
 23 them up and I'll color code it restore versus
 24 replace and get that right out to you. Can do
 25 that right away this week.

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1 what I call, overpoint where the mason actually
 2 traces over the face and raises it, it then
 3 becomes more of a European or dramatic influence
 4 pointing. And then we'll keep it more to the dry
 5 side when we go to strike the joints, which will
 6 give it a little bit more texture, we'll see a
 7 little bit more on the sand, and less uniformity
 8 as that example. I know it won't help in the
 9 minutes, but the one sample of the stone was a
 10 wetter stripe, which makes it look a little bit
 11 more contemporary, so this will be a little bit
 12 more of a drag or dry, dry brush.
 13 MS. BOWMAN: Okay. Great. Okay.
 14 RICH ZAVETA: I believe that answers
 15 all of the requests that you had placed on us.
 16 MS. BOWMAN: All right. Thank you for
 17 being concise and for meeting of all our
 18 requests, we appreciate that how you did that.
 19 May I have a -- are there any
 20 questions.
 21 MS. CHAIKO: I have a question. It's
 22 more a procedural question for Jim. So thank for
 23 your wonderful presentation. Thank for your very
 24 thorough presentation. So how does this -- we're
 25 going through permits, so we've seen this image,

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1 MS. BOWMAN: Okay. So I just want for
 2 -- so we don't have to wait for the court to
 3 actually have a print of the recorded minutes. I
 4 just want to get the specifics of the mortar the
 5 way you described the application.
 6 RICH ZAVETA: Olivia, could I have the
 7 spec sheet on that mortar, please?
 8 MS. BOWMAN: Oh, we have that?
 9 RICH ZAVETA: That's the technical
 10 manufacturer's sheet.
 11 MS. BOWMAN: Okay. And the thickness.
 12 RICH ZAVETA: I can describe the
 13 application if that would be helpful or I can
 14 send you in correspondence.
 15 MS. BOWMAN: Yeah, so as explained and
 16 -- but just repeat the width. You said it was a
 17 certain --
 18 RICH ZAVETA: Sure. So it will be the
 19 lime based mortar without Portland cement. We're
 20 gonna lean towards the slight amber tone 10,
 21 which is indigenous to more of the Illy
 22 (phonetic) Road lime pour -- lime quarry. The
 23 material will be pointed approximately one
 24 quarter inch behind the face of the stone, so
 25 that you delineate the stone, but we won't do,

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1 I'm just typically -- you know, we see
 2 construction drawings, but we're -- the graphic
 3 is beautiful. How does that work? How does it
 4 work for us to see the final construction? I
 5 guess that's --
 6 MR. ENNIS: Well, when they actually
 7 submit to us the plans that go with the permit
 8 application for primarily the building code
 9 inspector to review everything, we can certainly
 10 request digital copies as well that can then also
 11 forwarded to you guys for comment and consistency
 12 with everything that was approved under -- so as
 13 long as it approved ultimately by the council for
 14 a certificate of appropriateness.
 15 RICH ZAVETA: Yeah, I'm also
 16 comfortable making all of these images part of
 17 the -- connected to the building permit, it can
 18 be a contingency on the permit. I think that
 19 makes it -- look, I can -- I can draw tech plans
 20 all day and not give you, quite frankly, the
 21 detail that I'm giving you this evening. I'm not
 22 trying to be a comedian, but I think if -- to
 23 ensure that you're to get the detail that we make
 24 these representations part of a condition on the
 25 building permit, I think will give you a whole of

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1 the striking fine lines. Just an opinion.
 2 MS. CHAIKO: Thank you. Thank you for
 3 forwarding this.
 4 MS. BOWMAN: Anything?
 5 MR. JOY: Fantastic presentation. I
 6 couldn't be happier.
 7 MS. BOWMAN: All right. Do I have a
 8 motion to accept the application as presented?
 9 MR. JOY: I'll make that motion.
 10 MS. BOWMAN: Second?
 11 MS. CHAIKO: I second.
 12 MS. BOWMAN: Any further discussion?
 13 Anything from the floor?
 14 All in favor?
 15 BOARD MEMBERS: Aye.
 16 MS. BOWMAN: Opposed? None.
 17 So we're ready to go.
 18 RICH ZAVETA: Thank for consideration
 19 this evening.
 20 MS. BOWMAN: Thank you.
 21 MS. CHAIKO: Thank you.
 22 MS. BOWMAN: Would you like these
 23 hardware samples left?
 24 MS. BOWMAN: JoAnn might -- actually we
 25 have -- you know what, we have sheets it has

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1 you're welcome to go ahead.
 2 JEFF STOCKLOS: So we are proposing
 3 some facade changes and a proposed rear second
 4 floor addition to a house that is actually
 5 directly outside the window here at 49 West
 6 Mechanic Street.
 7 ED DUFFY: Please use the microphone.
 8 MS. BOWMAN: Sorry. I should've told
 9 you that.
 10 JEFF STOCKLOS: No problem. As you can
 11 tell by the photos that are on SK-1, these are
 12 photos taken after a lot of the overgrowth was
 13 removed. The house was completely overgrown for
 14 years. We want to renovate the facades,
 15 essentially on all four sides, keeping the
 16 building footprint intact. Not creating any
 17 additions or any new impervious surface. As you
 18 can tell by the pictures on SK-1, the house is
 19 sort of a hodgepodge of additions that were done
 20 over the years. The front that you see facing
 21 West Mechanic Street was an original porch as you
 22 can tell by the inside which then enclosed at
 23 some point and some casement windows were thrown
 24 on it. And some larger windows that are on the
 25 east side of the house are big large picture

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1 where they're from.
 2 RICH ZAVETA: It's up to you, I can
 3 leave the hard -- if anybody wants them, they're
 4 available through Travis or Olivia in our office.
 5 MS. BOWMAN: And the paint chips?
 6 RICH ZAVETA: And they have the formal
 7 codes on the back.
 8 MS. BOWMAN: So we can add to that.
 9 Thank you very much. We're going to add into the
 10 minutes that the paint colors are HC-27, which is
 11 Monterey white, Benjamin Moore and HC-187, which
 12 is black forest green also Benjamin Moore.
 13 I'd like to add that Jeff is here. So
 14 please add to the minutes that Jeff has arrived.
 15 Next is a new application. This is 49
 16 West Mechanic Street, which is a facade
 17 improvement or change, windows, doors, roofing
 18 and siding.
 19 You're going to be asked to give your
 20 names.
 21 JEFF STOCKLOS: My name is Jeff
 22 Stocklos, I'm from Fluent Design.
 23 DAVID MARTIN: David Martin from Ryann
 24 Reed Design Build.
 25 MS. BOWMAN: Okay. Thank you. So

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1 windows and some smaller casements in the
 2 kitchen.
 3 If you look at SK-3, which are the
 4 proposed elevation changes, we're keeping
 5 essentially the house the way it is. We are
 6 residing the house with new hardy siding. We are
 7 keeping some symmetry on the east elevation with
 8 double-hung windows, keeping the main roof line
 9 the same. The porch we are going to add new
 10 railings, 'cause there are currently very small
 11 wooden railings there now. We want to restore it
 12 back to its original use, which was a porch, a
 13 covered entrance. We want to -- also currently,
 14 the front of the house has a very small shed type
 15 dormer off the main roof, we want to put a larger
 16 gable roof on there with a single window that is
 17 reminiscent of the -- the house that's sort of
 18 across the street and some of the other houses
 19 down West Mechanic Street.
 20 And the only new addition that we're
 21 proposing is a second story addition off of the
 22 rear, which will go over the top of the existing
 23 -- sort of existing addition that was put on at
 24 some point. Just because it's a bungalow type
 25 house, a cape sort of -- a cape style house,

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1 there's limited room on the second floor. We
 2 wanted to increase some of the square footage
 3 upstairs and just a little bit more room
 4 upstairs.
 5 JEFF STOCKLOS: Yeah. So as far as a
 6 lot of the thoughts that kind of went into it,
 7 was looking at the aesthetics of the other
 8 buildings going up and down Mechanic Street just
 9 to kind of keep with the consistencies of what
 10 kind of newer you know, period looking homes kind
 11 of were. So with that, tried to mimic some of
 12 the roof lines the -- we're proposing that we do
 13 a seven inch hardy cedar mill siding in the -- if
 14 you look at the light mist color.
 15 MS. BOWMAN: Let's hold off on colors
 16 and details --
 17 JEFF STOCKLOS: Okay. No problem.
 18 MS. BOWMAN: -- and things like that
 19 because we really need to get through the
 20 concept. Thank you. Your design concept.
 21 DAVID MARTIN: So really, you know,
 22 what Jeff was saying as far as design concept was
 23 just adding a second floor addition, changing the
 24 roof lines, opening up the front porch slightly
 25 to be allowed for a little covered area. And

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1 know if you can see it from New Street. We need
 2 to find that out.
 3 DAVID MARTIN: So that would be a
 4 matter of going down the hill to see if the
 5 hill's in the way or not.
 6 MS. BOWMAN: Exactly. I live almost
 7 the street on New Street and I'm trying to
 8 picture it. I looked at it and now I think you
 9 can see it from about three doors up on --
 10 probably from about my house you can see the rear
 11 of that house, so we probably do have --
 12 DAVID MARTIN: Aside from --
 13 MS. BOWMAN: -- some interest in that
 14 side as well.
 15 DAVID MARTIN: And with the look in the
 16 back it was trying to keep with the consistencies
 17 and keep the roof lines to be able to match and
 18 mimic what's going on in the front of the
 19 building also.
 20 MS. BOWMAN: So do you have -- which is
 21 the drawing of the rear?
 22 DAVID MARTIN: The drawing of the rear
 23 will be the top right-hand No. 3 on SK-3.
 24 MS. BOWMAN: I'm trying to understand.
 25 JEFF STOCKLOS: Yeah, right now there's

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1 there was a lot of inconsistencies as far as the
 2 windows throughout home if you reference back the
 3 SK-1.
 4 So the main thing to us was to kind of
 5 keep the look that it should be with the
 6 consistent window styles, going to back to some,
 7 you know, decorative trim work around the
 8 exteriors of the windows.
 9 Any questions in regards to --
 10 MR. JOY: What is the existing siding
 11 right now?
 12 DAVID MARTIN: The existing siding
 13 actually the shake -- cedar shake up in the gable
 14 end and the rest of the siding, I believe, is a
 15 wood painted.
 16 MR. JOY: And those windows that you're
 17 designing, they're going to be divided light?
 18 DAVID MARTIN: Correct.
 19 JEFF STOCKLOS: Six over six grid
 20 pattern.
 21 MS. BOWMAN: You don't happen to have
 22 any photographs of this property -- my big -- I
 23 have one concern is to whether or not the rear
 24 can be seen from a public right-of-way, in which
 25 case we would not have comment on, but I don't

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1 currently a big large shed dormer off the back.
 2 MS. BOWMAN: Yes.
 3 JEFF STOCKLOS: We were putting a gable
 4 dormer off of the back to match with the other
 5 three sides.
 6 MS. BOWMAN: Do you know the date the
 7 building was built?
 8 JERRY ASPITE: I think it was late
 9 1800s -- 19 -- I'm sorry like 1920.
 10 MS. BOWMAN: 1920?
 11 JERRY ASPITE: I mean, main but there's
 12 a --
 13 MS. BOWMAN: Lots of additions. I've
 14 been in it and I know that the basement felt
 15 older than that. It's possible there was a
 16 structure there prior.
 17 DAVID MARTIN: The basement dates quite
 18 a bit back probably 1700s even.
 19 MS. BOWMAN: Yeah, not likely that.
 20 DAVID MARTIN: 17 -- early 1800s, but
 21 structurewise there's definitely newer
 22 construction than going back --
 23 MR. JOY: Yeah, I'm not seeing.
 24 MS. BOWMAN: There's nothing -- there's
 25 nothing left. So that's -- this is what was --

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1 it's certainly a question, you know, 'cause
 2 there'll be significant differences in one would
 3 allow to a 18th century building or early 19th
 4 century building as opposed to a bungalow from 19
 5 -- and you believe 1900 hundred?
 6 JERRY ASPITE: Yeah.
 7 MS. BOWMAN: Sounds about right.
 8 THE REPORTER: May I just have your
 9 name?
 10 JERRY ASPITE: Jerry Aspite,
 11 A-s-p-i-t-e.
 12 MS. BOWMAN: So you're making some
 13 changes that we typically don't like shed
 14 dormers. We don't love shed dormers on sort of
 15 random spots and certainly the dormer on the
 16 front -- the existing dormer on the front of this
 17 building is kind of inappropriate to begin with.
 18 JEFF STOCKLOS: It's also a long
 19 stretch of roof coming all the way down straight
 20 through the porch.
 21 MS. BOWMAN: And I've been inside, I
 22 know it makes for funky living spaces. One of
 23 the one of worst things that happened to this
 24 building probably in the 60s, was when they
 25 enclosed the porch completely. So that's

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1 like the changes. They're matching. So you're
 2 saying it's all matching what's existing?
 3 JEFF STOCKLOS: Correct. And keeping
 4 consistent with what's on the block.
 5 MR. FRYDMAN: New Street.
 6 MS. BOWMAN: Mechanic Street. Well,
 7 keep in mind, 90 percent of what you're seeing is
 8 new construction.
 9 JEFF STOCKLOS: Correct.
 10 MS. BOWMAN: So you really can't use
 11 that as your --
 12 JEFF STOCKLOS: It was a blend.
 13 MS. BOWMAN: Really what would be more
 14 appropriate is the next block and what -- what
 15 Canal Street replaced or would be more in what
 16 you would want -- but I totally understanding
 17 what you're saying. What's happening to the
 18 chimney?
 19 JEFF STOCKLOS: It's being eliminated.
 20 It's for the existing furnace and we're not
 21 actually going with furnace and it's falling off
 22 the building, so aesthetically trying to make
 23 things balance with that side.
 24 MS. BOWMAN: Yeah, I noticed that it
 25 was falling off.

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1 probably one of the biggest no-nos in historic
 2 districts. It wasn't in the district, there was
 3 no district when that was done. And that is
 4 troubling just in the overall -- just the whole
 5 front of that building is -- it's -- it's an
 6 issue having an enclosed porch even if you open
 7 it partially, so that's something we would like
 8 to talk about. So enough from me.
 9 Carolyn, do you have some comments?
 10 MS. CHAIKO: Can we come back to me?
 11 MS. BOWMAN: Yep.
 12 MR. JOY: I have -- I usually have the
 13 most concerns than anybody on this board. I have
 14 less concerns in this case. So much of whatever
 15 this was is gone, I don't see it any more, and I
 16 probably don't have problems with designs. I
 17 mean, I'm not a fan of hardy plank, but I mean,
 18 if this was an historic building, I would think
 19 I'd have more to talk about. In this case, I
 20 don't even think I can complain about that, so
 21 I'm a little less critical about this than maybe
 22 Dee Dee, but I don't have any issues
 23 fundamentally with this.
 24 MS. BOWMAN: Jeff?
 25 MR. FRYDMAN: I have no comment. I

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1 MR. FRYDMAN: That chimney is
 2 functioning?
 3 JEFF STOCKLOS: The existing chimney?
 4 It probably is functioning, but it's not being
 5 currently used for it's.
 6 MR. FRYDMAN: You're not touching it.
 7 JEFF STOCKLOS: No, we're getting rid
 8 of it, we're eliminating it.
 9 MR. FRYDMAN: Oh, the whole chimney's
 10 gone?
 11 MS. BOWMAN: There's not another
 12 chimney going on for a fireplace? Is there a
 13 fireplace?
 14 DAVID MARTIN: There's no fireplace.
 15 They'll potentially be a fireplace, but it might
 16 be gas.
 17 MR. FRYDMAN: So what kind of fluid
 18 then?
 19 MS. BOWMAN: That would have a --
 20 JEFF STOCKLOS: A direct vent.
 21 MS. BOWMAN: Those can be disguised
 22 somewhat, as long as it's not on the front.
 23 Carolyn?
 24 MS. CHAIKO: Tell me about the windows
 25 again. So I -- I just would like -- I just have

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1 a few more questions. The windows, I see it's a
2 Pella window, can you tell me a little more about
3 that.

4 DAVID MARTIN: As far as the windows
5 that we're proposing on the Pella Impervia
6 series, which is the all fiberglass window,
7 certainly that's open to discussion. We're going
8 to do them in black with the SDLs.

9 MS. BOWMAN: So don't we like to see
10 wood windows?

11 MR. JOY: We like to.

12 MS. BOWMAN: And I -- I'm also
13 questioning the hardy plank, because we do
14 typically approve it for new construction, but
15 this is not new construction and wood siding is
16 more appropriate as are wood windows. And I -- I
17 want to revisit this --

18 Carolyn, I'm interrupting you. Sorry.

19 MS. CHAIKO: So I just want to preface
20 this by saying like what a huge improvement, you
21 know, absolutely. I just would like a little --
22 and, you know, the presentation's very nice.
23 Thank you. It looks great. I would just like a
24 little more information on, you know, graphically
25 the trim looks very nice and appropriate. I just

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1 around the windows, the sides would be three and
2 a half inches with the sill being a profiled sill
3 and the top header being a six inch with the
4 crown detail.

5 JEFF STOCKLOS: The existing house, I
6 believe has six inch facias on the gable ends,
7 the rakes on the gable ends.

8 MS. CHAIKO: So you're essentially
9 matching.

10 DAVID MARTIN: Correct.

11 JEFF STOCKLOS: Yes. And the freeze
12 board on the front would be sort of to match
13 whatever the dimension of the drop beam that is
14 going to be provided that is gonna catch that
15 roof over the covered porch portion. So it might
16 be like an eight inch -- eight inch rake -- or
17 eight inch rake board.

18 MS. BOWMAN: And so I know you're
19 creating a bathroom, powder room and foyer out of
20 that existing --

21 DAVID MARTIN: Correct.

22 MS. BOWMAN: -- closed porch. And as I
23 said, enclosed porches are just one of the worst
24 things you can do to an old building because the
25 porch is the smile, it's the front, it's the face

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1 wish there was just a tiny bit more information
2 about the -- some of the dimensions of some of
3 the trim because I think we are looking for
4 something that is appropriate to the age of the
5 house. So I would just love a little more
6 information on the -- you know, graphically it
7 looks very nice. I see there's a band board, I
8 just wish there was a dimensional information, a
9 little more description on some of that.

10 MS. BOWMAN: So we can -- this is
11 conceptual as opposed to a full-blown plan
12 because we don't have those details.

13 JEFF STOCKLOS: Once we get into the
14 construction drawings, then we will have those.

15 MS. BOWMAN: So they would come back.

16 MS. CHAIKO: Even a verbal description
17 here would be really helpful. I understand that
18 when you get into the construction drawings there
19 will be that information, but here, for example,
20 you just say white hardy trim board, great, but
21 just like some dimensions you can just verbally
22 describe the dimensions --

23 DAVID MARTIN: So typically the facias
24 and the rakes will be a six inch obviously that's
25 nominal at five and a half, the trim boards

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1 of a building and I don't know if it was ever
2 considered any way to accommodate what is needed
3 in this house and put a real porch back on that
4 house.

5 DAVID MARTIN: We did look at a bunch
6 of different layouts for the first floor living
7 and just because of the smaller space it
8 encompasses, trying to -- and one of the other
9 issues is where we put the bathroom on the first
10 floor, some of the areas that we talked about
11 putting it change, would actually change the
12 aesthetics of the outside of the building via
13 where windows could be placed and not placed in
14 the corners. And we didn't want to take away
15 from, you know, the front corner of the house and
16 change where the windows can be because we're
17 trying to put a powder room there because just
18 layout-wise it wasn't really fitting anywhere
19 else based off of where we're trying to relocate
20 the staircase too.

21 JEFF STOCKLOS: If you look at SK-2,
22 there's an existing first floor plan. You can
23 see at the front house there was an existing
24 bathroom that is there. So the reason for the
25 powder room being in that location is because the

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1 plumbing was right there also and it opened up
 2 the floor plan. Originally we had an idea of
 3 putting a powder room in the back of the house
 4 where I'm proposing the mudroom, but it would be
 5 extremely difficult to get any kind of plumbing
 6 back there, 'cause there's not a basement
 7 underneath that area.
 8 DAVID MARTIN: And also would take away
 9 from the exercise room space, you know, just
 10 something that's important to the customer.
 11 MS. BOWMAN: I have to admit that I'm
 12 very disappointed that that isn't -- that
 13 opening, that porch is not part of your plan
 14 because I do believe that that's probably the
 15 worst thing that happened to this house over the
 16 years. And so I had -- I had hoped -- I mean,
 17 I'm delighted that a house that has been in sorry
 18 condition for a long time is being revived and
 19 obviously going to get a lot of love; but it is
 20 disappointing to me that sort of the cardinal
 21 rule of old houses has been -- hasn't been
 22 addressed, you know, that sort of damage to the
 23 facade.
 24 And I do have concerns about materials
 25 just in that we haven't typically approved that

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1 MS. BOWMAN: I'm not beginning to
 2 suggest that the existing siding is salvageable,
 3 but it's probably original.
 4 DAVID MARTIN: It's also very piecemeal
 5 currently, yes.
 6 MS. BOWMAN: But there is existing so
 7 we know what that house was and my recommendation
 8 would be to replicate that in wood, with real
 9 wood, wood siding, would be the preference.
 10 Pretty much everything else, you know, a gable
 11 and instead of kind of a really bazaar little
 12 shed thing on the front and the big thing on the
 13 back, a gable will be more graceful.
 14 MR. JOY: Yeah, these are all
 15 improvements.
 16 MS. BOWMAN: But I personally think
 17 that the essence of the guidelines would say that
 18 it should be wood siding and wood windows. The
 19 rest of it, we're not -- the porch opening would
 20 be my wish list, obviously, that's not going to
 21 happen. But those other two items I think I
 22 would like to see happen.
 23 How do you feel about that, Jeff?
 24 MR. FRYDMAN: Yeah.
 25 MS. BOWMAN: Yeah?

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1 kind of window and that kind of siding for an
 2 existing house.
 3 DAVID MARTIN: Okay.
 4 MS. BOWMAN: Anything you have to say?
 5 Anything more?
 6 MR. JOY: No. I mean, I know where Dee
 7 Dee's coming from and unfortunately that porch
 8 was closed in before you came to us, so it gives
 9 a little less validity to speak, but I understand
 10 the thing -- one I do agree with is there any
 11 option for at least the windows being wood or
 12 wood clad or something?
 13 DAVID MARTIN: That's certainly an
 14 option.
 15 MR. JOY: What are they now?
 16 MS. BOWMAN: Everything.
 17 MR. JOY: I know it's a mess.
 18 DAVID MARTIN: They're mostly --
 19 they're mostly --
 20 MR. JOY: And you're -- you're making a
 21 vast improvement, but I want to address Dee Dee's
 22 concerns too, but that would be a big step in the
 23 right direction too.
 24 DAVID MARTIN: That's certainly --
 25 MR. JOY: Could you do clad?

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1 MR. JOY: Yeah, I would put -- yeah, a
 2 hardy plank --
 3 MS. BOWMAN: And, Carolyn?
 4 MS. CHAIKO: Yes.
 5 MS. BOWMAN: Does that help you
 6 understand our -- where we are?
 7 DAVID MARTIN: So pending discussion of
 8 those few items, we can go ahead and formulate
 9 the construction drawings at this point for
 10 submission and come back next meeting with other
 11 material selections and just finalize that?
 12 MS. BOWMAN: Yes. And then we can talk
 13 about your color and your hardware and exact
 14 windows you're using and what siding you're
 15 using. You're gonna show us examples of your --
 16 you're doing a shake roof? What kind of roof are
 17 you doing?
 18 DAVID MARTIN: It's just going to be an
 19 asphalt shingle roof with some metal details.
 20 MS. BOWMAN: Asphalt. You can show us
 21 just the sample of that. You're not doing any
 22 shutters, are you?
 23 DAVID MARTIN: Not currently.
 24 MS. BOWMAN: Your railings, you know,
 25 those should be wood as well. That all? Okay.

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1 DAVID MARTIN: And obviously the
 2 construction drawings we'll detail the widths and
 3 everything so you'll have the details on that.
 4 MS. BOWMAN: And then we can vote.
 5 DAVID MARTIN: Sounds good. Thank you.
 6 JEFF STOCKLOS: Thank you very much.
 7 MS. CHAIKO: Thank you very much.
 8 MS. BOWMAN: I had a question for you,
 9 though. The first illustration in your proposal
 10 why --
 11 JEFF STOCKLOS: That's just showing the
 12 color details as far as the --
 13 MS. BOWMAN: That's the color.
 14 JEFF STOCKLOS: -- black windows with
 15 the white trim and the gray outside.
 16 MS. BOWMAN: Okay. Just I was a little
 17 confused about that.
 18 JEFF STOCKLOS: It's a beach house.
 19 MS. BOWMAN: But then, of course, I
 20 didn't let you show us the colors. All right.
 21 JEFF STOCKLOS: Well, thank you very
 22 much.
 23 MS. BOWMAN: Thank you. Okay.
 24 Now we have 50 South Main Street, we
 25 have a new sign, signage. Oh, we have several

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1 MS. BOWMAN: There are more, if anybody
 2 -- council members want a copy.
 3 Okay.
 4 GREG FREDERICK: So just to orientate
 5 everybody, this is the former Zadar's building
 6 and I think every -- it's been HARB before for
 7 the building design and I think it was being
 8 called the Playhouse Inn at that point.
 9 MS. BOWMAN: Yes.
 10 GREG FREDERICK: And now it's gonna be
 11 the Ghost Light Inn. And so this is the site
 12 right here and the unique thing about this
 13 project is, it's not directly on a street, it's
 14 kind of tucked behind the parking lot, which
 15 makes it challenging for the signage. And so
 16 what we did, they have a sign person that put
 17 together a presentation with a couple different
 18 options for where they might want signs and also
 19 looking at doing more than one sign to kind of
 20 help with the view from different streets, you
 21 know, if you're approaching it from the parking
 22 lot or walking, so we're gonna run through a
 23 couple options first.
 24 CAROLINE KERNER: Also going back to
 25 Jim and zoning, the one kind of concern with this

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1 signs. This is the new -- what used to be the
 2 Playhouse Inn, it's getting a new name in
 3 addition to --
 4 GREG FREDERICK: We have some
 5 additional things we can put on the screen.
 6 MS. BOWMAN: So you do you want to
 7 share your names, please? And you can use the
 8 microphone.
 9 GREG FREDERICK: Thanks for fitting us
 10 in we kind of jumped in last minute here.
 11 MS. BOWMAN: I don't do that, but we're
 12 glad you're here. And you actually did make it
 13 under the wire.
 14 CAROLINE KERNER: I'm Caroline and this
 15 is this my first time at HARB.
 16 GREG FREDERICK: My name is Greg
 17 Frederick. We're from Ralph Fey Architects.
 18 MS. BOWMAN: Caroline, your last name?
 19 CAROLINE KERNER: Kerner.
 20 MS. BOWMAN: Kerner, I didn't -- I
 21 missed that. Great. Thank you.
 22 CAROLINE KERNER: We have plenty of
 23 copies. Thank you.
 24 MS. BOWMAN: Ken, did you want a copy?
 25 KEN MAISEL: Sure.

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1 is that where you come down on the left side of
 2 the building, which I believe is Ferry Street, it
 3 is a dead-end area, even though that is a second
 4 street, so it is a corner lot. Cars passing by
 5 can't really see the sign on that wall, which a
 6 corner lot would be allowed to have a wall sign
 7 permitted on that side, but because cars are
 8 either exiting the parking and their back would
 9 be to the building or they would coming down and
 10 having to pull back because now it's a dead-end
 11 area.
 12 MR. ENNIS: Just -- why don't -- we'll
 13 have to talk about zoning at another time. So
 14 long as the style and material type -- you guys
 15 tonight stick to the -- but orientations and
 16 number may have to change.
 17 GREG FREDERICK: There might be some
 18 other issues --
 19 CAROLINE KERNER: Yeah.
 20 MR. ENNIS: Yeah, yeah. So we'll talk
 21 at another time about zoning. But go ahead with
 22 style
 23 CAROLINE KERNER: Okay.
 24 MS. BOWMAN: Talk to us about the
 25 style.

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1 GREG FREDERICK: We can show them the
 2 locations that we had originally proposed.
 3 CAROLINE KERNER: Okay. So the first
 4 page of your packet shows what we believe to be
 5 the allowed signage per zoning and what we
 6 believed that the owners potentially wanted. So
 7 you can see the main sign would be other the
 8 entryway into the building, the main entryway as
 9 potentially the main name of the hotel, The Ghost
 10 Light Inn and then the two blade sign, corner
 11 signs calling out the main tenant in the
 12 building, which is as of now to be called Stella.
 13 So now the remainder of pages were
 14 created -- the remaining pages were created by
 15 the graphic designer that the owners are working
 16 with so they kind of play around with relocating
 17 that same name whether the restaurant becomes the
 18 most important part of the building or the hotel
 19 becomes the most important part, which it is only
 20 a 12 bedroom hotel, so the restaurant would
 21 certainly have more foot traffic.
 22 But it was previously known as the
 23 Playhouse Inn since it's been under construction
 24 so what becomes more prominent and based on this,
 25 it looks they are planning to use a lot of raised

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1 mount like a light directed on the --
 2 MS. BOWMAN: Right or behind.
 3 MR. JOY: I think that's what we
 4 approved for the Playhouse, so there's a
 5 precedent. I think internal lighting might be --
 6 MR. ENNIS: I think your design
 7 guidelines even state.
 8 MS. BOWMAN: I think they do. So the
 9 lights, for example, on Nurture Spa very
 10 reminiscent of what we're seeing just in terms of
 11 the scale, they're lit behind or a light that's
 12 more shining down on them.
 13 CAROLINE KERNER: So potentially it
 14 would be a pin mounted metal sign with a backlit
 15 light shining up or down on the -- maybe.
 16 So then the next page kind of uses more
 17 of abyss. The 2-A would be reverse so that it
 18 would be the dark background with the light
 19 lettering versus the light background, but I
 20 believe they were trying to show a sign with two
 21 sides potentially on the corner lot areas.
 22 Again, this dealing with zoning, but
 23 there are two tenants in this building, so I
 24 think that's what they were trying to show on
 25 this page of the package just that they might

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1 lettering potentially a dark background with
 2 white raised letters and then it appears to have
 3 a lot of metal potentially use powder coat metal
 4 probably not something that would patina and rust
 5 and maybe adding in the use of internal
 6 illuminated letters if that is what the direction
 7 that everyone would like to move forward with.
 8 So then --
 9 MS. BOWMAN: Internally illuminated?
 10 Is that -- that's allowed?
 11 CAROLINE KERNER: If it has a dark
 12 background.
 13 GREG FREDERICK: In the zoning it
 14 allows for a dark background --
 15 CAROLINE KERNER: Yeah, dark background
 16 with white letters.
 17 MR. ENNIS: The zoning does, but I
 18 always told that with the HARB that you guys
 19 might just --
 20 MS. BOWMAN: We don't have internally
 21 lit lights.
 22 CAROLINE KERNER: Okay.
 23 MR. ENNIS: I think the design --
 24 that's up to you guys.
 25 GREG FREDERICK: As opposed to surface

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1 separate the two different tenants for the two
 2 main entries for each tenant use.
 3 MR. ENNIS: I'm mulling that over.
 4 GREG FREDERICK: 'Cause we always run
 5 into the problem is it a really a sign, like
 6 when's it a sign and when it's --
 7 MR. ENNIS: Right. But also the fact
 8 that you have two uses does that allow you for
 9 the number that's presented here. We'll get into
 10 that all that.
 11 MS. BOWMAN: We don't --
 12 CAROLINE KERNER: I think the second --
 13 the last two pages are trying to get more at the
 14 wall sign that's more of a logo graphic, I
 15 believe, next to the door so especially on the
 16 last page, it looks like it would be something
 17 that might be painted on the wall, something
 18 that's a little more historic to the area and
 19 kind of ties into the theatre next door.
 20 MS. BOWMAN: So these are a lot of
 21 different design elements.
 22 MR. JOY: Are you leaning towards any?
 23 It's kind of difficult to make a decision.
 24 CAROLINE KERNER: So this is kind of
 25 the preliminary phases and I think that the

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1 owners just wanted to kind of get your feedback
 2 on what direction they should move forward with
 3 as they're working with their graphic designers.
 4 MS. BOWMAN: Carolyn?
 5 I'm sorry. Oh, do you have more?
 6 GREG FREDERICK: No, no. I was just
 7 gonna say, we just the ball rolling, 'cause, you
 8 know, we actually kind of juggle like zoning and
 9 HARB and which kind of comes first is always the
 10 question.
 11 MR. ENNIS: I mean, the appearance and
 12 style and everything whether -- whatever gets
 13 hatched out number and sizewise and type, they
 14 can still get the idea on this -- the style.
 15 GREG FREDERICK: So we're just trying
 16 to give you a flavor for what we're thinking of.
 17 MS. CHAIKO: I don't think I should go
 18 first. I'm confused.
 19 MR. JOY: I think we covered the fact
 20 that we don't really care for internally
 21 illuminated signs however you decide to do that,
 22 but there's a lot of choices. I mean, this is
 23 Ralph, right?
 24 GREG FREDERICK: Well, this is a sign
 25 company that's doing this.

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1 a sign mounted.
 2 MS. BOWMAN: The idea of painted on
 3 brick is very typical, painted on stone not so
 4 much, so that might be something to discuss. I
 5 don't know what it would look like. It would not
 6 be typical and I don't if it's appropriate to
 7 paint on the stone.
 8 MR. JOY: I've seen painted stone.
 9 MS. BOWMAN: Oh, okay. So if the
 10 stone is --
 11 MR. JOY: The stone itself is painted.
 12 MS. BOWMAN: But they're not doing
 13 that.
 14 MR. JOY: That's right.
 15 MS. BOWMAN: And so the first page
 16 Ghost Light Inn, is that -- those are
 17 free-standing letters.
 18 CAROLINE KERNER: So those would be the
 19 thin mounted metal letters, correct.
 20 MS. BOWMAN: And on the sign, do they
 21 -- they are attached also, free-standing? They
 22 just stick out?
 23 MR. FRYDMAN: Are they mounted on the
 24 bottom?
 25 GREG FREDERICK: Right now there's a

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1 MR. JOY: There's a lot of choices.
 2 GREG FREDERICK: We still have a lot of
 3 people to weigh in on.
 4 MR. JOY: I don't have any big problems
 5 with any of them and I do kind of appreciate the
 6 painted on logos for the wall stuff, but I can't
 7 really com -- I don't have any objections to
 8 anything I'm seeing right now, but I don't have
 9 enough information to make a big decision. So I
 10 guess -- does that help?
 11 GREG FREDERICK: Well, nothing is
 12 offensive that we showed you.
 13 MR. JOY: Right. Yeah, I think our
 14 biggest problem is the internal lighting and I
 15 think we all really like the painted signs --
 16 signage on the brick. I think that's brick.
 17 MS. BOWMAN: That's not brick, though,
 18 it's stone.
 19 CAROLINE KERNER: It's stone.
 20 MS. BOWMAN: How do you paint on stone,
 21 is that going to be different, very different
 22 looking? I don't know.
 23 GREG FREDERICK: I don't know. I think
 24 that's why they were -- they were, I think
 25 starting with some of those other images more of

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1 steel tube on top of -- there's a metal canopy
 2 with a steel tube on it, so the letters will
 3 mount into the top.
 4 CAROLINE KERNER: So would be for the
 5 awning.
 6 GREG FREDERICK: Welded.
 7 MS. BOWMAN: All right. Well, I -- I
 8 think that the mounted letters they're very clean
 9 and they work for me, and the lit things don't at
 10 all and I really would -- I would really -- I
 11 just can't imagine painted on stone, that's
 12 natural stone and I just don't know what that
 13 looks like. So it seems like your concepts are
 14 pretty good except for those couple of things and
 15 certainly with the lighting coming from behind,
 16 the way it is at Nurture Spa or spotlights or I'm
 17 sure there are lots of creative ways to light it.
 18 Concept works for me.
 19 Jeff?
 20 MR. FRYDMAN: Hypothetically your
 21 hypothetical presentation seems okay.
 22 MS. BOWMAN: Yes, I'm sure that they
 23 can show us what it would look like -- certainly
 24 see what it looks like if it's painted the way
 25 you make it up with your machine -- with your

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1 renderings.
 2 GREG FREDERICK: Yeah, I'm not -- and,
 3 again, I'm not sure how attached to that I think
 4 they were just kind of throwing out some
 5 inspiration images and may not even have realized
 6 that.
 7 MS. BOWMAN: Do you have glass doors?
 8 Can they go on glass doors, but they're all
 9 divided lights, aren't they.
 10 GREG FREDERICK: Yeah, they're all
 11 divided lights.
 12 MS. BOWMAN: All right. What else?
 13 CAROLINE KERNER: This isn't in the
 14 drawing, but another option for the painted could
 15 be the upper area of the -- above the stone,
 16 yeah, the siding.
 17 MS. BOWMAN: On the siding, that might
 18 work.
 19 CAROLINE KERNER: So that it matches
 20 the Playhouse Inn -- the Playhouse Theatre.
 21 MS. BOWMAN: Right. That could. I
 22 mean, you have some -- you have some large spaces
 23 you could do something kind of cool there
 24 depending on whether or not painted is part of
 25 signage square footage and or not. Stickers on

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1 horrible --
 2 MR. JOY: You're heading on the right
 3 track.
 4 GREG FREDERICK: I guess you could just
 5 say, you know, perfect.
 6 MS. BOWMAN: Well, and we've clarified
 7 something right away that no light -- interior
 8 lighted sign, so that narrows things down for
 9 you. Yeah?
 10 GREG FREDERICK: Any other questions?
 11 MS. BOWMAN: We don't. Do you have any
 12 for us?
 13 GREG FREDERICK: I don't think so.
 14 MR. ENNIS: Give me a call on Friday to
 15 talk about the zoning.
 16 MR. JOY: I bet going forward we're
 17 going to narrow this right down.
 18 MS. BOWMAN: Or you're going to come
 19 back with something completely different next
 20 time, which is okay too.
 21 GREG FREDERICK: No, I'm hoping we can
 22 get all the parties involved to agree on like one
 23 specific sign and come back and say this is
 24 exactly what we want to do.
 25 MS. BOWMAN: You have a lot of voices

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1 people's windows, we don't have that.
 2 MS. CHAIKO: Yeah, if it's painted it
 3 is limited by the zoning, even if it's painted
 4 it's limited by the zoning; a sign is a sign.
 5 MR. ENNIS: We'll talk.
 6 MS. BOWMAN: You're going to have to
 7 spend a lot of time with Jim. Anything else?
 8 Does that help at all?
 9 GREG FREDERICK: How about stylewise
 10 with the white, like the white and black
 11 background gets the like a real contemporary
 12 stark difference with the feel and I think it
 13 kind of fits for this building.
 14 MR. JOY: I don't have any objections.
 15 MS. BOWMAN: So this Palomar that one,
 16 so what is that? Is that a piece of metal with
 17 white letters on it? Or wood?
 18 GREG FREDERICK: Yeah. The description
 19 is says, projecting sign, dark box with raised
 20 white lettering.
 21 MS. BOWMAN: Yeah. I mean, that could
 22 look quite striking there. It would be fine with
 23 me.
 24 MR. ENNIS: This is just conceptual.
 25 MS. BOWMAN: If we said this is

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1 talking to you.
 2 GREG FREDERICK: Yes.
 3 MR. ENNIS: Are these at least going to
 4 be the names, do we know that much?
 5 GREG FREDERICK: As of now they are.
 6 CAROLINE KERNER: As of today they are
 7 these two names.
 8 MS. BOWMAN: Well, thank you. Sign
 9 design by committee. Don't forget to get your --
 10 CAROLINE KERNER: Flash drive?
 11 MS. BOWMAN: Now, we have discussion of
 12 proposed changes to originally approved
 13 certificate of appropriateness for 22 South Main
 14 Street.
 15 MARLENE PANZICA: Hi. I'm Marlene
 16 Panzica and I own 22 South Main. This is the
 17 same one as the digital, it's not different,
 18 okay? I also brought the letter that you
 19 requested, do you need that?
 20 MR. ENNIS: No, I have that.
 21 MARLENE PANZICA: That's everything is
 22 good?
 23 MR. ENNIS: I scanned it and sent it to
 24 the --
 25 MARLENE PANZICA: Okay. Okay.

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1 Perfect. Hello.
 2 MS. BOWMAN: Hi.
 3 MARLENE PANZICA: So we're here tonight
 4 to make revisions to our already approved
 5 certificate of appropriateness for 22 South Main.
 6 By coming here tonight, we are not giving up any
 7 rights to our already approved plans for 22 South
 8 Main. We're just seeking a vision to eliminate
 9 the third story addition and to make changes to
 10 the south side of the building, the windows. So
 11 and that is all in that paperwork that we gave
 12 you tonight.
 13 MS. BOWMAN: So --
 14 MARLENE PANZICA: The --
 15 MS. BOWMAN: Go ahead.
 16 MARLENE PANZICA: Go ahead. The first
 17 page is the approved plan with the south side.
 18 MS. BOWMAN: Now, this is the plan that
 19 went to council?
 20 MARLENE PANZICA: Correct.
 21 MS. BOWMAN: And then there was your
 22 appeal, and council approved the plan with
 23 changes, but this drawing shows none of those
 24 changes.
 25 MARLENE PANZICA: This is the one that

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1 LARRY PANZICA: That was the letter
 2 that Mike gave you on --
 3 MARLENE PANZICA: Right here, I have
 4 it.
 5 LARRY PANZICA: No.
 6 MARLENE PANZICA: Yeah, the letter.
 7 LARRY PANZICA: The other letter. When
 8 he gave you the first -- there was the letter I
 9 gave you that was sent to your office that we
 10 shouldn't even be here council that we should be
 11 at council because our revisions were supposed to
 12 be a council matter.
 13 MR. JOY: Yeah, I agree.
 14 LARRY PANZICA: It says what the -- it
 15 says what the revisions were on that paper, on
 16 that letter that I forwarded to you.
 17 MR. ENNIS: Yeah, it says on it, it
 18 didn't have the plan with the letter or anything
 19 like that. There's nothing that's illustrating
 20 what's saying --
 21 MARLENE PANZICA: We have that --
 22 LARRY PANZICA: All it said is that you
 23 needed to put a double-hung window on the top and
 24 it had to be the closed end gable on it. That's
 25 what it said --

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1 shows the changes because when it went to council
 2 it still had the extension up. So now this shows
 3 --
 4 MS. BOWMAN: But it did not have this
 5 porch on the front.
 6 LARRY PANZICA: Yes, it did.
 7 MS. BOWMAN: This was removed.
 8 MARLENE PANZICA: Yeah, it did have it.
 9 LARRY PANZICA: No, it wasn't.
 10 MS. BOWMAN: I thought it was removed.
 11 MR. ENNIS: No, I -- from my -- the
 12 confusion for me and I already wrote to Larry and
 13 Marlene about Mike dated January 30, 2019, where
 14 the date from the C of A was a February of 2016
 15 plan.
 16 MARLENE PANZICA: Right.
 17 MR. ENNIS: So it would be nice if this
 18 is identical to that plan, it just at least be
 19 nice to have that original one that was part of
 20 the C of A so that we could -- so that it's fully
 21 confirm that that was -- that this 2019 plan is
 22 indeed the one that was also approved in 2016.
 23 LARRY PANZICA: You have that letter.
 24 I gave you that letter too.
 25 MARLENE PANZICA: Yeah, he --

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1 MARLENE PANZICA: We didn't change --
 2 so I understand what you're saying. So the
 3 change that what you're seeing is what this
 4 looked without this double hang -- with this
 5 symmetrical thing, 'cause that's -- that was the
 6 change. The porch was always there, but the --
 7 this porch extended up to the third floor and now
 8 it was now it's closed off. So that's where the
 9 change occurred, but we have --
 10 MR. ENNIS: The 2016 C of A or the Mike
 11 Burns letter?
 12 MARLENE PANZICA: That should be in --
 13 MS. BOWMAN: The 2016 C of A.
 14 MR. ENNIS: I had it in my -- let me
 15 just make sure I have it. I did have it and I
 16 had to make a copy of it for EJ.
 17 MARLENE PANZICA: Is that the plans
 18 from the --
 19 MR. ENNIS: That's what you gave me.
 20 LARRY PANZICA: Says: Furthermore the
 21 C of A was granted so long as the following
 22 revisions were made: Redesign of the window and
 23 the gable facing South Main Street so it would
 24 not be as narrow and it wouldn't end above the
 25 gable line; redesign the gable facing South Main

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1 Street so it would not be interrupted.
 2 MR. ENNIS: The only problem right now
 3 it says 2019 and it does -- you just got to show
 4 what was originally presented and also how it
 5 changed as far as -- and that's all they're
 6 looking for too, they're not --
 7 MARLENE PANZICA: Right. So you're
 8 saying that this -- that you're not sure where
 9 this came that you think that -- you need --
 10 MR. ENNIS: Just show like kind of the
 11 chronology that you got -- if this is --
 12 MARLENE PANZICA: Okay.
 13 MS. BOWMAN: So this date -- this --
 14 LARRY PANZICA: Can you put it in a
 15 letter what you want for us and Mike can send it
 16 to you?
 17 MR. ENNIS: I thought I did.
 18 LARRY PANZICA: He did, that's why he
 19 sent you this. He gave --
 20 MR. ENNIS: No. I gave him an e-mail
 21 on Monday. Larry, what are you on the back to
 22 the future here? You sent me that on Friday, I
 23 send you an e-mail on Monday on --
 24 MARLENE PANZICA: I have the plans in
 25 the car, let me just go get them because I think

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1 that?
 2 LARRY PANZICA: I could -- I could do
 3 that if I want it.
 4 MR. ENNIS: Right. Okay. And then
 5 Option 2 was going to be --
 6 LARRY PANZICA: Option 2 is we could do
 7 the new revision.
 8 MS. BOWMAN: Which is -- it's a
 9 smaller --
 10 LARRY PANZICA: Which takes off the
 11 third floor and does away with all the windows on
 12 the side of the building and puts double-hung
 13 windows on the whole side of the building,
 14 keeping the porch.
 15 MR. ENNIS: And then a third option was
 16 just --
 17 LARRY PANZICA: The third option is
 18 I'll leave it the way it is and --
 19 MARLENE PANZICA: Okay. So now the
 20 original -- so this was the original booklet that
 21 went to us that you saw. That was the original.
 22 I think that will help.
 23 MS. CHAIKO: Okay.
 24 MARLENE PANZICA: I think that will.
 25 MS. BOWMAN: That does help a lot.

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1 that will settle.
 2 (Indiscernible discussion amongst board
 3 members.)
 4 MR. JOY: See what I think is a little
 5 confusing for us is that this was something that
 6 council approved after we turned it down, so
 7 we're not really privy to some of these changes
 8 made. So the way I'm seeing it now is, like it
 9 looks like it's more than it's a revision to me,
 10 it looks like it's a new application if you're
 11 coming before us. Now, if council approved it
 12 and approved the revisions, then I think this is
 13 something council has to take up.
 14 MS. BOWMAN: But council hasn't seen
 15 this.
 16 MR. JOY: Oh, they haven't.
 17 MS. BOWMAN: That's why they are here.
 18 MR. ENNIS: All right. Larry and
 19 Marlene presented three options. Option 1 is
 20 what -- at least as according to them right now
 21 with this plan that's dated 2019, is what was the
 22 basis of the C of A from 2016. Okay? They would
 23 like to either pursue that or --
 24 LARRY PANZICA: No.
 25 MR. ENNIS: You don't want to pursue

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1 Thank you.
 2 MARLENE PANZICA: You're welcome.
 3 MR. JOY: So we didn't know this.
 4 MARLENE PANZICA: Okay. No, and I --
 5 that's what I said, let me just go get it because
 6 I think it would be clearer so -- to see it
 7 again.
 8 MS. BOWMAN: You're going to continue
 9 to use the existing siding and restore the
 10 existing siding that --
 11 LARRY PANZICA: I don't think that
 12 existing siding is save -- saveable.
 13 MARLENE PANZICA: We're going to see.
 14 We're going to try.
 15 LARRY PANZICA: A lot of it is just --
 16 there ain't much left to it.
 17 MARLENE PANZICA: So what happened is,
 18 we had someone come in and look at the building
 19 and there's a lot of stuff that has a lot of rot
 20 and they were assessing how bad everything was.
 21 So from what -- if we can save something, we will
 22 be more than happy to save it.
 23 MS. BOWMAN: And you will replace those
 24 boards that aren't salvageable with wood siding?
 25 Because you can't mix and match hardy plank and

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1 wood siding.
 2 LARRY PANZICA: Well, that's an option
 3 we could have that we'd have to come back and
 4 discuss it to see how far gone it is and
 5 everything else --
 6 MARLENE PANZICA: Yeah, we have to.
 7 MS. BOWMAN: So just --
 8 LARRY PANZICA: -- 'cause that whole
 9 building is a mishmash on the front.
 10 MARLENE PANZICA: Right. Because
 11 there's not even -- on the front there's some az
 12 -- there's a whole bunch of elements right now
 13 and we would want to keep it all clean.
 14 MS. BOWMAN: So as you -- you were here
 15 with the previous applicant who's redoing the
 16 house on Mechanic Street?
 17 MARLENE PANZICA: Yes.
 18 MS. BOWMAN: For new construction hardy
 19 plank can be appropriate, for a renovation or
 20 restoration, it is not.
 21 MARLENE PANZICA: Yes, yes.
 22 MS. BOWMAN: So we would ask that -- I
 23 would prefer that --
 24 Go ahead.
 25 MR. ENNIS: All right. I'm still

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1 'cause we said, we're going to existing siding
 2 and trim to be prepped, painted.
 3 MS. BOWMAN: But he's calling -- adding
 4 new Azek and we would not approve.
 5 MARLENE PANZICA: Well, that's 'cause
 6 what's on there, I think he's just --
 7 MS. BOWMAN: So it might be a mix?
 8 MARLENE PANZICA: There is right now a
 9 mix on it.
 10 LARRY PANZICA: There's a mix of
 11 everything on there, T1-11.
 12 MS. BOWMAN: Which is very attractive,
 13 as we know. So your column is wood, your railing
 14 is wood, subrail is wood, spindles are wood, shoe
 15 rail is wood, the new double -- the windows.
 16 MR. JOY: They approved the windows.
 17 MS. BOWMAN: Yes, the windows were
 18 approved, they're the same windows that were
 19 approved, right?
 20 MARLENE PANZICA: Correct. And those
 21 same windows what he's now proposed for the south
 22 side.
 23 LARRY PANZICA: No, I think the windows
 24 are different. These windows are different.
 25 MARLENE PANZICA: They're double-hung,

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1 confused because this is not what you guys really
 2 want to do at this point, correct?
 3 MS. BOWMAN: This is what they want to
 4 do.
 5 LARRY PANZICA: You're looking at the
 6 second one?
 7 MS. BOWMAN: This.
 8 LARRY PANZICA: Yeah, that's what I
 9 want to scale it down to.
 10 MR. ENNIS: So this one already got the
 11 C of A, that's -- so I don't even -- we just had
 12 some lack of clarity on what was --
 13 MR. JOY: That's what I'm confused
 14 about.
 15 MR. ENNIS: All right. This one --
 16 MS. BOWMAN: I mean, for us it's really
 17 a new application, so we're going to look at it
 18 that way, if you don't mind?
 19 MARLENE PANZICA: That's fine. No, I
 20 don't mind at all. That's fine. I'm trying to
 21 make it clearer.
 22 MS. BOWMAN: So getting back to the
 23 topic of windows and --
 24 MARLENE PANZICA: And you can clearly
 25 see that he stated -- 'cause he understands,

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1 no these double-hung.
 2 LARRY PANZICA: Oh, the front windows
 3 you're talking about or the side windows?
 4 MARLENE PANZICA: This are these.
 5 LARRY PANZICA: Okay.
 6 MARLENE PANZICA: Yes.
 7 LARRY PANZICA: They're gonna be clad
 8 Marvin double-hungs.
 9 MS. BOWMAN: On the front.
 10 LARRY PANZICA: No, on the sides.
 11 MS. BOWMAN: On the sides.
 12 MR. JOY: South side. This is what it
 13 was and that's where it is.
 14 MS. BOWMAN: Right which is essentially
 15 all new construction. Most of the rear is new
 16 construction, am I right?
 17 LARRY PANZICA: I think whatchamacallit
 18 is gonna wind up being mostly -- depending what
 19 we get under the structure, that building's been
 20 neglected for the last 80 years.
 21 MS. BOWMAN: I understand that.
 22 LARRY PANZICA: It might be more cost
 23 effective to take the whole second floor off and
 24 reconstruct it. I know I got to replace
 25 subplates on the first floor, so once we get

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1 underneath that, I don't know what we're gonna
 2 have.
 3 MARLENE PANZICA: And this is --
 4 LARRY PANZICA: They probably left that
 5 roof leaking for about six to seven years, so a
 6 lot of that structure's all rotted.
 7 MARLENE PANZICA: So that's what we've
 8 been facing, so that's why we've been in contact
 9 with Jim.
 10 LARRY PANZICA: It gets to the point
 11 where is it more cost efficient to take it repair
 12 and rebuild in-kind to rebuild the structure.
 13 MS. BOWMAN: Obviously from our point
 14 of view, the more you can leave that was there is
 15 preferable, if it -- sometimes that's not
 16 possible. What we'd like to get to is the
 17 specifics of these materials and we typically on
 18 a renovation or restoration want to see wood,
 19 real wood windows, siding and trim, as opposed to
 20 Azek and powder coated and things like that. So
 21 I don't know how you feel about that. The
 22 smaller scale is certainly a plus from my point
 23 of view and I'll go over to you.
 24 MR. JOY: Yeah, like I said, I'm having
 25 a hard time getting my head around it, because a

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1 approved, so we're just looking at the changes.
 2 So what was approved was existing clapboard
 3 siding to be restored, new wood trim, new
 4 double-hung windows and I believe that they were
 5 wood. So we would like to see that on --
 6 LARRY PANZICA: On where, I'm sorry?
 7 MR. JOY: You're approved, I guess it
 8 was approved.
 9 MS. BOWMAN: On your approved plan.
 10 And the only hardy plank was for the third story,
 11 which is going away. So we would think that you
 12 would stay with existing clapboard siding to be
 13 restored and/or replaced. New wood railing, new
 14 wood trim, new awnings.
 15 LARRY PANZICA: That like I said, I
 16 just want to look --
 17 MS. BOWMAN: But even if you don't
 18 restore it, you need to put wood.
 19 MARLENE PANZICA: You want the wood.
 20 MS. BOWMAN: Because that is what
 21 council approved.
 22 MARLENE PANZICA: Right. And you could
 23 see he says new wood double-hung windows, so --
 24 MS. BOWMAN: Yeah. Okay.
 25 MARLENE PANZICA: We're following you.

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1 lot of these elements council already approved.
 2 So I don't want to step in -- you know, I mean, I
 3 agree with Dee Dee that if you're going to retain
 4 any of the wood, it should all be wood, as far as
 5 I'm concerned.
 6 LARRY PANZICA: Well, that's why I said
 7 is, you have to see we -- I think when we made
 8 the initial application, the second floor, the
 9 original front, there's nothing left to the left
 10 side of that original siding. So it's not like
 11 you're gonna be able to save it and restore that
 12 wood, it's going to be have striped off and put
 13 new wood there.
 14 MR. JOY: Yeah, well, I agree. Wood is
 15 wood though, it's not Azek.
 16 LARRY PANZICA: But to have when Mike
 17 original design was to have to differentiate
 18 between the new and the existing if you have the
 19 wood in the front with the two double-hung
 20 windows, I think it gives it -- that style we had
 21 initially approved, gives that mix of what
 22 keeping the old and still showing new.
 23 MARLENE PANZICA: Now, we're just doing
 24 all the wood.
 25 MS. BOWMAN: So when I look at what was

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1 MS. BOWMAN: And then --
 2 LARRY PANZICA: It's just -- down the
 3 road if it -- I just want to commit to anything
 4 until I look at what --
 5 MARLENE PANZICA: But we understand
 6 where that's wood, you want it to remain wood.
 7 LARRY PANZICA: I just don't want to
 8 say that I'm doing something that I might not be
 9 doing. I don't have the original list in front
 10 of me of what was approved.
 11 MS. BOWMAN: But what was approved,
 12 which you agreed to do was wood siding.
 13 LARRY PANZICA: If that's what it is,
 14 then that's the material.
 15 MS. BOWMAN: So that's what we would
 16 insist on and not be changed down the road. It
 17 would either be wood --
 18 LARRY PANZICA: I'm leaving my options
 19 open, I'm not --
 20 MS. BOWMAN: So we work that way, we
 21 don't leave your options open.
 22 MARLENE PANZICA: No, we're following
 23 our approved list and we -- and I stated that we
 24 -- where there's wood, you would like it to be
 25 continuous wood, you don't want it to be mixed

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1 between wood and hybrid wood, I'm -- we are
 2 crystal clear in understanding that. What we're
 3 saying -- we're not -- we just want to be --
 4 LARRY PANZICA: If I needed to change
 5 from that, we'd have to come back for another
 6 meeting?
 7 MR. JOY: Correct.
 8 MS. BOWMAN: Yes.
 9 LARRY PANZICA: That's crystal clear.
 10 MS. BOWMAN: All right. That's all I
 11 have. It looks like -- just give me one second.
 12 I apologize.
 13 MARLENE PANZICA: No, take your time.
 14 MS. BOWMAN: So it looks like what was
 15 approved in April 2016 you were doing new wood
 16 trim, new wood railing and you had a new stucco
 17 wall. Is that still a stucco wall?
 18 MARLENE PANZICA: Yes.
 19 MS. BOWMAN: Okay.
 20 LARRY PANZICA: Yeah, that's block.
 21 MR. JOY: So you just changed the
 22 windows fundamentally on the south side.
 23 MARLENE PANZICA: Yes.
 24 MS. BOWMAN: Yes. So, but it is --
 25 LARRY PANZICA: They're not going to be

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1 MS. BOWMAN: So from my point of view,
 2 having this scaled back is a nice improvement.
 3 So thank you.
 4 Do you have any more questions for us?
 5 LARRY PANZICA: No.
 6 MS. BOWMAN: Do you have any questions,
 7 Carolyn?
 8 MS. CHAIKO: No. Thank you.
 9 MR. ENNIS: Get the formal application
 10 so you guys get in front of the -- get Mike to
 11 straighten it out.
 12 LARRY PANZICA: I'll get Mike to
 13 straighten it out tomorrow.
 14 MARLENE PANZICA: Thank you.
 15 MS. CHAIKO: Thank you for bringing
 16 them.
 17 MS. BOWMAN: Yes, we appreciate you
 18 bringing -- having that, that's very helpful.
 19 Okay. We just have one more item and that's the
 20 approval of our minutes for the February 5
 21 meeting.
 22 Did everybody have a chance to read
 23 them? Do I have a motion to approve?
 24 MR. JOY: I make that motion.
 25 MS. BOWMAN: Second?

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1 as big, they're just going to be the existing
 2 windows that are in the cutout, but these windows
 3 look bigger. I'd have to get the scale for you.
 4 MS. BOWMAN: Right. But they -- so,
 5 again, here we have -- since it's -- you have
 6 again Azek and -- in the proposed and you have
 7 Azek trim, so you have kind of a mix of Azek, new
 8 window, wood window, but with Azek trim. I'm a
 9 little -- these are a lot of details.
 10 LARRY PANZICA: We'll get that
 11 clarified with Mike Burns on the next meeting.
 12 MS. BOWMAN: And that it would be --
 13 LARRY PANZICA: I'm going to talk it
 14 over with Mike and see what the costs are.
 15 MR. JOY: Okay.
 16 MS. BOWMAN: So, I mean --
 17 MR. JOY: It's just a concept review at
 18 this point.
 19 MS. BOWMAN: Yeah.
 20 MARLENE PANZICA: I don't know why he
 21 -- 'cause he likes wood.
 22 MR. JOY: That's easier.
 23 MARLENE PANZICA: He likes wood,
 24 obviously, so I think it must be for some reason
 25 so we would explain that in detail for you.

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1 MR. FRYDMAN: I'll second that motion.
 2 MS. BOWMAN: Thank you.
 3 Any comment from the floor? Public?
 4 All in favor?
 5 BOARD MEMBERS: Aye.
 6 MS. BOWMAN: And we're adjourned. Look
 7 at that.
 8 (Meeting concluded at 8:41 p.m.)
 9

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CERTIFICATE

I hereby certify that the proceedings and evidence are contained fully and accurately, to the best of my ability, in the notes taken by me at the meeting in the above matter; and that the foregoing is a true and correct transcript of the same.

TARA WILSON, C.R.

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