

BEFORE

NEW HOPE BOROUGH COUNCIL

In Re: Workshop Meeting

- - - -

MONDAY, MAY 6, 2019

- - - -

A public meeting was held at the Borough Municipal Building, 125 New Street, New Hope, Pennsylvania 18938, commencing at 4:03 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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1       BOROUGH COUNCIL:  
 2       Connie Gering, President  
 3       Dan Dougherty, Vice-President  
       Laurie McHugh  
       Ken Maisel  
 4       Alison Kingsley  
       Peter Meyer  
 5  
       EJ Lee, Borough Manager  
 6       James Ennis, Borough Zoning Officer  
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1               MS. GERING: Id like to call the  
 2       meeting to order.  
 3               First item.  
 4               MS. LEE: All right. First item.  
 5               You guys are the only agenda item,  
 6       so --  
 7               CHRIS PROBERT: If we need them, I'll  
 8       just pass them around, but we have a few --  
 9       there's additional things that we brought on a  
 10       larger board if they end up being of any value.  
 11               MS. GERING: Now, are these for us?  
 12               MS. LEE: These are the same things  
 13       that you have in your packets.  
 14               MS. GERING: Except big ones.  
 15               MS. LEE: Didn't you get -- they  
 16       should've all been -- that should be the same  
 17       size.  
 18               CHRIS PROBERT: Yeah, we also -- if  
 19       there's any value in this, I have just -- 'cause  
 20       we had them for a prior meeting, full size site  
 21       plans, if it's easier to read for anybody versus  
 22       the smaller sizes in the packets. If need be.  
 23               MS. LEE: So this is appli --  
 24               THE REPORTER: Can I just have your  
 25       name?

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1               CHRIS PROBERT: Chris Probert,  
 2       P-r-o-b-e-r-t.  
 3               BRUCE LOTIER: Bruce Lotier,  
 4       L-o-t-i-e-r.  
 5               MS. LEE: So this was the application  
 6       that was in front of council at the April public  
 7       meeting where there was some concerns about the  
 8       elevations, some clarification that was needed.  
 9       The plans that were distributed to council for  
 10       this workshop does include updated plans that  
 11       show that the pergola structure on the very top  
 12       floor, as was originally presented, has been  
 13       removed since then, per HARB's request for that  
 14       to be removed so that the height doesn't look as  
 15       tall as what it actually is.  
 16               If you'd like, I could turn it over to  
 17       the applicant so they can quickly go over the  
 18       plans that they've submitted. I'm also  
 19       displaying up here so I can follow along.  
 20               CHRIS PROBERT: I guess -- I mean, for  
 21       starters, I guess, is there -- if height's the  
 22       issue, is there something specific you want?  
 23       Should we just go through this whole piece as we  
 24       presented it to HARB? Are there particular areas  
 25       that are --

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1 MS. LEE: If you would do a quick  
2 summary of the condensed version of what was  
3 presented to HARB so that they can see what the  
4 main features are. Some of the main changes, I  
5 know you've had some setback changes with the  
6 main structure.  
7 CHRIS PROBERT: Well, I guess just to  
8 frame it, you've got the pictures in there. But  
9 obviously, this is, you know, the subject  
10 property here on South Main Street, the blue home  
11 down here. It's a two-story house, but built  
12 very low. It had been -- it's been gutted inside  
13 by a prior owner and I think has been deemed, you  
14 know, by probably Jim Ennis, is almost condemned  
15 or uninhabitable structure. So, you know, the  
16 idea was to remove that and then construct a new  
17 home in its place.  
18 We've obviously been, you know, to  
19 HARB, made the presentation. Their concern was,  
20 there was a trellis on the third floor and, you  
21 know, they had asked that it be removed, you  
22 know, to basically just lower the, you know, the  
23 aesthetic of the house, which we've done.  
24 They've, you know, didn't go back to see them  
25 again --

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1 BRUCE LOTIER: From the river side.  
2 CHRIS PROBERT: Yeah, from the river  
3 side end the road. So on the plans that you  
4 have, they reflect that. You know, the structure  
5 is, by zoning definition with the average grade  
6 of the street, is about 31 feet and change tall  
7 as the height of the structure, you know, versus  
8 the allowable 35 feet. And, you know, we're  
9 building to -- our first liveable floor is built  
10 to the minimum required base flood elevation,  
11 which is a regulatory elevation of 69 foot 2  
12 and a half and that's where the building height was  
13 derived here as 31 foot 5 and three-quarters.  
14 It's two stories with a flat roof and, you know,  
15 that's -- that's about what we've got, so --  
16 MS. LEE: Just for council's  
17 edification, the HARB did make a recommendation  
18 for approval of a C of A with the changes as they  
19 presented today, which is that top trellis being  
20 removed. You can see from Plan No. 4, as well as  
21 Plan No. 5 the height of the building in relation  
22 to the two neighboring properties. And then they  
23 also brought existing conditions of the current  
24 height of the building compared to the two  
25 neighboring properties.

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1 I also understand that the building --  
2 the main structure of the building, not the  
3 parking area, is pushed further back away from  
4 Main Street, is that correct? No? Okay.  
5 CHRIS PROBERT: So the site plans that  
6 you've got -- and, again, I have a larger version  
7 if it's easier to see, but it shows -- the top  
8 sketch here shows the existing home and its  
9 location. And then we've got our proposed  
10 structure, you know, in relation to -- okay. Our  
11 proposed structure here. Sorry I'm backwards.  
12 Here in relation to the existing structure, so,  
13 you know, we're built probably 15 feet or so  
14 closer to Main Street than the existing structure  
15 currently is. But, you know, we're still  
16 probably almost 35 to 40 feet back from the curb.  
17 We've got a parking structure and an extension of  
18 the basement to bring the building into build-to  
19 compliance from a zoning perspective, but it's  
20 not going to be something that's visible from the  
21 street.  
22 MR. DOUGHERTY: As far as the elevation  
23 goes with these, I think there was a five or  
24 six --  
25 I think that's what you mentioned, EJ,

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1 I'm not sure.  
2 BRUCE LOTIER: Four and five.  
3 MR. DOUGHERTY: Four and five? Where  
4 there are some ghosted houses on the left and  
5 right. Those are the actual sort of outlines of  
6 the houses that are physically there today.  
7 CHRIS PROBERT: Correct.  
8 MR. DOUGHERTY: If that -- the  
9 photograph version that you have where there's  
10 pictures of the blue house, can I just see that  
11 for one second? So currently that blue house is  
12 set -- is set down here, looks like basically the  
13 ground level, there's a little walk-through area,  
14 there's a thing that goes up a walkway that gets  
15 to this (inaudible), but the bottom of that house  
16 is literally about here.  
17 CHRIS PROBERT: Yeah, there's almost an  
18 eight foot or a nine foot drop --  
19 MR. DOUGHERTY: From the street.  
20 CHRIS PROBERT: -- from the street,  
21 coming up the side wall and straight down a  
22 retaining wall to the level that that's built at.  
23 MR. DOUGHERTY: So in the new scheme of  
24 things, is that going to be -- like when I drive  
25 in through this entrance here and into that --

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1 into this garage that's on this map, I won't  
 2 drive downhill anymore, I'll drive straight in,  
 3 is that a true statement?  
 4 CHRIS PROBERT: Yeah. So -- and that's  
 5 done through a combination of two things. Where  
 6 we're not in the flood plain, which is  
 7 represented by this line here, we've extended the  
 8 foundation of the actual house, which you'll  
 9 drive over top of. You'll not see that because  
 10 it's going to be, you know, below street level,  
 11 but you'll pull into that and then the rest of  
 12 the parking area is an elevated structure up, you  
 13 know, very near -- again, very near --  
 14 MR. DOUGHERTY: Over here.  
 15 CHRIS PROBERT: Correct. Up on piers  
 16 and that was done for, you know, minimal impact  
 17 on and compliance rather with, you know, for  
 18 having been in the floodway because it's outside  
 19 of this flood section here. So from the street,  
 20 it's going to appear a two-story structure  
 21 because the entire parking area that you're  
 22 looking at is going to be roughly on grade with  
 23 the existing sidewalk.  
 24 MR. DOUGHERTY: So if we took this blue  
 25 building with roughly the same width and then

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1 MS. KINGSLEY: I think maybe what Dan's  
 2 trying to ask is, what will this two-story  
 3 structure look like from a perspective 46 feet  
 4 back from the street compared to the two houses  
 5 that are up front? Because when you push the  
 6 building back it becomes diminished --  
 7 MR. MEYER: That we don't see.  
 8 MR. DOUGHERTY: So you're moving the  
 9 building up about 15 feet --  
 10 MS. KINGSLEY: The vanishing point.  
 11 MR. DOUGHERTY: -- towards Main and it  
 12 appears that the roof line or some structure of  
 13 the roof is going to be up about 20 feet, so  
 14 that's 20 feet up and 15 feet closer to the eye  
 15 and this is a square roofed building and this is  
 16 a peaked roof building, so this is going to have  
 17 more facial mass, if you will, right? So it's  
 18 going to be out -- it's going to be forward and  
 19 flat and taller and that's what I was really -- I  
 20 don't know if that got communicated to you, but  
 21 that's what I -- we really -- I wanted to see is,  
 22 what it would physically look like if I was  
 23 standing on that street, not -- like this isn't  
 24 going to be where -- I don't know maybe it is  
 25 what this is going to look like.

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1 moved it up to about here, that's where it's  
 2 going to be when we're done?  
 3 CHRIS PROBERT: Yeah, so like if --  
 4 let's say if somebody --  
 5 MR. DOUGHERTY: The top on this thing  
 6 side by side with the existing ones is a little  
 7 taller than this guy and this guy. So if we sort  
 8 of went -- and I'm not saying this is bad. I  
 9 just want you to know that. So this structure  
 10 will probably be up -- up here, roof line is  
 11 somewhere up here. Do you have copies of  
 12 something whereby we would see if we were  
 13 standing on Main Street what the new structure  
 14 would look like? Like if I -- if I was hiring  
 15 these architects --  
 16 BRUCE LOTIER: Yeah, it'll look like  
 17 this. You've seen it before.  
 18 MR. DOUGHERTY: -- I probably would  
 19 have a picture of what the building's going to  
 20 look like from the street. All right.  
 21 CHRIS PROBERT: Well, that's it. So  
 22 this is the perspective --  
 23 BRUCE LOTIER: That's on No. 4.  
 24 CHRIS PROBERT: -- from street level.  
 25 MR. DOUGHERTY: No. 4?

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1 BRUCE LOTIER: Well, that's a 2D  
 2 rendering, that's the problem.  
 3 CHRIS PROBERT: I think if anything,  
 4 quite frankly, just from like a depth  
 5 perspective, you know, when you look at this,  
 6 this is not -- you know, this appears just  
 7 because it is 2D that all of these buildings are  
 8 in line. I think that as this --  
 9 MR. DOUGHERTY: You're going to be set  
 10 back.  
 11 CHRIS PROBERT: -- moves back, I think  
 12 that the mass of it is actually even going to be  
 13 diminished. Because I mean, if this thing was a  
 14 hundred feet back, it would look a heck of a lot  
 15 smaller and if we're, you know, in the middle of  
 16 the -- it would be smaller yet. So I mean, I  
 17 think that as you pull something back --  
 18 MR. DOUGHERTY: Isn't it coming forward  
 19 though? I thought we said that the structure  
 20 coming toward Main Street.  
 21 CHRIS PROBERT: Well, I'm saying in  
 22 relation to the adjacent buildings. Just like  
 23 here's -- just, this might help a little bit. I  
 24 mean, this -- that's just a -- just a simple  
 25 line, but that's the taller of the two

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1 structures. So our structure is, you know -- I  
2 mean, we don't know because admittedly, we did  
3 not survey the existing home because there was  
4 always the intention that it be raised, so there  
5 was no value in having done it. But again, I  
6 don't know how to necessarily -- I mean, I think  
7 that's going to be the appearance, obviously,  
8 other than the fact that we're not seeing the  
9 depth of it because, you know, they're all 2D  
10 renderings rather than the model.

11 MR. ENNIS: The two neighboring  
12 buildings, how far back are they from the  
13 sidewalk? Did you actually --

14 CHRIS PROBERT: I mean, one basically  
15 is on the sidewalk, the little triplex. The  
16 other one is prob -- that guy, yeah, you know --  
17 and then the one over here --

18 BRUCE LOTIER: It might be five feet  
19 long.

20 CHRIS PROBERT: -- he's just set back.

21 MR. DOUGHERTY: He's at an angle. I  
22 think his corner is on the sidewalk and that  
23 he --

24 CHRIS PROBERT: And then the road peels  
25 away.

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1 garage door, because the face of the garage door  
2 is the thing closest to the street. So the  
3 closest section of, you know, above our parking  
4 structure is the garage --

5 MR. DOUGHERTY: I see.

6 CHRIS PROBERT: -- and that's probably  
7 about 24, 25 feet closer.

8 MR. DOUGHERTY: And the top line -- so  
9 it's about 25 feet closer and the top line of  
10 this roof line here is how -- how tall -- how  
11 many feet lower? I know it's all relative to  
12 where you're standing. How many feet lower is  
13 this versus that roof? Do you have a flavor for  
14 that?

15 CHRIS PROBERT: I don't know, 'cause we  
16 didn't survey the house.

17 MR. DOUGHERTY: It's hard to tell  
18 because one's a different --

19 MS. GERING: Well, I have a concern and  
20 it's the design of your property. You're in the  
21 heart of the historic district. You've got the  
22 historic Odette's building that was just moved  
23 across the street and it's being renovated and  
24 we're putting a structure that doesn't even fit  
25 design-wise to anything else that's there. So I

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1 MR. DOUGHERTY: -- and then he peels  
2 away.

3 CHRIS PROBERT: So it gets further as  
4 you go south.

5 MR. ENNIS: And how far is the face of  
6 this proposed building from the sidewalk?

7 CHRIS PROBERT: The basement wall,  
8 which you -- I mean, from a building perspective,  
9 it's 12 foot 3. The front door itself would be  
10 the 12 foot 3 and then an additional roughly 24.  
11 So 24 and 12 foot 3, I would say, you know, 36  
12 and -- you know, is what we are to the front door  
13 from the sidewalk.

14 MR. DOUGHERTY: Is 36 what?

15 CHRIS PROBERT: Is about 36 feet.

16 MR. DOUGHERTY: And currently that door  
17 is how far to the sidewalk, roughly? I mean, I'm  
18 not --

19 CHRIS PROBERT: I mean, I was going to  
20 say, I don't have a scale on this thing, but 61  
21 foot 9 is what it is now.

22 MR. DOUGHERTY: So the front door is  
23 going to be 25 feet closer to the person standing  
24 on the sidewalk, whatever, and 25 feet closer --

25 CHRIS PROBERT: Just the face of the

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1 guess that's another concern for me.

2 MR. MAISEL: Yeah, I don't agree with  
3 that. I mean, I don't -- we've seen it come up  
4 all the time now with the -- this is a distinct,  
5 you know, property with its own unique, it's -- I  
6 don't -- I don't see that. I mean, to me, this  
7 is an incredible addition to the, you know --

8 MS. GERING: It's a beautiful project,  
9 I'm not arguing with you, but if you read the  
10 HARB guidelines, it says new structures have to  
11 fit the character of the area they're being  
12 located. This is so outside of anything that's  
13 in there.

14 MS. McHUGH: But it was approved by  
15 HARB, correct?

16 MS. GERING: Absolutely.

17 BRUCE LOTIER: At the very meeting, the  
18 chairman of HARB said the opposite of what you're  
19 saying.

20 MS. GERING: I'm sure she did.

21 BRUCE LOTIER: She said that historical  
22 homes, we should not try to build a historical  
23 looking home. By putting a modern home in  
24 between will actually bring out the character of  
25 the historical homes.

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1 MS. GERING: That's not what their  
 2 guidelines say if you read their guidelines.  
 3 MR. MEYER: The HARB guidelines do not  
 4 say what Dee Dee said to you.  
 5 MS. GERING: That's not they say.  
 6 Yeah.  
 7 MS. McHUGH: Well, these guys have  
 8 already come down the road this far, I think we  
 9 have to solve that on our side. We can't ask  
 10 them to go back and --  
 11 BRUCE LOTIER: We me them first time in  
 12 July of last year and have been working on this  
 13 since. This is first I heard that.  
 14 MS. McHUGH: I mean, I agree with you,  
 15 but --  
 16 MR. MAISEL: I don't have a word and  
 17 verse, but I don't think that's in the  
 18 guidelines. It does not say that you cannot  
 19 build a -- that they don't -- I think it's  
 20 encouraged somewhere and I don't have the  
 21 guidelines in front of me.  
 22 MS. LEE: I have the guidelines in  
 23 front of me.  
 24 MR. MAISEL: Is there --  
 25 MS. LEE: The wording is -- and it's

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1 interpretation of how that clause was supposed to  
 2 be interpreted.  
 3 MR. DOUGHERTY: And to that point, so  
 4 that would be one iteration -- back to -- I'm  
 5 going to back up to what Ken said. I'm not sure  
 6 -- first off HARB is a recommending body, they  
 7 don't approve anything, they've never approved  
 8 anything, they can't approved anything.  
 9 ED DUFFY: Not lately.  
 10 MR. DOUGHERTY: Period. So what my  
 11 understanding is, HARB's sort of -- they have to  
 12 follow the guidelines that were adopted. Now,  
 13 there are chunks of guidelines at the federal  
 14 level, there's these gut react -- there's all  
 15 sorts of stuff that they could put, but the ones  
 16 that I think were in the ordinance were the  
 17 guidelines that you just quoted from.  
 18 So a lot of times they'll start talking  
 19 about these other -- all sorts of federal  
 20 preservation guidelines, et cetera. But my point  
 21 is, if there's stone on the front of this build  
 22 -- where the heck's the front of the building  
 23 here.  
 24 BRUCE LOTIER: No. 1.  
 25 MR. DOUGHERTY: No. 1, I'm sorry.

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1 very nebulous, it works on both sides.  
 2 ED DUFFY: Loud, please.  
 3 MS. LEE: The most successful new  
 4 buildings in historic districts are ones that are  
 5 clearly modern in design, but compatible with  
 6 the -- sensitive to the mass and rhythm and  
 7 character of the historic district. So it really  
 8 plays on both.  
 9 MR. MAISEL: Yes. But considering the  
 10 fact that we're down this road already like this,  
 11 I mean, to all of a sudden chime in and say that  
 12 we're taking one side of that position versus the  
 13 other seems --  
 14 MR. DOUGHERTY: I think --  
 15 MS. KINGSLEY: So in my time on HARB,  
 16 which was about three years, when a contemporary  
 17 structure was proposed, as long as the scale was  
 18 in keeping, it was materials that were compatible  
 19 materials. So if you have stone structures  
 20 around you, the wood, the clapboard, how those  
 21 materials are used to pick up an accent the  
 22 historic structures is what -- how we always  
 23 interpreted that section. That it didn't -- that  
 24 the design of the space was different from the  
 25 use of the materials and that's -- that was my

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1 BRUCE LOTIER: It's showing it on 4,  
 2 but --  
 3 MR. MEYER: Yeah.  
 4 MR. DOUGHERTY: There's stone on the  
 5 front of the building and there's no stone here.  
 6 This is a clapboard house, this is a stucco  
 7 building. There's no garages anywhere here so,  
 8 okay? So as far as in keeping with --  
 9 MS. KINGSLEY: You've got a stone  
 10 structure across the street.  
 11 MR. DOUGHERTY: Down the block.  
 12 MS. KINGSLEY: Directly across the  
 13 street is the stone Odette's structure.  
 14 ED DUFFY: You need to go down and take  
 15 a look at it.  
 16 MR. DOUGHERTY: Well, they didn't know  
 17 that when they put these designs together, but  
 18 that's beside the point. That's true.  
 19 MR. MEYER: Valid point.  
 20 MS. GERING: You have to give them  
 21 credit for that.  
 22 MR. DOUGHERTY: You must've -- you guys  
 23 been very (inaudible) to know that was coming.  
 24 I'm more concerned that because it's so  
 25 discordant with this building and this building,

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1 and it's 25 feet forward, and it seems to me  
2 about 18 feet taller at the peak and it's flat in  
3 the front, not A-framed roof, that it's going to  
4 look like a very big structure that is not  
5 analogous -- I'm sorry, in sympathy to this strip  
6 of buildings and that's where I'm at. I think  
7 it's a beautiful building and you can say the  
8 guidelines say, well, this permits modern  
9 structure, but in keeping with the locale, it's  
10 being moved, it's being made bigger, it's being  
11 made taller.

12 MR. MAISEL: Well, maybe --

13 MR. DOUGHERTY: It's not --

14 MS. KINGSLEY: So what are you asking,  
15 in your opinion, because you and Connie seem to  
16 be aligned here? What would you like to see?

17 ED DUFFY: Yeah.

18 MS. KINGSLEY: What is that you're --  
19 that you would ask them to do?

20 MS. GERING: I would say if they could  
21 soften it a little bit, maybe the roof line or  
22 something, but, again, you're so --

23 CHRIS PROBERT: Well, here's -- I mean,  
24 just from a height perspective just to explain a  
25 little bit of not necessarily the materials, but

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1 CHRIS PROBERT: You are now required --

2 MR. DOUGHERTY: -- now you're required  
3 to bring it into compliance.

4 CHRIS PROBERT: To build it at the same  
5 elevation as this house.

6 MR. DOUGHERTY: Or to leave the first  
7 floor nonhabitable as it's supposed to be now,  
8 correct? You're allowed to have a second floor  
9 be habitable, you just -- you don't have to have  
10 the fir -- it's not habitable now and that's  
11 supposed to be -- I imagine as soon as you do the  
12 hundred thousand, the first floor is off limits,  
13 you're not allowed to have habitable down there,  
14 right?

15 MR. ENNIS: It doesn't work --

16 CHRIS PROBERT: I don't know how that  
17 plays with condemning a --

18 MR. ENNIS: It's not dependant on the  
19 floor, it's dependant on the regulatory flood  
20 elevation.

21 MR. DOUGHERTY: But I mean, the first  
22 floor of the existing one, I think it would --  
23 the second floor of this one is going to be high  
24 enough to be out of the flood zone.

25 MR. ENNIS: I don't -- I don't know.

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1 just the logic behind the design, you know, even  
2 from a roof line perspective is -- you know, the  
3 structure that's there now is built in a location  
4 and at a elevation that is no longer permissible.  
5 It's probably eight or ten lower than would be  
6 permissible. So even hypothetically if someone  
7 fell in love with that property and bought it and  
8 decided we'd like to fix this up because we think  
9 we just like it like it is, as soon as you break  
10 a 50 percent threshold of the value with your  
11 investment of that current structure, you're  
12 required to bring that building up to the current  
13 flood elevation. So if someone fell in love and  
14 built that --

15 MR. DOUGHERTY: So, Jim, how is that --

16 MS. GERING: Yeah, he's right.

17 MR. ENNIS: That's correct.

18 MR. DOUGHERTY: So describe that to me,  
19 so if the value of the building is a million  
20 dollar purchase --

21 CHRIS PROBERT: No, the building not  
22 the property, the building.

23 MR. DOUGHERTY: The building's worth  
24 200 grand probably, so as soon as you break a  
25 hundred grand --

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1 Did you do elevations on the current  
2 building?

3 CHRIS PROBERT: No.

4 MR. DOUGHERTY: So I mean, I understand  
5 that the building is no longer -- but that  
6 doesn't mean a one-story can't be built back  
7 there just because you have to get above the  
8 flood line. By that argument you could go  
9 straight to the very top here and build 40 feet  
10 straight up, that doesn't mean you need two  
11 stories.

12 CHRIS PROBERT: What I'm struggling  
13 with then is -- I mean, the design that we have  
14 is the first floor is built to the lowest  
15 allowable elevation and then we have a two-story  
16 home, right, and a flat roof. And the intent of  
17 the flat roof, admittedly, was to minimize the  
18 height to make sure that it was a complaint  
19 structure with zoning. So this same house with  
20 an A roof or a shed roof like that --

21 MR. DOUGHERTY: You wouldn't have the  
22 space inside.

23 CHRIS PROBERT: -- something that would  
24 need to go, you know, in front of the zoning  
25 hearing board and request relief from the height,

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1 which --  
 2 MR. DOUGHERTY: No, your A-frame roof  
 3 could be on this, but the top of the A would be  
 4 at the top of this flat roof line and it would  
 5 come down. There'd be dormers here, but you  
 6 would lose floor space that way. You're not --  
 7 you don't have to have a flat -- if you can only  
 8 go that tall, right, that could be the peak of an  
 9 A-frame, you've chosen to make it a flat roof.  
 10 MR. MEYER: In order to maximize --  
 11 MR. DOUGHERTY: In order to maximize  
 12 the floor space, which is to maximize the value  
 13 of the home on the back.  
 14 CHRIS PROBERT: I mean, I think it's  
 15 probably that and it's probably, you know,  
 16 aesthetics of the owner and preferring this  
 17 design and then feeling that as long as we got a  
 18 --  
 19 MR. DOUGHERTY: Yeah, I wouldn't want  
 20 an A-frame roof --  
 21 CHRIS PROBERT: -- more visible  
 22 structure that.  
 23 MR. DOUGHERTY: -- if I could have a  
 24 square roof.  
 25 CHRIS PROBERT: Right.

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1 MS. KINGSLEY: I know, but here's what  
 2 I think would answer your question. Because part  
 3 of it is going to be the setback issues from the  
 4 river, that's going to be one. So going back in  
 5 further may in fact be impossible, but the way to  
 6 answer your question about height, I believe is  
 7 for you guys to do a vanishing point perspective.  
 8 Take this, push it back in the vantage point so  
 9 you can see exactly what it looks like with these  
 10 two houses up here and this going back, the  
 11 vanishing point 40 feet, because that will show  
 12 you what it's going to look like from the street  
 13 when you look back with the height of these  
 14 buildings and where this height line is going to  
 15 be visually.  
 16 MR. DOUGHERTY: That's really what I'm  
 17 getting at. That's the crux of what --  
 18 MS. KINGSLEY: And you need to it with  
 19 the vanishing point because once that's  
 20 established on a piece of paper, all right, as  
 21 you take this and you move it back, the vanishing  
 22 point, the house will go into scale with these  
 23 houses, but from a distant standpoint and then  
 24 you'll see the size of it in relation to it --  
 25 MR. MEYER: But my problem --

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1 MR. DOUGHERTY: You'd have a lot more  
 2 -- sure, you wouldn't have this whole thing here.  
 3 But you're not -- it's not like you have to do it  
 4 that way, that's what I was trying to say. It's  
 5 not -- you don't have to, you're not required to  
 6 put a flat roof because you're required to stay  
 7 at 42 feet. You're required -- you're doing the  
 8 flat roof because you don't want an A-frame --  
 9 BRUCE LOTIER: It's 35 feet.  
 10 MR. MAISEL: Thirty-five.  
 11 MR. DOUGHERTY: -- because you don't  
 12 want an A-frame because you lose floor space or  
 13 walkable floor space, so that's --  
 14 What you asked the question, Alison,  
 15 earlier what would dissuade some of my concerns.  
 16 I haven't studied the plots, these maps. Could  
 17 this structure be moved physically toward the  
 18 road?  
 19 MS. McHUGH: Towards the road?  
 20 MR. DOUGHERTY: River.  
 21 MS. GERING: Towards the river, so --  
 22 MS. KINGSLEY: I think what would help  
 23 --  
 24 MR. DOUGHERTY: Well, I'm asking them a  
 25 question.

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1 MS. KINGSLEY: And right now you can't  
 2 see it.  
 3 MR. MEYER: My problem with figure No.  
 4 4 is, it's got some -- it's a little bit of what  
 5 Alison is raising here, but my other problem in  
 6 terms of understanding what this impact is going  
 7 to be on the streetscape is, I can go down there  
 8 and I take a photograph of that lot with the two  
 9 buildings on either side of it from sort of New  
 10 Street someplace in there, right? And I don't  
 11 have Photoshop, but I suspect you do and I  
 12 suspect that it's possible to give me a shot  
 13 that'll get me to see what those two buildings,  
 14 with their current structure, their current  
 15 materials and include the side of Odette's. If  
 16 you want in the photograph to show the stone, so  
 17 that we can see this thing looks like. This is  
 18 useful only for -- as far as I'm concerned for  
 19 the roof line.  
 20 BRUCE LOTIER: Only for what?  
 21 MR. MEYER: The roof line.  
 22 MS. KINGSLEY: Only an absolute  
 23 comparison at the other two --  
 24 MR. MEYER: Right. And I'm trying to  
 25 -- I'm trying to look at this thing and if I were

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1 on HARB, I would've insisted on looking at this  
2 thing to see what does it look like to somebody  
3 on the street. And in effect, I can't see that  
4 when all I have is outlines of the other two  
5 buildings. This one is flush to the street, this  
6 one is angled back from the street. This doesn't  
7 look to me like it's angled.

8 I mean, I know what's there, I walk by  
9 it all the time, because I live up on -- on  
10 Riverwoods, so I walk by this all the time. I'm  
11 trying -- and I've been trying since the first  
12 presentation to get a handle on what is this  
13 thing going to look like from the street, and I  
14 don't have that handle. Because I think that  
15 that's part of -- that's part of what we're all  
16 talking about, okay? It may very well be that  
17 that flat roof doesn't create a problem.

18 MR. DOUGHERTY: That's correct.

19 MR. MEYER: I'm perfectly willing --  
20 I'm not going to stay and sit here and say you  
21 can't have a flat roof, I think that's totally  
22 unreasonable, but I do want to see what this  
23 thing looks like. When we had stuff come into us  
24 before on the other things that have come in from  
25 HARB, I can't -- for example, the one we had just

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1 you're talk -- and you're -- there seems to be  
2 some discussion about the street --

3 MR. DOUGHERTY: But they are related  
4 and here's why. If a tree falls in the woods,  
5 nobody -- if this is not -- I'm looking at this  
6 building here and I'm taking it and I'm going to  
7 go physically up and move the whole structure  
8 toward --

9 MR. MAISEL: The street.

10 MR. DOUGHERTY: -- the street, by how  
11 many feet?

12 MR. MAISEL: Fifteen feet.

13 MR. DOUGHERTY: Fifteen feet and it's  
14 going to be, from my perspective, out on the  
15 street, 15 feet taller. I don't know the number  
16 because they don't know the number, but if it's  
17 that -- that impacts how much we care about the  
18 optics of this buildings, how close. This was a  
19 quarter mile away in the woods, Connie's probably  
20 not going to care, not that -- it's just an  
21 example. But in other words, if you're going to  
22 make it much bigger, much flatter and move it  
23 forward by 15 feet, it's -- then the look of that  
24 building is much, much more important. That's I  
25 guess what I'm --

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1 with the ice cream shop, they had a photograph of  
2 -- they had a picture of the streetscape as it is  
3 now and then the streetscape as to how it's going  
4 to look with the new building. And you can look  
5 at the streetscape and I can't see that here and  
6 I can't believe that, you know, what's his face  
7 -- the other architect can do that and you guys  
8 can't. I mean, to me that would really settle  
9 the hatch for me and I would really be able to  
10 say, okay, this makes sense.

11 Because this to me, if this is the  
12 height that it's going to look like at the --  
13 from the street, this is certainly not a problem  
14 in height for me, but I'd like to see how the  
15 pieces it together and, you know, with outline  
16 descriptions. I don't get it. I think Alison's  
17 point is very darn well taken and that would  
18 certainly help me to see what's going on here and  
19 I would have thought -- as I say, if I had been  
20 on HARB I would have asked to see that.  
21 Anyway --

22 MR. MAISEL: I mean, that doesn't  
23 necessarily speak to what Connie's speaking to.  
24 We're talking about two things now. We're  
25 talking about the aesthetic and that's what --

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1 MS. GERING: The concern is you're  
2 going to have -- the design is beautiful, don't  
3 get me wrong. I mean, the design -- it's just  
4 unfortunately where you're at and the way I'm  
5 looking at this, you're going to have these two  
6 older homes and this beautiful overwhelming brand  
7 new building that's going to sit on the sidewalk  
8 across from the historic building that we just  
9 are restoring across the street. It just doesn't  
10 feel like it's going to be a balance and that's  
11 what my concern is. And you're right, maybe if  
12 you moved it a little further back it wasn't as  
13 close, it might make a difference also. I don't  
14 know if you can do that.

15 MR. MEYER: I think the other point is  
16 Connie, what you're saying and what we're dealing  
17 with here and what Dan is saying is, we don't  
18 have the moment, the visual to make that  
19 determination that it's a problem. That's where  
20 I'm going, okay?

21 BRUCE LOTIER: I think --

22 MR. MEYER: And what you're looking at  
23 is, you're looking at a fear that I think you can  
24 alleviate.

25 MR. DOUGHERTY: I agree.

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1 BRUCE LOTIER: I hear what you're  
 2 saying. And I mean, I think there's two pieces  
 3 that you're missing is, the front edge of the  
 4 garage as Chris was saying is the piece that's  
 5 forward.  
 6 MR. DOUGHERTY: That's the one that's  
 7 the closest. The mass of the building is from  
 8 the back.  
 9 BRUCE LOTIER: The second floor -- the  
 10 second floor, it's still back 24 feet, so it's  
 11 back --  
 12 MR. DOUGHERTY: Not 36?  
 13 MR. MEYER: No, 24 from the garage?  
 14 BRUCE LOTIER: From the front end to  
 15 the garage.  
 16 MR. MEYER: Front end of the garage  
 17 therefore is 36 from the street roughly, the rest  
 18 of the building is 60 feet from the street.  
 19 BRUCE LOTIER: 36 and 24.  
 20 MR. DOUGHERTY: So that's exactly -- so  
 21 you get our drift?  
 22 BRUCE LOTIER: This is a 2D drawing.  
 23 MR. DOUGHERTY: Yeah, exactly.  
 24 BRUCE LOTIER: I know what it looks  
 25 like.

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1 CHRIS PROBERT: That's my concern is,  
 2 I'm just wondering what's really the path because  
 3 I mean, you know, hasn't been my mind, but  
 4 obviously I'm sitting next to someone that's  
 5 walked relatively far down a path since July to  
 6 then find out that this isn't actually a design  
 7 that we think, where a few individuals feel is  
 8 appropriate here, you know; however, it's, you  
 9 know, smaller than what's permissible from a  
 10 square foot perspective, it's lower than what's  
 11 permissible from a height perspective as it  
 12 relates to zoning. The build-to line in this  
 13 area of town, this district, is 15 feet. So a  
 14 building is supposed to be less than 15 feet from  
 15 the curb.  
 16 We created a below, you know, grade  
 17 structure to accommodate that and actually be  
 18 able to move the house. So I mean, I feel we've  
 19 put a fair bit of effort into trying to address  
 20 this even from the beginning. And my concern  
 21 would now be, okay, we'll go pay for what again,  
 22 is going to be another expenditure to then come  
 23 back here and say, well, you know, maybe I still  
 24 don't like it or maybe the roof should be a  
 25 little bit different. I mean, I just -- I don't

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1 MR. DOUGHERTY: Plus you got glass in  
 2 here, which is going reduce is going to reduce  
 3 the -- it's going to reduce --  
 4 MR. MEYER:  
 5 MR. DOUGHERTY: The mass for -- et  
 6 cetera. So it may be fine if we could see what  
 7 it's going to like to --  
 8 BRUCE LOTIER: Yeah, that's why it was  
 9 depicted with people on it, the railing, trying  
 10 to show the setback of it. You know, it's quite  
 11 a distance from the street.  
 12 MS. KINGSLEY: Can you prepare a  
 13 perspective where it goes back (inaudible) at the  
 14 flood elevation?  
 15 BRUCE LOTIER: Um-hmm.  
 16 MS. KINGSLEY: I think that would  
 17 answer your concerns.  
 18 MR. MAISEL: What it's going to answer  
 19 is it's going to give you a visualization. And  
 20 then so at that point --  
 21 MS. KINGSLEY: What it is going to look  
 22 like from the street.  
 23 MR. MAISEL: So at that point come two  
 24 weeks from now, we say we don't like the looks of  
 25 it and then, you know --

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1 know. I'm trying to figure out what would be an  
 2 end game in this.  
 3 Because I think I speak for both of us  
 4 in saying that I mean, a reasonable -- not a  
 5 reasonable, but a large effort was put into this  
 6 to not only, you know, create the elevated  
 7 parking area to make this structure that's  
 8 required to be up on an elevated foundation  
 9 appear that it's a two-story structure and it was  
 10 slid back. I mean, you know, so effort's already  
 11 been put in, in trying to address all of this.  
 12 MR. DOUGHERTY: It appears like a  
 13 two-story structure.  
 14 CHRIS PROBERT: Yes.  
 15 MR. DOUGHERTY: Unfortunately what's  
 16 here appears like a three-quarter story structure  
 17 and that's -- and we're probably, some of this is  
 18 shock that what's here, this looks like a -- from  
 19 an optics, this looks like it's not even a story  
 20 tall because so much of it's down there.  
 21 CHRIS PROBERT: Well, if you're on the  
 22 roof --  
 23 (Indiscernible discussion, simultaneous  
 24 speakers.)  
 25 MS. KINGSLEY: That's not relevant to

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1 what they are going to build.  
 2 MR. DOUGHERTY: Absolutely. So when --  
 3 what we're trying to say -- HARB has their  
 4 recommending approach, right? They will tell  
 5 this house here what color to paint they're  
 6 allowed to paint this -- these boards. Do you --  
 7 that's what they will do.  
 8 CHRIS PROBERT: I understand.  
 9 ED DUFFY: They recommend a pallet, not  
 10 a particular color.  
 11 MR. DOUGHERTY: You have to get them to  
 12 recommend --  
 13 ED DUFFY: They recommend a pallet.  
 14 MR. DOUGHERTY: -- that the paint color  
 15 is approved, Ed. So that the color you choose  
 16 you have apply to them and they can say --  
 17 MS. KINGSLEY: Actually it comes off --  
 18 ED DUFFY: They have a pallet and --  
 19 MR. DOUGHERTY: What I'm trying to say  
 20 is, if we've got this constituent being told what  
 21 color to paint those shutters, certainly the  
 22 house that's going to be built next to those  
 23 people, we have a duty to say that the thing that  
 24 goes here. And unfortunately, this is maybe you  
 25 guys were getting this, this feedback from the

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1 is the foundation. That structure is a new  
 2 structure built by (inaudible) covered up with  
 3 stone -- with brick that fell on the sidewalk --  
 4 MR. MAISEL: But it's still in the  
 5 historic district, it would fall under that.  
 6 MS. KINGSLEY: Right, but it's not an  
 7 historic house and that zoned for, I believe --  
 8 Correct me if I'm wrong, Jim.  
 9 That's zoned right there, he could put  
 10 up a duplex where that triple building is and he  
 11 could tear that building down. So you may be  
 12 confronted with somebody -- because those aren't  
 13 in great shape, you may be confronted with  
 14 somebody coming in and saying, I'm going to tear  
 15 this down and I like that one, I'm going to build  
 16 one just like that. So, you know, you have --  
 17 MR. DOUGHERTY: This is --  
 18 MS. KINGSLEY: And then on the other  
 19 side you have a structure that was a Locktender's  
 20 house at one point, that's a legitimate historic  
 21 home that can't be torn down and is being  
 22 renovated and they have no objection, at least  
 23 didn't voice any at either of the hearings and  
 24 they were at both of them.  
 25 CHRIS PROBERT: And HARB -- I mean,

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1 HARB folks.  
 2 BRUCE LOTIER: They told us they loved  
 3 the colors.  
 4 MR. DOUGHERTY: Oh, I know, I don't --  
 5 I'm not saying there's anything wrong with the  
 6 colors, I'm just saying that --  
 7 BRUCE LOTIER: Since July of last year  
 8 we've been going to HARB.  
 9 MR. DOUGHERTY: The level of sort of  
 10 minutia that's been applied here is they get told  
 11 what color shutters they're allowed to put on and  
 12 this building is going to be visually two and  
 13 half times larger and modern.  
 14 MS. McHUGH: Yeah, but it was already  
 15 recommended by HARB. So these people have  
 16 already been down the road since July, they've  
 17 done everything that we've asked them to do as a  
 18 borough, and now at the last step, we're saying  
 19 to them, well, we're not sure if we like it or  
 20 not. Even though they've done everything --  
 21 CHRIS PROBERT: It's also not two and a  
 22 half times larger.  
 23 MS. KINGSLEY: So another point too.  
 24 The house that you're referring to the left, the  
 25 triple, the only thing historical on that house

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1 their thing clearly says modern and that was  
 2 exactly their feedback to us was, we like the  
 3 modern design and that's been consistent for  
 4 nearly a year. So, you know, we took that  
 5 feedback and the process that this borough, you  
 6 know, lays out for us from a timing and when  
 7 you're in front of, you know, who and how that  
 8 works, and have operated under that guideline.  
 9 And then went further to move the structure back  
 10 by creating something that we thought was a  
 11 creative solution to doing that while still  
 12 meeting the setba -- you know, the build-to line,  
 13 built over 10 percent lower than what's  
 14 permissible and then also have a structure that  
 15 is under the maximum square footage allowable in  
 16 that district.  
 17 So this, I mean, you know, as much as I  
 18 respect what you're saying, you have to  
 19 understand that from our end, this is feeling A,  
 20 a little bit out of order. And also, you know, a  
 21 little bit -- I mean, just, you know -- I mean,  
 22 so again, I don't mind doing the vanishing  
 23 perspective, but I mean, I think at some point,  
 24 we'd have to get, you know -- like I guess what  
 25 would happen with the vanishing per -- like what

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1 if you don't care for the vanishing perspective,  
 2 then like what's our next step at that point?  
 3 Just out of curiosity just so -- I think -- I  
 4 mean, just to know where this is even potentially  
 5 going.  
 6 MR. DOUGHERTY: We can't act as your  
 7 consultants or your attorneys. I mean, I'm not  
 8 --  
 9 MR. MAISEL: I feel really  
 10 uncomfortable about this. I really do.  
 11 MR. ENNIS: Just to have some  
 12 perspective, I know it's hard, but HARB is  
 13 required to give them some kind of recommendation  
 14 that would get them approval.  
 15 MR. DOUGHERTY: (Inaudible).  
 16 MR. ENNIS: Well, yeah, but I'm not  
 17 hearing that you're really giving them much as  
 18 far as --  
 19 MR. DOUGHERTY: We're not voting on  
 20 anything today, we're saying that we need more  
 21 information.  
 22 MR. MEYER: No, but I think we're  
 23 getting a legitimate question about what happens  
 24 when we get the additional information, all  
 25 right? And I think it's a valid question to

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1 reality is that if they gave you totally  
 2 inappropriate guidance, we would be 100 percent  
 3 prepared to totally reject the project. I think  
 4 that what we're hearing is that they gave you  
 5 some guidance that is, in the opinion of at least  
 6 some people at this table, questionable. And the  
 7 question now is can the people at this table be  
 8 convinced that those guidances that were given to  
 9 you are sufficiently appropriate that it will  
 10 approve it. I don't see how else we can  
 11 characterize the situation that we're in.  
 12 And in that sense, I don't think that  
 13 there is any way for us to answer what was a  
 14 perfectly legitimate question that you asked us  
 15 because I don't know what is going to happen, and  
 16 I don't think anybody at this table knows what is  
 17 going to happen. I tried at our meeting last  
 18 month to say, show me this thing with the  
 19 buildings on either side of it, effectively what  
 20 I'm asking for now.  
 21 BRUCE LOTIER: Which is what we have  
 22 created.  
 23 MR. MEYER: And we didn't get that and  
 24 if we had that, that might've resolved everything  
 25 today.

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1 which I'm unfortunately, I'm not sure there is a  
 2 good answer. Let's walk it through. And I am  
 3 not in any way trying to predict what's going to  
 4 happen given the voices around this table when  
 5 you come before us at a meeting in which we can  
 6 vote.  
 7 Legally, you could get turned down.  
 8 That's the legal reality, okay? Let's accept  
 9 that that's out there, okay? HARB does nothing  
 10 but recommend to us. If HARB provides you with a  
 11 bunch of guidelines and you proceed on the basis  
 12 of those guidelines and the guidelines were, you  
 13 know, I don't know what, something that's --  
 14 let's come up with something hypothetically  
 15 totally inconceivable in what they might have  
 16 given you, but let's say a very, very modern tiki  
 17 design. It's modern --  
 18 ED DUFFY: They weren't that callous.  
 19 They weren't that callous.  
 20 MR. MEYER: No, no.  
 21 ED DUFFY: They weren't that callous.  
 22 MR. MEYER: Excuse me. Who's chairing  
 23 this meeting?  
 24 MS. GERING: Yeah. Finish talking.  
 25 MR. MEYER: Thank you. All right. The

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1 MS. McHUGH: Well, that should be a  
 2 requirement that we put out there in our  
 3 procedures then before people waste their time  
 4 coming in front of us. If that's what we need to  
 5 see, why isn't it a part of --  
 6 MR. DOUGHERTY: I sent a very detailed  
 7 e-mail I could pull up, sent it to EJ and said  
 8 exactly what I needed. I said just my person and  
 9 it's not here.  
 10 MS. McHUGH: So they were asked.  
 11 MR. DOUGHERTY: I don't know. EJ's  
 12 told me that she conveyed to them this  
 13 information, so I was very specific and it was  
 14 last week and I said if they didn't have the  
 15 ability to do that, maybe we should wait until  
 16 they can and come to the next meeting. So I  
 17 can't do much more than that. Now, all seven of  
 18 us didn't do that maybe, but I don't know if that  
 19 got to you. But that's what I did, I did --  
 20 BRUCE LOTIER: That's why we produced  
 21 what we did today.  
 22 MR. DOUGHERTY: Yeah, I think -- if I  
 23 showed you my e-mail --  
 24 BRUCE LOTIER: Getting a view that  
 25 you're asking for is basically building a model.

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1 MR. DOUGHERTY: It doesn't have to be  
 2 --  
 3 MR. MEYER: Excuse me. If you go look  
 4 at the submission that was made for the  
 5 modification of the ice cream store and you look  
 6 at what they gave us --  
 7 BRUCE LOTIER: I saw that. I was here  
 8 for that.  
 9 MR. MEYER: All right. Fine. Go look  
 10 at what they gave us and give us the equivalent  
 11 on the streetscape, all right? That does not  
 12 require -- do not tell me that that requires a  
 13 model, that did not require a model, all right?  
 14 And --  
 15 BRUCE LOTIER: If you have two side  
 16 buildings next to the front of the building,  
 17 you're getting a 2D view of that.  
 18 MR. MEYER: We are definitely getting a  
 19 2D --  
 20 BRUCE LOTIER: We have a structure 50  
 21 feet off of those other two buildings, so you  
 22 have to do a 3D model.  
 23 CHRIS PROBERT: It's a digital model.  
 24 BRUCE LOTIER: It's a 3D model, but  
 25 they can do that.

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1 and I'm talking just for myself right now, where  
 2 we get things that look like this when they're  
 3 done. It's obvious that these pictures we're  
 4 done in -- not you folks, but these pictures were  
 5 done in such a way to obfuscate the true nature  
 6 of the size and girth of -- it's like, you know,  
 7 a soft lens. So then you see it built and it's  
 8 -- they took the picture from a hundred and  
 9 eighty feet away and superimposed it and then you  
 10 realize that the thing's right on the damn  
 11 sidewalk and it's enormous. We trying to avoid  
 12 that here.  
 13 We don't have with this flat one, we  
 14 see -- these things -- these three things are not  
 15 in the same plane obviously. This one's further  
 16 back, that may fix the whole problem once we see  
 17 it. The way you showed these, I guess you have  
 18 them to scale. I don't even know if you have  
 19 them to scale. The three things that you have,  
 20 the flat 2D ones, you've not made your one  
 21 smaller for the fact that it's in the background.  
 22 CHRIS PROBERT: Well, you're looking at  
 23 the most damaging view in the 2D model.  
 24 MR. DOUGHERTY: Yeah, because you got  
 25 the size --

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1 MR. DOUGHERTY: That would dissuade my  
 2 concerns as to how -- sort of how it relates to  
 3 this and this.  
 4 BRUCE LOTIER: It's going to look  
 5 smaller compared to the other two when it comes  
 6 back.  
 7 MS. GERING: Then we have no problem.  
 8 MR. MEYER: If that's what comes back,  
 9 I think you're not going to have a problem.  
 10 MR. DOUGHERTY: It's going to be  
 11 relatively --  
 12 BRUCE LOTIER: If you're going to get  
 13 that perspective.  
 14 MR. DOUGHERTY: It's going to be  
 15 relatively far back like this still but taller  
 16 and squarer.  
 17 BRUCE LOTIER: The garage will be  
 18 lower, so you're going to see that when you're  
 19 looking over the fence. You'll see the portion  
 20 of the garage and then the house is 24 feet  
 21 behind that.  
 22 MR. DOUGHERTY: And that's what we  
 23 can't fig -- we're not professional. We have  
 24 done -- this council, we're not architects.  
 25 There's times where we have people come before us

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1 MR. MEYER: Not only that, but --  
 2 MR. DOUGHERTY: -- but there's three of  
 3 them in the same plane, right?  
 4 MR. MEYER: -- there's another facet  
 5 that makes it look that much worse and let's  
 6 recognize that is, that when you look at it  
 7 straight on, you never see that 24 foot depth.  
 8 BRUCE LOTIER: That's right.  
 9 MS. KINGSLEY: To your point, Peter,  
 10 the other thing that the way this is presented  
 11 the fact that it's dark and it's big and it's in  
 12 the middle and you have two stick drawings on the  
 13 side --  
 14 MR. MEYER: Exactly.  
 15 MS. KINGSLEY: -- and engage that with  
 16 --  
 17 MR. MEYER: This design is to raise the  
 18 heckles on my back and I recognize that that's  
 19 what it's doing that's why I'm asking for  
 20 something for -- to get a better perspective on  
 21 what's going on.  
 22 BRUCE LOTIER: I just wish we  
 23 understood what you wanted. We'll fix it.  
 24 MR. MEYER: But I would try and do it  
 25 with a little bit of an angle on it, so that we

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1 can see how much further back the house is  
2 because that would help tremendously. Because I  
3 mean, the overall design of the thing, you know,  
4 if I were building a house someplace, I think  
5 this is great.

6 MS. GERING: It's a beautiful design.  
7 There's no dispute on that.

8 MR. MEYER: And, you know, that's --  
9 that's clearly, you know, that's my read on it  
10 anyway.

11 BRUCE LOTIER: Okay.

12 MR. MEYER: Because if this is the  
13 worst it looks, I think it's going to pass,  
14 that's my personal.

15 MR. DOUGHERTY: I suspect that at our  
16 next council meeting if this council feels that  
17 those types of things, I suspect that's the COA,  
18 you get the COA, I suspect, but it's not going to  
19 be more questions. But I wish that you had  
20 gotten at least my e-mail. I think because my  
21 e-mail --

22 BRUCE LOTIER: We did. We did, we got  
23 -- EJ sent us the e-mail. We thought that this  
24 is what you were asking for. Now I understand  
25 what you're asking for.

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1 ED DUFFY: Yeah, couple things that  
2 might help the situation. In the past history of  
3 the HARB Board, what they've done with people  
4 that wanted to put new with old, you know, like  
5 contemporary with old, not just new, contemporary  
6 with old is they said, okay, what you do is you  
7 make a very distinct line that -- the new  
8 highlights the old, the historic, okay? And they  
9 did that on Old Mill and they did it in other  
10 places and it worked really well.

11 The other thing is that if you want to  
12 look at something that might be close to what  
13 you're struggling with here, on North Main Street  
14 Chris Brazier's (phonetic), the house before it  
15 is much like what they want to build. See how  
16 that blends in. It's got the same colors, the  
17 same kind of structure, it really -- there's  
18 historic, there's historic and there's this new  
19 house that was built maybe what, two three years  
20 ago?

21 MR. ENNIS: About two years.

22 ED DUFFY: And it blends -- it really  
23 blends in, so it's not the dramatic what you  
24 might perceive situation. And if you want to go  
25 dramatic, you just approved last month -- last

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1 MR. DOUGHERTY: Okay.

2 MR. MEYER: Because by the way, I think  
3 in most of the other things that I've seen that  
4 I've had to rule on, whether it was from HARB or  
5 when I was on zoning hearing board, I would see  
6 that kind of thing that would allow me to see  
7 that. I have not been able to do that with  
8 regard to this project and that's what  
9 frustrating me.

10 BRUCE LOTIER: Okay.

11 MR. MAISEL: You'll be able to have  
12 that for our next meeting?

13 BRUCE LOTIER: We'll have it tomorrow.  
14 If I knew, it would have been here.

15 MS. GERING: Well, thank you.

16 BRUCE LOTIER: We just want to build  
17 our house is all we want to do. We've been in  
18 Solebury for 22 years, we sold our house today,  
19 so now we're -- we just want this one to be  
20 built. We thought we'd be moved in already, but  
21 we're not. So we'll get there.

22 MS. McHUGH: Thanks.

23 MS. GERING: Any other public comment?

24 Mr. Ed Duffy, did you have anything  
25 that you had to say?

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1 council meeting, this white albino thing between  
2 two historic buildings on South Main Street. The  
3 whatchacallit (phonetic), the ice cream shop.  
4 That looks so out of place, but yet, you guys  
5 said that was okay. If you look at the color  
6 screen scape, you would see a red brick building,  
7 you would see this white albino building, and  
8 then you would see a historic white building that  
9 needs some work, but very historic too.

10 So you've approved that kind of  
11 contrast already as far as I can see, but check  
12 out the North Main Street piece because I think  
13 that will give you a good feeling of hey, there's  
14 a real contemporary thing which is much like what  
15 they want to do and two historical pieces sitting  
16 next to it. So that might be an idea, okay?  
17 Thank you.

18 MS. GERING: Thank you.

19 Any other comments?

20 All right. We're adjourned. We're  
21 going into executive session.

22 (Meeting concluded at 4:54 p.m.)

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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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