

BEFORE

NEW HOPE BOROUGH COUNCIL

In Re: Work Session

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MONDAY, AUGUST 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 4:02 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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350 SOUTH MAIN STREET, SUITE 203
DOYLESTOWN, PENNSYLVANIA 18901

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1 BOROUGH COUNCIL:
 2 Alison Kingsley, President
 3 Connie Gering, Vice-President
 4 Laurie McHugh, President Pro Tem
 5 Peter Meyer
 6 Ken Maisel
 7 Dan Dougherty
 8 Tina Leifer Rettig
 9 ALSO PRESENT:
 10 Chief Michael Cummings
 11 New Hope Police Department
 12
 13 Karen MacNair, Gilmore Associates
 14
 15 Jim Ennis, Zoning Officer
 16
 17 Rick Lupinetti, Building Inspector
 18
 19
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1 MS. GERING: It's four o'clock right
 2 now. This is the council work session. This is
 3 not a session where we vote on anything, it's
 4 open for discussion. And then today we will also
 5 be addressing the HARB applications.
 6 You want to take roll?
 7 MS. LEE: Yes. Council vice-president
 8 Dougherty is here. President Pro Tem Rettig is
 9 here.
 10 Council -- Ms. Kingsley?
 11 MS. KINGSLEY: Here.
 12 MS. LEE: Mr. Maisel?
 13 MR. MAISEL: Here.
 14 MS. LEE: Ms. McHugh?
 15 MS. MCHUGH: Here.
 16 MS. LEE: Mr. Meyer?
 17 MR. MEYER: Here.
 18 MS. LEE: The mayor is not here.
 19 Council President Gering?
 20 MS. GERING: Here.
 21 MS. LEE: Also here is myself, the
 22 borough manager; our building inspector, Rick
 23 Lupinetti.
 24 MR. LUPINETTI:
 25 MS. LEE: And our zoning officer Jim

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1 Ennis, we have our preservation consultant Seth
 2 Hinshaw and we have several -- all the applicants
 3 up for review today.
 4 MS. GERING: We'll start with 29
 5 Chestnut.
 6 Come on up.
 7 MS. LEE: This application, they've
 8 submitted for -- to raise the existing project
 9 and gable bay on the side of a bungalow by
 10 replacing the gable with a shed dormer, is that
 11 accurate?
 12 BETTY BENTON: That is accurate with
 13 one small modification I'll get to, it's the
 14 style.
 15 MS. LEE: Okay. If you wanted to start
 16 off with just a brief background of your
 17 application and why you're seeking a HARB
 18 application. We also have our preservation
 19 consultant with us who can answer any technical
 20 questions with regards to --
 21 MS. GERING: That's the gentleman right
 22 here.
 23 MS. LEE: -- historic preservation,
 24 Seth and then we also have our building inspector
 25 who can answer any technical questions related to

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1 the building itself and what the code regulations
 2 are, as well as our zoning officer, who can
 3 answer any questions regarding zoning related to
 4 the property. So with that that, we'll turn it
 5 over to Betty who can start us off.

6 THE REPORTER: Can you just state your
 7 first and last name, please?

8 BETTY BENTON: Betty Benton and I live
 9 at 29 Chestnut Street, as EJ said. I've lived in
 10 the area since 1986 and bought my house, a 1927
 11 bungalow, in 2002. I'm active in the community,
 12 a member of the historical society, New Hope Arts
 13 and the Phillips Mill Community Association. Not
 14 just a dues paying member, but I have volunteered
 15 on numerous occasions for the historical society.
 16 Assisted Jim Hamilton and Robin Larsen with many
 17 functions such as Savor New Hope and I've been
 18 involved in Phillips Mill for about 10 years.

19 So I want to keep -- I believe in
 20 keeping New Hope the artsy gem that it is. I'm
 21 asking to improve -- to approve an enlargement of
 22 a tiny space on the second story of my bungalow.
 23 I want to improve the function of this home
 24 office and stop having to use the dining room
 25 table on the first floor for my work. I'm

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1 semiretired, I work part time teaching ESL,
 2 English as a second language and I need office
 3 space like everybody does these days for
 4 computers, printers, reference books, lesson
 5 planning materials and so forth.

6 Right now this little area is a small
 7 steep pitched V.

8 MS. LEE: So for your reference, that's
 9 what the current house looks like and this
 10 upstairs triangular area is what she is
 11 requesting to update and this is a rendering of
 12 what the proposal is currently.

13 BETTY BENTON: There is a modification.
 14 I would like to pass this out. Instead of the
 15 shed, I'm requesting a gable dormer, but the
 16 footprint of the house will not be changed at
 17 all. It will be the same footprint as the shed
 18 dormer. And I had one more.

19 The first page just shows where I am on
 20 Chestnut Street, which is a dead-end street and
 21 as you probably know, the parking is private for
 22 residences only with the building permit. So
 23 back to that current space, it is so narrow that
 24 I, at 5'5", can just barely stand up in the
 25 middle. If I step right or left, I bump my head,

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1 so it's not usable as it is.

2 As I said, it will not change the
 3 footprint of the existing two stories. The gable
 4 dormer, the reason I changed it was it gives more
 5 space to the area, more light coming in from the
 6 southern facade, which, by the way, is a
 7 secondary facade, not a primary facade. And I
 8 think the gable dormer is more in keeping with
 9 the historical architectural character of the --
 10 my house and of other houses in the neighborhood.

11 The exterior color and the trim would
 12 match the rest of the house, blue with white
 13 trim. I have a local contractor, Rich Knecht,
 14 who is here today. He will be doing the work.
 15 He did block off time for this project in July
 16 and August, but since the July HARB meeting was
 17 cancelled by the borough, his job is somewhat on
 18 compromise -- it is compromised now, so we hope
 19 we can get started while the weather is still
 20 conducive to this work.

21 I have the support of my closest
 22 neighbors on the southern side just right across
 23 from the driveway Stacy and JP Endris (phonetic).
 24 They have a written a letter, which is in your
 25 packet, giving full support for this project.

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1 I've read the HARB guidelines and I feel that
 2 this renovation falls within those guidelines and
 3 I'm compliant with them.

4 So to summarize, I'm requesting
 5 approval to turn a nonfunctioning space into a
 6 functioning home office. The renovation will not
 7 change the footprint of my house nor the existing
 8 utilities. There is no increase in allowable
 9 occupancy and it is in keeping with the
 10 historical architectural character of my house
 11 and other houses in the neighborhood. It
 12 maintains the visual relationship with the old
 13 and the new. The second story will align right
 14 on top of the first -- first story. And the
 15 windows relate to the fenestration of this
 16 secondary facade.

17 MS. GERING: Betty, I have a question
 18 for you. You added this, but I'm kind of lost.
 19 Is there new drawings to go with this or --

20 BETTY BENTON: Yes, I do have new
 21 drawings.

22 MS. LEE: Right. Basically what
 23 council has received is your original
 24 application, so this is a whole new drawing that
 25 they were not prepared to review today. What you

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1 submitted in your HARB application was what was
 2 internally reviewed as to council. What you
 3 passed --
 4 BETTY BENTON: Are you taking about --
 5 MS. LEE: -- out today with the changed
 6 gable, that is not what we have in our original
 7 application.
 8 BETTY BENTON: The text application,
 9 the two page?
 10 MS. LEE: Right. That plus the
 11 drawings and the renderings that --
 12 MR. MAISEL: This drawing was the
 13 original.
 14 MR. DOUGHERTY: That's what we have.
 15 MS. LEE: That's what we have. This is
 16 the first time that I am seeing this.
 17 MR. DOUGHERTY: Is that true? Is that
 18 accurate?
 19 BETTY BENTON: This was the original,
 20 yes.
 21 MR. DOUGHERTY: Is the first time that
 22 anyone at the borough seeing this four minutes
 23 ago, that's the question, the switch to the gable
 24 approach?
 25 BETTY BENTON: I did mention it when I

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1 an improvement over that. I would've probably
 2 not been too keen on the square one. Does that
 3 make sense?
 4 MR. MAISEL: Yes, no, completely. When
 5 I saw this -- but then the question comes in,
 6 what are the dimensions of the windows? Are the
 7 windows going to be cut in some way differently,
 8 because they're not going to be four equal
 9 windows. So there's a lot of things that need to
 10 have been contemplated, which we're not getting
 11 the opportunity to contemplate right now. But I
 12 think the gable is definitely an improvement, but
 13 it looks like it's a very -- very narrowly
 14 pitched. I mean, you know, like maybe I don't
 15 know, looks like from this picture it could be.
 16 MS. LEE: Right. Do you have
 17 dimensions?
 18 BETTY BENTON: That is within the
 19 guidelines for snowfall and --
 20 MR. MAISEL: Right. I understand that,
 21 but --
 22 BETTY BENTON: -- I'm not an engineer,
 23 but I have run by it an engineer.
 24 MR. MAISEL: Right. Yeah, I -- yeah.
 25 MR. DOUGHERTY: What I see from this,

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1 met with Jim Ennis.
 2 MR. ENNIS: You were way past the
 3 deadline and I told you, you were way past the
 4 deadline of submitting. That was only what?
 5 Last week?
 6 MS. LEE: You mentioned it, but did you
 7 submit anything to us?
 8 BETTY BENTON: I asked Jim if I could
 9 turn in a revised HARB application and he said
 10 no.
 11 MR. ENNIS: I said you were past the
 12 deadline.
 13 MR. DOUGHERTY: Can I say something?
 14 When I reviewed this and all of us spend a lot of
 15 time you see. So we really delve into this stuff
 16 we have. So when we're handed stuff that's new
 17 on the fly, it usually doesn't go well. But
 18 where I'm going with this, the concern I had with
 19 your design is, frankly, the squareness of that
 20 one. So I'd be -- I am more inclined as an
 21 individual to approve the gabled approach;
 22 however, I think there may be -- on the fly like
 23 that, we don't -- we haven't had time to
 24 actually, seven of us, to digest it. My initial
 25 reaction is, I think what you're doing today is

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1 this chunk of paper, which is the first -- see
 2 that right there that picture? We don't have
 3 that picture with the gable, if you noticed.
 4 Unless I'm missing it, I've got three sheets
 5 here. You know what I'm trying to say? We don't
 6 have that photograph with the gable. Does that
 7 photograph exist? Because to his question about
 8 the windows.
 9 MR. MEYER: With the windows, that
 10 would answer it.
 11 MR. DOUGHERTY: That's why we can't --
 12 that's why on the fly, it doesn't usually go
 13 well. Again, I think it's an improvement
 14 changing things --
 15 BETTY BENTON: Okay. I -- go ahead.
 16 What is your question?
 17 MR. MEYER: I was going to say, you
 18 know, the other side of the coin is, if you read
 19 in fact the review from our HARB consultant
 20 recommends going to a gable. So in fact this is
 21 compliant with that. I think the problem that
 22 we're facing here is on the one end we're missing
 23 some information, which is the equivalent of that
 24 picture. And then the other question is, how
 25 much are we prepared to compromise process, which

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1 is I think the issue that you were raising to
 2 some degree and I don't know. I mean, where are
 3 we?
 4 BETTY BENTON: I do have this.
 5 MR. MEYER: Well, that is a helpful.
 6 MS. RETTIG: That's helpful.
 7 MS. LEE: Can we pass that to our
 8 preservationist?
 9 MS. RETTIG: But we don't have that.
 10 MR. MEYER: Well, yeah, but take a look
 11 at this and you get an immediate answer.
 12 This is an immediate answer to your
 13 question, Ken.
 14 BETTY BENTON: So we tried to keep it
 15 balanced and the windows will align over the
 16 first story windows, but to let more light in, I
 17 did increase the center one slightly. You can
 18 see.
 19 MS. LEE: I mean, at this time, again,
 20 because we really did not get a chance to review
 21 the updated plans --
 22 MS. RETTIG: So if you look at page two
 23 of what Betty just handed us, the picture on the
 24 left-hand side --
 25 MR. MEYER: Upper left.

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1 look between the houses to see that front space
 2 of that vista, if you will.
 3 BETTY BENTON: That is entirely
 4 correct.
 5 MR. DOUGHERTY: To see that --
 6 BETTY BENTON: That's my neighbor, the
 7 direct neighbor.
 8 MS. RETTIG: Is this the neighbor that
 9 literally faces that?
 10 BETTY BENTON: This, yes.
 11 MS. RETTIG: That's what I'm saying, so
 12 with that picture but with the gable on it, this
 13 letter --
 14 BETTY BENTON: That is in support.
 15 MS. RETTIG: -- in support is the exact
 16 next door neighbor.
 17 BETTY BENTON: Exact.
 18 MR. DOUGHERTY: That's the woman who,
 19 when she looks out her windows sees that facade.
 20 BETTY BENTON: Will see that, correct.
 21 MR. MAISEL: Was that before you
 22 decided to go to --
 23 BETTY BENTON: Oh, no.
 24 MR. MAISEL: -- the gable or after?
 25 BETTY BENTON: I think she mentions in

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1 MS. RETTIG: -- on the upper left, you
 2 can sort of see it, but it's not -- it's skewed
 3 and so we're not getting a face-on vision of it,
 4 but that's the picture right there.
 5 BETTY BENTON: Tina, the reason was, we
 6 wanted to show what it would look like from the
 7 primary facade.
 8 MS. RETTIG: No, I understand, but --
 9 BETTY BENTON: Any traffic that would
 10 be going in.
 11 MS. RETTIG: -- what we're saying is,
 12 we should've be given that with this. That's the
 13 problem.
 14 BETTY BENTON: If there's any way you
 15 can work with this on the spot, I would really
 16 appreciate your considering it.
 17 MR. DOUGHERTY: I think there's
 18 something else in support of this and the facade
 19 that's being modified is not a primary street,
 20 first off, part one. Part two, that particular
 21 facade, as far as I can tell from here -- and I
 22 don't know the location of your house or how it's
 23 situated, but my sense is, this facade from this
 24 photograph faces another house. It's not -- it's
 25 not -- one would have to walk down the street,

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1 her letter, the gable.
 2 MS. RETTIG: Yes, she's in support of
 3 the gable dormer.
 4 MS. GERING: Well, yeah, but I'm going
 5 to tell you what I have a problem with, okay? We
 6 have a process in this borough and I'm very
 7 sympathetic that you have a contractor that's
 8 ready to work, but you just changed your plans
 9 before the deadline to submit them and we haven't
 10 had a chance to totally review it. And it's not
 11 fair to the other applicants who follow the rules
 12 and do this. So I personally would say you need
 13 to come back at the next meeting with the correct
 14 showings and have the council review.
 15 MR. MEYER: Which meeting would that
 16 be?
 17 MS. GERING: It would be the next one
 18 we set up, the next work --
 19 MS. LEE: September.
 20 MS. GERING: Yes. Work session.
 21 MR. MEYER: It has to be the work
 22 session, we can't fit this into the --
 23 MS. GERING: No.
 24 MS. KINGSLEY: Well, personally I think
 25 that we're here to help people not make their

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1 lives difficult, so I don't have a problem with
 2 the design. It's not that big a variance from
 3 what everybody was looking at and it is in the
 4 guidelines and the neighbor is fine with that, so
 5 I personally don't have an issue with it.
 6 MR. DOUGHERTY: Connie, I hear you, I
 7 definitely hear you. The problem is, is that
 8 there's a half a dozen other applicants here and
 9 they all get told -- and then some actually
 10 aren't even here today because they couldn't make
 11 the deadline. So they said, oh, I'll have to
 12 wait until the next meeting, so it's that type of
 13 thing, but -- so that gets then used as oh, well,
 14 you allowed them to make the change at the table,
 15 why not us, it goes -- but on the other hand, if
 16 we could stare at the square one, right, the
 17 square one. Let's suppose the gables were not
 18 being asked for today, just a temperature check,
 19 do you think we would approve the square one?
 20 MR. MAISEL: No.
 21 MR. DOUGHERTY: You think not?
 22 MR. MAISEL: Personally I felt that it
 23 was impromptu.
 24 MR. DOUGHERTY: All right. One person
 25 who can really see it.

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1 create, but that got created that caused the fact
 2 that HARB did not meet in June, which is
 3 potentially posing hardship for several people;
 4 that's item 1.
 5 But the other problem that I think that
 6 we're looking at here is, let's assume that we
 7 never got this and that we had, with the
 8 exception of the letter, it says, you know what,
 9 I don't like this thing, but I'd like it okay if
 10 it had -- if it was a gabled dormer, right. And
 11 we had the recommendation from our consultant.
 12 Are we in a position to, at that stage of the
 13 game, have turned to the applicant, turned to
 14 Betty Sue and said, look, we'll approve it, if in
 15 fact, it's gabled, all right? See, if we've got
 16 the power to do that, then we could go ahead and
 17 do it at this meeting without technically
 18 violating the process. And I just don't know --
 19 MR. DOUGHERTY: Have we done that
 20 before whereby someone comes in and say, okay,
 21 everything is fine except the mullions on those
 22 windows have to be six over six; we'll give you
 23 conditional CO provided that --
 24 MS. LEE: Yes, that's usually how HARB
 25 operates.

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1 MR. MAISEL: I think you can see it
 2 from when you walk down the street, you can see
 3 that it's square.
 4 MR. DOUGHERTY: You can see that it's
 5 square.
 6 MR. MAISEL: You would see a square.
 7 MR. DOUGHERTY: And where I was going
 8 with this is, now that it's not square.
 9 MR. MAISEL: It's a positive --
 10 MR. DOUGHERTY: It's better. I don't
 11 know.
 12 MS. KINGSLEY: Well, the other thing
 13 is, you've approved shed dormers on tons of other
 14 historic buildings of all ages, so to your point,
 15 Dan, that's a shed dormer.
 16 MR. MEYER: Can I interject here? We
 17 have a recommendation from our consultant that it
 18 would be better if it was in fact a gable not
 19 shed. So let us -- and I'm posing a hypothetical
 20 here because I don't know process, again, myself.
 21 I'm not sure what the process would be, but we
 22 got a couple of things.
 23 First of all, we're dealing with at
 24 least one application today, maybe several, that
 25 are before us because of a problem that we didn't

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1 MR. DOUGHERTY: We've done that?
 2 MR. MEYER: We've done that before.
 3 MR. DOUGHERTY: If we sat here and
 4 said, this is okay, but it can't stay square,
 5 it's got to be gabled, would you agree to gable
 6 and the person said yes, you would --
 7 MS. LEE: Pending that the historic
 8 preservationist --
 9 MR. DOUGHERTY: Would look at it again.
 10 MS. LEE: -- would get to review it
 11 again and he finds it acceptable.
 12 MR. DOUGHERTY: I was trying to find us
 13 an out is what I was trying to do.
 14 MR. MEYER: That's what I was trying to
 15 do, Dan, exactly.
 16 MR. DOUGHERTY: But I don't know. I
 17 think if --
 18 MS. GERING: Ken, what is your take
 19 since you're the HARB --
 20 MR. MAISEL: I have, you know, a good
 21 advanced look at it without, you know,
 22 preservationist and, you know -- I think the fact
 23 that I was so pleased to see this, that was
 24 great. I mean, because that spared the
 25 predisposition of a recommendation to be not in

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1 favor, at least in so far as preliminarily, you
 2 know. I'm one of seven people here, you know.
 3 So having this, it's just a matter of the process
 4 and if we're just in front of the world and
 5 ourselves, are we, you know, breaking away from a
 6 precedent that -- and, you know, in the spirit of
 7 cooperation to take a vote on this or something,
 8 seems like -- not a vote, we're not doing it
 9 tonight, but just to say go ahead with it, would
 10 be something, you know, somewhat unprecedented and
 11 I hope you can appreciate, you know, what we're
 12 experiencing now. That's all.
 13 BETTY BENTON: I certainly do. And
 14 when I made the decision, I preferred the gable.
 15 I tried to turn it in, but I was not allowed to.
 16 And I understand why Jim told me I couldn't, but
 17 I did make an attempt to try to let you know.
 18 MS. LEE: Right.
 19 MS. McHUGH: I think the fact that the
 20 June meeting was cancelled could give us an out.
 21 MR. MEYER: Had this come up with the
 22 square at the June meeting and we said, no, it
 23 had to be gabled, it would be before us today
 24 gabled.
 25 MR. MAISEL: But the only thing that

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1 MR. MEYER: Oh, come on, that's
 2 happened before don't give me that stuff.
 3 MS. GERING: It's the heat.
 4 MR. MEYER: All right. So what are we
 5 going to do. We've got a bunch of other people
 6 waiting here, let's make a decision, please.
 7 MS. LEE: We do need updated more
 8 detailed renderings similar to what you had
 9 submitted before. Something like this, like that
 10 with the gable.
 11 BETTY BENTON: We have these here, the
 12 rendering.
 13 MS. GERING: You're not going to get an
 14 approval, this has to come to council.
 15 MS. LEE: Today is just a review.
 16 MS. GERING: Yeah, just a review.
 17 MS. LEE: The actual approval comes on
 18 the 20th. So you have between now and the 20th.
 19 We'll correspond tomorrow about what I need from
 20 you to prepare for that.
 21 BETTY BENTON: Okay.
 22 MS. LEE: This is just the feedback
 23 that you're getting from the borough as to what
 24 it is that they would need in addition in order
 25 to issue formal approval. So, yeah, I mean, I

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1 we're overlooking is just based on this dialogue,
 2 we're saying, okay, it's going to be gabled, we
 3 just don't know -- I don't know. Does it show
 4 the incline, you know, and we're not getting a
 5 real good look at it, you know, from a --
 6 MR. DOUGHERTY: The view that -- I
 7 would tend to disagree, Ken, because the view
 8 that everyone, other than the person who lives
 9 next door to her, everybody else, who can look at
 10 this place, unless they trespass on the property,
 11 that picture is in fact the owner/resident can't
 12 see that picture unless she trespasses the other
 13 person's property. The point is, the side way is
 14 -- that's the picture you're going to see.
 15 Right?
 16 BETTY BENTON: That's from Chestnut
 17 Street, yes.
 18 MR. DOUGHERTY: To me --
 19 MR. MEYER: To me, that's it.
 20 MR. DOUGHERTY: That's almost a
 21 hypothetical view.
 22 MR. MAISEL: I get it.
 23 MR. MEYER: That's the picture right
 24 there, I agree with you completely.
 25 MR. DOUGHERTY: Peter agreed with me.

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1 think I have enough information from this group.
 2 Do you have any questions or concerns
 3 that you want to raise to her, especially about
 4 the windows? I know that had come up before in
 5 our review because the windows look slightly
 6 different like different sizes from this picture.
 7 MS. RETTIG: Two and two, right?
 8 MS. GERING: Well, I think there's --
 9 MS. RETTIG: It looks like there's the
 10 two middle ones are set higher right here, but
 11 you can't tell from this -- oh, you can.
 12 MR. MAISEL: Would there be mullions
 13 put on?
 14 (Indiscernible discussion, simultaneous
 15 speakers.
 16 MS. RETTIG: Can I ask you guys a
 17 question? So on this facade here, it looks to me
 18 as if the two on the outside are about the same
 19 and the two middle are the same?
 20 BETTY BENTON: Yes.
 21 MS. RETTIG: Are they, in fact, exactly
 22 the same size or are there differences between --
 23 not -- the two middle ones, are they the same
 24 size?
 25 BETTY BENTON: Two middle ones are the

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1 same and the two outside are the same.
 2 MS. GERING: But all four are not the
 3 same size, correct?
 4 BETTY BENTON: Correct.
 5 MS. RETTIG: Right, but the two
 6 outside, that's what I was saying. The two
 7 outside are the same?
 8 MR. MEYER: So it's symmetrical.
 9 BETTY BENTON: It's symmetrical,
 10 they're two pairs.
 11 MS. RETTIG: It's symmetrical.
 12 MR. MEYER: That was the thing that we
 13 trying to --
 14 BETTY BENTON: They're two pairs, yes.
 15 MR. MEYER: Different question
 16 altogether, as I look at that picture there and I
 17 guess, I'm asking this question of the group as
 18 well as of you, I don't know how those windows
 19 open. I'm assuming that they might. The ones
 20 below appear to have sashes. What's going to
 21 happen to the ones up above? Because I mean,
 22 aesthetically if they also had the equivalent to
 23 the sash going across, that might also alter the
 24 picture. So what is the intent there?
 25 BETTY BENTON: That hasn't been decided

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1 here and you can't see sky lights because it's --
 2 well, it's too -- I don't know if the sky lights
 3 are in this rendering. It does not appear that
 4 there's sky lights in this photograph, but there
 5 are sky lights on this chart here. That's the
 6 kind of thing exactly the kind of thing that
 7 causes problems when we don't get the stuff
 8 beforehand.
 9 So the question is, I'd like to point
 10 on the new --
 11 MS. GERING: You can't see.
 12 MR. DOUGHERTY: Oh, okay. Because I
 13 don't have that chunk, I only have this
 14 three-page one.
 15 MS. GERING: You can see it -- that's
 16 -- yeah.
 17 MR. DOUGHERTY: So I just want to point
 18 out to everybody that there are sky lights on the
 19 gables, so that's --
 20 MR. RETTIG: There's a sky light on
 21 that gable, you can see on the two elevations.
 22 MR. DOUGHERTY: I only have this one.
 23 Maybe I have it.
 24 BETTY BENTON: I went through the
 25 neighborhood --

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1 completely. It could have a horizontal -- don't
 2 know the name of that.
 3 MR. MEYER: I'm not sure what it is
 4 either, that's why I'm --
 5 MS. KINGSLEY: Well, you're talking two
 6 different kinds of windows. Those could be --
 7 technically they could be casement windows the
 8 way they look or they could be sash windows and
 9 they --
 10 MR. MEYER: But even if they're
 11 cased --
 12 MS. KINGSLEY: -- were to match the
 13 bottom ones, they'd be one over one to match the
 14 bottom.
 15 MR. MEYER: Yeah, but even if they're
 16 casement windows, when closed you could have that
 17 piece across.
 18 MR. DOUGHERTY: Betty, is it Betty or
 19 Betty Sue?
 20 BETTY BENTON: Either one, Betty.
 21 MR. DOUGHERTY: The other addition here
 22 now with the gabled roof, it's not just a gabled
 23 roof, there are sky lights. On the flat roof
 24 there may have been sky lights, but one could not
 25 see those sky lights. I look in this picture

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1 MR. DOUGHERTY: Here it is. Here it
 2 is. I apologize. It is on this photograph. So
 3 I see the sky lights, so that is in addition to
 4 gabling it, the sky lights being visible is new
 5 as well. So I just want to point that out to the
 6 fellow council people.
 7 BETTY BENTON: I did go through the
 8 neighborhood and I -- there are numerous sky
 9 lights I noticed, some on a primary view. Mine
 10 is on a partial view.
 11 MR. MEYER: Okay. You --
 12 MS. LEE: Seth, are there any other
 13 items that you have concerning this that we'd
 14 like to put on the record for her to prepare?
 15 MR. HINSHAW: I don't have none.
 16 MS. LEE: As soon as I get whatever we
 17 need from her, I'll pass on to you for your
 18 review as well.
 19 MR. HINSHAW: Okay. Okay great.
 20 MS. LEE: So you'll -- we'll correspond
 21 tomorrow.
 22 BETTY BENTON: Tomorrow, okay. Thank
 23 you very much, everybody.
 24 MS. LEE: Next item is 23 West Ferry.
 25 This is a sign application.

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1 PETER EDWARDSON: I didn't come all
 2 formal with a bunch of pictures of the sign.
 3 MS. LEE: Well, I have your picture
 4 right up there.
 5 PETER EDWARDSON: Well, thank you. So
 6 my request is to put a sign back up where there
 7 was an existing sign, 23 Ferry.
 8 THE REPORTER: May I just have your
 9 name, please?
 10 PETER EDWARDSON: Oh, I'm sorry. Peter
 11 Edwardson.
 12 MS. GERING: Peter, I have a question.
 13 You list your business address as 20 West
 14 Mechanic Street.
 15 PETER EDWARDSON: Yeah, I'm about to --
 16 I'm changing over right now, I'm still kind of
 17 getting organized with --
 18 MS. GERING: And that's been your
 19 office?
 20 PETER EDWARDSON: It's been more of a
 21 PO box, just I didn't want to change the address
 22 from where I lived to an office space. I was out
 23 of an office space for a little while.
 24 MR. DOUGHERTY: Real quick question,
 25 Peter. The sign -- I notice the address might be

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1 Twenty-eight inches is about here.
 2 PETER EDWARDSON: No, I measured the
 3 sign that's --
 4 MR. MEYER: No, it's supposed to be the
 5 height above the ground.
 6 PETER EDWARDSON: Oh, the ground. That
 7 would be, I'm five foot ten on a good day, so
 8 that would be about five foot eight above the
 9 ground.
 10 MR. MEYER: Okay. The bottom of the
 11 sign.
 12 PETER EDWARDSON: The bottom of the
 13 sign would be 68 --
 14 MR. MEYER: The height of the sign.
 15 PETER EDWARDSON: -- 68 inches above
 16 the ground. There's a hedge right in front of it
 17 as you can see. I thought that was the best
 18 example I could show.
 19 MS. GERING: Any questions from
 20 council?
 21 MR. DOUGHERTY: Well, feedback that you
 22 got here, are we going to discuss this or --
 23 MS. GERING: Go ahead.
 24 MS. KINGSLEY: Before there's any
 25 discussion, I have to recuse myself from the

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1 21 Ferry Street and then the sign says -- and
 2 there's a note here, the sign will be in front of
 3 23 West Ferry.
 4 PETER EDWARDSON: There's two --
 5 MR. DOUGHERTY: I can't read the rest,
 6 what's that?
 7 PETER EDWARDSON: The building is 21
 8 Ferry Street, that's the tax map parcel number
 9 address; 23 is a rental property.
 10 MR. DOUGHERTY: Which is the little --
 11 has the little parking spot type of thing in
 12 front of --
 13 PETER EDWARDSON: Yeah.
 14 MR. DOUGHERTY: Okay. And that's where
 15 the sign's going to be?
 16 PETER EDWARDSON: Yes.
 17 MR. DOUGHERTY: Thank you.
 18 MR. MEYER: Can I ask a further
 19 question?
 20 PETER EDWARDSON: Yes.
 21 MR. MEYER: You have here, you know,
 22 the size of the sign, width of the building, then
 23 the height of the sign as 28 inches. I'm
 24 assuming that that height of the sign is not 28
 25 inches, but it's a little bit higher than that?

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1 discussion. Just to be fair to Peter.
 2 MR. DOUGHERTY: Is that something that
 3 -- and I don't quite -- I've read this, but I'm
 4 not a hundred percent sure, I don't know if I got
 5 a copy. But basically it said that the font and
 6 the sharpness of the sign itself -- and I don't
 7 think we should be the font police or anything,
 8 but the -- that it looks very, very commercial as
 9 opposed to -- this is your logo?
 10 PETER EDWARDSON: That's my signature
 11 --
 12 MR. DOUGHERTY: That's what you have on
 13 all your projects. And I don't know if there's
 14 anything we should --
 15 MS. LEE: Yeah, what Dan's alluding to
 16 is --
 17 MR. DOUGHERTY: I'm just putting it out
 18 there that it does mention it in here.
 19 MS. LEE: Right. In reviewing the
 20 application, obviously, we reviewed the
 21 application based on what's in the design
 22 guidelines of the borough ordinance. In the
 23 borough ordinance for signs, it should be scale,
 24 proportion, form and architectural detail of the
 25 building. And the colors for the sign,

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1 traditionally intense versions of the building
 2 color and considering that this sign is located
 3 on West Ferry, which you know is part of a
 4 collection of historic buildings, such as the
 5 Logan Inn, the Salt House, the Parry Mansion.
 6 And this sign, obviously, is your contemporary
 7 logo that you use for your business.
 8 So one recommendation is, is there a
 9 way to soften the sign to make it a little bit
 10 more conforming to its surroundings? One of them
 11 was using a different font versus what you have.
 12 What was it? A serif font, which is a little bit
 13 more historic. And using an off-white color
 14 instead of the white.
 15 MR. DOUGHERTY: The background.
 16 MS. LEE: Right. And the current sign
 17 has a tombstone shape -- oh, you have a picture
 18 of the old --
 19 MR. MEYER: The tombstone shape is --
 20 that's another sign further down the block.
 21 MS. LEE: Okay. Yeah, so just making
 22 it conform if there was any room for
 23 modifications here and there.
 24 PETER EDWARDSON: I'm happy to make it
 25 pretty -- I mean, I'll --

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1 MS. LEE: Yeah. So I will e-mail
 2 exactly what we just discussed, with suggestions
 3 of making it oval in addition to some of the
 4 other things that was in our internal review,
 5 I'll e-mail that to you and whatever you can do
 6 if you can send it back to us, we'll review it
 7 again in preparation for the August 20th meeting
 8 for formal approval.
 9 PETER EDWARDSON: Thank you. Have a
 10 great day.
 11 MS. GERING: 15 West Ferry.
 12 MR. MEYER: Excuse me, you guys, if I
 13 may for the record, since I own the property, I
 14 recuse myself. Although may I point out before I
 15 do so --
 16 MS. GERING: Oh, no, you can't.
 17 MR. MEYER: I can't? The owner of the
 18 property is not technically me, it happens to be
 19 a partnership of which I am a partner. So if we
 20 are going to actually correct the record, the
 21 record should be corrected to the actual owner
 22 and the actual owner is Mouse and Maynard, LLC.
 23 MR. MAISEL: Well, you're still
 24 recused. You're still recused.
 25 MR. MEYER: Oh, I'm definitely still

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1 MR. DOUGHERTY: Softer, I think.
 2 PETER EDWARDSON: I don't mind.
 3 MS. KINGSLEY: I've recused myself, but
 4 if I could make a suggestion. If you make it
 5 oval, it fits your name. All right?
 6 MS. RETTIG: That's exactly what I was
 7 just going to say.
 8 MS. KINGSLEY: Just reduce the size of
 9 the one phone number underneath, so if it's soft,
 10 then you can still use the lettering because
 11 you've softened the whole sign with the shape of
 12 it.
 13 MR. DOUGHERTY: Right. And I think
 14 it's better -- this is your office, it's benefi
 15 -- what this might tell people is that you're
 16 doing a project there.
 17 PETER EDWARDSON: Yeah, that's more of
 18 a project sign that I just had that fit the sign
 19 board.
 20 MS. RETTIG: I just want to say what
 21 Alison said, if you just softened it and made it
 22 --
 23 PETER EDWARDSON: I'll come back with a
 24 very pretty sign.
 25 MR. MEYER: Same thing for the 20th?

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1 recused, there's no bones about it. I am
 2 recused.
 3 MS. LEE: The feedback on this
 4 application is similar to the last one just
 5 seeing where there can be room to make it more
 6 conforming to the historic nature of its
 7 surroundings. Here they did provide us a picture
 8 of the old sign, which is this black sign --
 9 MR. DOUGHERTY: That's this one?
 10 MS. LEE: That's -- yes. And then this
 11 is the proposal of the new sign. And one of the
 12 things that was pointed out as the background of
 13 the sign, you have the Parry Mansion and the
 14 historic -- basically the heart of the historic
 15 district right behind there, which was a bit of a
 16 -- that was just something that was pointed out
 17 by our preservationist. So, and, again, same
 18 feedback as the previous sign.
 19 I'll let you take over.
 20 LAURA SACHS: I'm not real sure what
 21 you want me to do.
 22 MS. GERING: You have to make it softer
 23 to look a little more historic.
 24 LAURA SACHS: All right. Why don't you
 25 just tell me how you want it to look now, 'cause

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1 Im not sure what you mean by historic.
 2 MS. GERING: Go ahead. We're going to
 3 let you speak.
 4 MS. LEE: Yeah, can we provide her some
 5 detailed -- you know, suggestions on how she can
 6 change IT up?
 7 MR. HINSHAW: Well --
 8 LAURA SACHS: Do you want it to be a
 9 green background?
 10 MR. HINSHAW: Something, you know, off
 11 -- off-white because this is a sign that really
 12 stands out as something, you know, very modern in
 13 the context of a dense collection of historic
 14 buildings right here.
 15 LAURA SACHS: Okay.
 16 MR. HINSHAW: And so I think the
 17 off-white and maybe a slightly different font
 18 would really go a long way towards addressing the
 19 concerns that are in design guidelines.
 20 LAURA SACHS: Can you be a little bit
 21 more detailed.
 22 MS. LEE: I think one of the items was
 23 if --
 24 LAURA SACHS: Do you want me to have a
 25 different color background?

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1 make it look --
 2 MS. RETTIG: Just to let you know, the
 3 font you have now where it says Vaportimme, that
 4 has serif.
 5 LAURA SACHS: I got it.
 6 MS. GERING: That was a nice sign.
 7 MS. RETTIG: That font is perfectly
 8 fine.
 9 LAURA SACHS: Okay. So like you want
 10 like an off-white with a serif font and --
 11 MS. GERING: Can't you use what you
 12 have for Vaportimme what you're writing on it.
 13 MS. KINGSLEY: It's not -- it's just
 14 adding -- yeah.
 15 LAURA SACHS: No, because that's --
 16 see, here's the thing, my business has gone from
 17 vapor to CBD products incredibly, I'm only doing
 18 10 percent. So what I'm trying to do is more
 19 towards more the CBD, otherwise, yes, I would've
 20 just kept that sign.
 21 MS. KINGSLEY: So, Laura, can you --
 22 MR. MEYER: No, I think --
 23 MS. KINGSLEY: Excuse me, I'm talking.
 24 MS. GERING: You can't talk.
 25 MS. KINGSLEY: If you basically keep a

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1 MS. RETTIG: Make it off-white, as he
 2 said and put --
 3 MS. LEE: Right. So here --
 4 MS. RETTIG: Like a creamier
 5 background.
 6 LAURA SACHS: Okay.
 7 MS. LEE: Here using a serif font.
 8 MS. RETTIG: And maybe the shape too.
 9 MS. LEE: Removing one of the red --
 10 MR. DOUGHERTY: Serif, s-e-r-i-f, is a
 11 type of font.
 12 MS. RETTIG: You know what a serif is?
 13 LAURA SACHS: Yes, yes.
 14 MS. RETTIG: A serif is like the New
 15 York Times font or, you know, it has little hooky
 16 things on the end it, just lends an aura of more
 17 history to it.
 18 MS. LEE: And then the other suggestion
 19 --
 20 LAURA SACHS: Can you read it?
 21 MS. RETTIG: Yes, yes.
 22 MS. LEE: -- was, if -- are you open to
 23 using wood versus the laminate?
 24 LAURA SACHS: Well, I could, but it'll
 25 probably be \$2000 instead a thousand, but I can

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1 similar sign to what have, move down the
 2 Vaportimme, you already have the custom E-cigs on
 3 here and just add the CBD and hemp at the top of
 4 this, just expand it just a little bit.
 5 LAURA SACHS: Yeah, I would have to
 6 redo that entire sign, though.
 7 MS. KINGSLEY: Well, you're redoing it
 8 here.
 9 LAURA SACHS: Right.
 10 MS. KINGSLEY: But what I'm saying is,
 11 when you do this, if you make it look like that
 12 and just move this down you're adding the two
 13 lines.
 14 MS. LEE: The original sign that you
 15 have.
 16 MS. KINGSLEY: You're just adding the
 17 two lines and I think you solved your problem.
 18 LAURA SACHS: Okay. So I'll do that
 19 and then who do I bring this back to? Don't tell
 20 me I gotta wait another month.
 21 MS. LEE: No, you can e-mail it
 22 directly to me.
 23 LAURA SACHS: Okay, cool.
 24 MS. LEE: I'll take a look. If I have
 25 any specific questions, I'll respond.

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1 LAURA SACHS: That would be great.
 2 Okay, yeah.
 3 MS. LEE: We'll get something prepared
 4 for the 20th, but, yeah the 20th is when we'll --
 5 when will do the formal vote.
 6 MR. DOUGHERTY: That's where we vote.
 7 LAURA SACHS: So you want me to come
 8 back on the 20th after --
 9 MS. LEE: Well, you and I can
 10 correspond first to make sure that we have an
 11 updated sign that meets this council's request.
 12 LAURA SACHS: Alrighty. I understand.
 13 And after this hopefully gets approved, we're
 14 working on directional signs at the end of our
 15 street. I'll work with, I guess, EJ and Jim.
 16 And not you, Peter.
 17 Very good. That's it?
 18 MS. GERING: Thank you.
 19 MS. LEE: Good luck. Thank you.
 20 MS. GERING: 9 South Main.
 21 MS. LEE: This application was a bit of
 22 an anomaly for all of us because it's for a
 23 temporary tent, which supposedly has been issued
 24 for the last X, 20 years in this borough and
 25 they've received a certificate of appropriateness

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1 THE REPORTER: May I just have your
 2 name, please?
 3 BRAD STORIE: Yes. Brad Storie,
 4 S-t-o-r-i-e.
 5 THE REPORTER: And your name?
 6 JENNIFER SOFIA: Jennifer Sofia,
 7 S-o-f-i-a.
 8 BRAD STORIE: It's in the back, see
 9 there's dotted lines on the --
 10 MS. GERING: You've had it there
 11 before?
 12 MR. MEYER: You're going to see a
 13 little bit of this that's all you're going to see
 14 in the back.
 15 BRAD STORIE: You're gonna -- I think
 16 it's nine foot and then it's only like nine foot
 17 --
 18 MR. MEYER: It's nine foot four inches
 19 in the back.
 20 BRAD STORIE: Yes.
 21 MR. MEYER: Okay. Got it.
 22 MS. GERING: You want to pass it on if
 23 anyone else needs to see this?
 24 MR. DOUGHERTY: It's back, you only see
 25 this part.

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1 for the tent for the last 20 years. The tent is
 2 considered a temporary structure, which is the
 3 reason why it's come before the HARB. And in
 4 reviewing our guidelines, yes, the HARB does
 5 review temporary structures. In reviewing the
 6 placement of the tent, it's minimally visible
 7 from the right-of-way, but it is still visible,
 8 which is why it's in front of council today for
 9 further consideration.
 10 Let's see, do you have any additional
 11 information, a rendering?
 12 MR. DOUGHERTY: Just a quick question.
 13 How long is this up? How long's the tent going
 14 to be up?
 15 BRAD STORIE: I believe it's November
 16 30th.
 17 MR. DOUGHERTY: Until November 30th.
 18 So can I -- can we --
 19 MS. GERING: I couldn't make heads or
 20 tails where you were putting anything, to be
 21 honest. Do you have a better picture there?
 22 BRAD STORIE: I only have the one copy.
 23 This is the location.
 24 MS. GERING: Well, no, I want to see
 25 this. This shows where the tent is.

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1 MR. MAISEL: There's an alleyway there.
 2 BRAD STORIE: Right now you barely see
 3 any of it. I was out there this morning, I
 4 should've snapped a photo.
 5 MR. MAISEL: So is it in front of the
 6 bar that's back there?
 7 MS. McHUGH: Is it up now?
 8 MS. GERING: They had a tent there
 9 years ago.
 10 MR. DOUGHERTY: I think this is a
 11 healthy process because frankly it's a tent
 12 that's temporarily getting a November 30 date.
 13 If we said tents are temporary, then they might
 14 go up and then they could be there for three
 15 years and that's a different story. I think it's
 16 good coming before us, but I can't imagine
 17 there's any reason to not to approve this.
 18 BRAD STORIE: It's a warm weather bar
 19 area.
 20 MR. DOUGHERTY: It will be removed on
 21 or before -- part of the COA stipulates it will
 22 be removed on or before November 15th, some date
 23 like that.
 24 MS. GERING: Yeah. Well, they said
 25 November 30th, unless it snows.

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1 JENNIFER SOFIA: Yeah, it might be too
 2 cold by then.
 3 MS. GERING: Yes, Jim.
 4 MR. MEYER: When you get two feet of
 5 snow, you're going to have a --
 6 MR. DOUGHERTY: Jim has a --
 7 MR. ENNIS: A temporary structure slash
 8 use permit is only good for three months.
 9 MR. DOUGHERTY: Okay. So that would
 10 stop that anyway.
 11 MR. ENNIS: They would have to
 12 constantly come in for review and everything
 13 else.
 14 MR. DOUGHERTY: It's only good for
 15 three months, November 30th is a little too long,
 16 but I could count --
 17 MR. ENNIS: We can work that out.
 18 MR. DOUGHERTY: Thank you.
 19 MS. LEE: All right.
 20 MS. GERING: Thank you. Good luck.
 21 58 West Ferry Street.
 22 MS. LEE: So just a quick background on
 23 this, this application came before the HARB back
 24 in June where they viewed retroactively the door
 25 that was installed on site. The door was

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1 the siding the frame, I believe.
 2 MR. DOUGHERTY: Is that in here, EJ?
 3 MS. LEE: Yes, it is.
 4 MR. DOUGHERTY: Oh, that's these three.
 5 MS. LEE: Yes, it's in very back
 6 because that came in a little bit later. And she
 7 did provide samples and those colors were
 8 intended to match the door. In addition, our
 9 historic preservationist also has some
 10 recommendations for the hardware on the door that
 11 can easily be swapped out.
 12 SUSAN JOHNSON: Right. And I also
 13 wanted to just say that since the meeting, I have
 14 had my front yard professionally landscaped, so
 15 I'm continually trying to improve my house. The
 16 paint, you know, siding is to be repaired and the
 17 shutters are going to be repaired and, you know,
 18 paint -- all sanded down and filled in where
 19 there's gaps. This paint, this gray paint is
 20 historic paint and the shutters will be black and
 21 then the trim will be white as it is today.
 22 MS. LEE: You have in your packet a
 23 sample door that the historic preservationist
 24 recommended is something that can be done to
 25 modify the door without replacing entire door.

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1 installed -- the door was replaced without HARB
 2 approval and so the applicant did come back to
 3 the HARB retroactively to submit a formal
 4 application for --
 5 SUSAN JOHNSON: Yeah, I was not --
 6 MS. LEE: -- council approval.
 7 SUSAN JOHNSON: I was not aware that I
 8 had to get approval at the time.
 9 MS. LEE: At that review, there were
 10 concerns by the HARB on the style of the door,
 11 hardware, the window and the material of the door
 12 and all, you know, a lot of other things. The
 13 reason why the door was replaced is because you
 14 have in your packet, the structural integrity of
 15 the door has been compromised and it did need
 16 replacing. Although the fact is that it still
 17 did not go before the HARB.
 18 Since that time, the applicant has come
 19 back with recommendations of modifying the door
 20 without fully replacing the door, particularly
 21 the window, which was the concern of the historic
 22 preservationist, as well as the HARB. In
 23 addition to that, since that -- since that
 24 original application, she's also submitted an
 25 additional application to repaint the shutters,

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1 Really in utilizing the window area and popping
 2 out what's currently there with what he
 3 recommended in the memo, which is divided glass
 4 window.
 5 SUSAN JOHNSON: Yeah, that can be
 6 replaced.
 7 MS. LEE: That is the new door, yes.
 8 It's in the memo.
 9 MS. RETTIG: It's in the memo?
 10 MS. LEE: Yes.
 11 MS. RETTIG: Right. Okay. I just want
 12 to make sure.
 13 SUSAN JOHNSON: I did submit a picture.
 14 MS. LEE: Yes, you did.
 15 MS. RETTIG: So which one is the
 16 current door?
 17 MS. GERING: It's this one.
 18 SUSAN JOHNSON: Yeah, but the gla --
 19 MS. RETTIG: With the leaded glass.
 20 SUSAN JOHNSON: The leaded glass,
 21 right, glass but I can replace that.
 22 MR. MAISEL: Pop that in, then
 23 apparently the recommendation is to put these --
 24 the moldings in there, I don't know if that is
 25 being --

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1 SUSAN JOHNSON: No, it will be clear.
 2 MR. MAISEL: No, no. Clear glass with
 3 those four over four.
 4 SUSAN JOHNSON: Well, that's what I was
 5 advised to do, right.
 6 MR. MAISEL: I think, you know, that
 7 would be great. And I think you also recommended
 8 these other panel, I don't know if that could be
 9 put in that -- the -- I'm looking at your record.
 10 You're just identifying the four over four as a
 11 change here as opposed to the other trim work
 12 that was in there.
 13 MR. HINSHAW: Well --
 14 SUSAN JOHNSON: The only thing I think
 15 I can do is change the windows out.
 16 MR. MEYER: What about the lever versus
 17 knob.
 18 MR. DOUGHERTY: I'd like to talk about
 19 that.
 20 SUSAN JOHNSON: I could if I -- I swap
 21 that if you would recommend.
 22 MR. DOUGHERTY: You know, I -- first of
 23 all, I live on this block, I walk -- I'm probably
 24 more famil -- except yourself, I'm more familiar.
 25 SUSAN JOHNSON: People have been going

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1 MR. DOUGHERTY: And by the way, is it
 2 responsible for somebody who buys a house 20
 3 years later to remember that in their sales
 4 contract it said this and they didn't know it.
 5 But I think is a happy solu -- as good a solution
 6 as we're likely to be able to do. I personally
 7 don't think that HARB should be in the business
 8 of mandating hardware myself. I think --
 9 SUSAN JOHNSON: I like the hardware.
 10 MR. DOUGHERTY: It would've been nice
 11 if it was done right the first time, but I think
 12 it's a level of minutia.
 13 MS. RETTIG: So the other thing is
 14 lever door knobs comply with ADA and that's a
 15 whole can of worms. I don't know how ADA and
 16 HARB intersect.
 17 MS. LEE: We do have our building
 18 inspector who can address --
 19 MR. LUPINETTI: ADA is not -- single
 20 family homes are not regulated by ADA
 21 requirements.
 22 MR. DOUGHERTY: Individual homes are
 23 not, businesses, places that --
 24 MS. RETTIG: Right, but if you have
 25 somebody that's -- or, you know, I don't know.

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1 by taking pictures of front yard now by the way.
 2 MR. DOUGHERTY: I think that the
 3 borough should -- needs to have done over the
 4 years a much better job at communicating the HARB
 5 requirements to our constituents. To have this
 6 black box and not everyone knows about it and
 7 then they go and replace their door and get told
 8 oh, you're not allowed to do that, that's, you
 9 now, I think indefensible on our part, but -- so
 10 HARB has done a lousy job over the last 20 years
 11 letting constituents about the --
 12 SUSAN JOHNSON: Yeah, when I bought the
 13 house, no one told even told me.
 14 MR. DOUGHERTY: Or the existence of
 15 HARB.
 16 MS. RETTIG: Your realtor never told
 17 you, you were buying in a historic district?
 18 SUSAN JOHNSON: No.
 19 MR. DOUGHERTY: It's supposed to be
 20 revealed in the contract, it's a place. There's
 21 a -- new contracts anyway, but be that is as it
 22 may.
 23 SUSAN JOHNSON: Yeah, I don't think
 24 they said, you know, you have to go here to look
 25 up the --

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1 MS. KINGSLEY: Other thing, this
 2 formation of the windows is on two other
 3 properties on either side of this with that
 4 formation, so it does fit.
 5 Is there a double panel in the door
 6 now?
 7 MR. DOUGHERTY: No.
 8 MS. KINGSLEY: It's a single panel, but
 9 the window configuration --
 10 SUSAN JOHNSON: It's sort of a single
 11 panel, it has a --
 12 MS. KINGSLEY: One is over the
 13 alleyway, the other one's on the front --
 14 MR. DOUGHERTY: So the -- I think
 15 unfortunately I think that's the best --
 16 MS. RETTIG: I'm inclined to say just
 17 replace the window.
 18 SUSAN JOHNSON: Thank you. I really
 19 appreciate that, 'cause --
 20 MS. RETTIG: But that's my own opinion.
 21 MR. MAISEL: Replace what, without the
 22 four over four.
 23 (Indiscernible discussion, simultaneous
 24 speakers.)
 25 MR. MAISEL: I personally believe, it

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1 is in the purview of HARB to have the hardware
2 considered. I mean, I think maybe it stuck out
3 because of the other, you know, the totality of
4 the door initially, but it doesn't go away with
5 the addition of the four over four.
6 SUSAN JOHNSON: Just the door knob, you
7 want me --
8 MR. MAISEL: The door knob and, you
9 now, matching lock set that's you know -- I don't
10 even know if it has to match, but I think you
11 would want it match. That would be my
12 recommendation. I don't know how you feel about
13 the hardware, is that from a preservationist
14 stand --
15 MS. LEE: I think that's in our
16 guideline, the visible hardware.
17 SUSAN JOHNSON: So you just want a
18 regular just door knob, is that what you're --
19 MR. DOUGHERTY: So there's -- that's --
20 that it becomes well, I think it should be
21 wrought iron finish, I think it should be gold
22 finish.
23 MS. RETTIG: It would have to be a
24 historic --
25 MR. DOUGHERTY: It should be a handle

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1 the 1920s.
2 MS. KINGSLEY: This is an early 1800
3 house.
4 MR. HINSHAW: Well, I understand that,
5 but this --
6 MS. KINGSLEY: That whole road, I had
7 the house next door it was built in 1790, that's
8 maybe 1800s.
9 SUSAN JOHNSON: I don't think I would
10 want a door nobody I wouldn't feel safe. I live
11 alone I don't -- that just doesn't sound safe to
12 me.
13 MR. MAISEL: Like a wrought iron.
14 MS. RETTIG: It's not the lock, it's
15 just the door knob and they make these beautiful
16 cut glass ones. I'm not saying yes, no, I'm
17 saying it's got nothing to do with the lock.
18 SUSAN JOHNSON: I mean, if -- okay.
19 I'm gonna show you my house, I just don't know
20 that a glass door knob -- I have a better
21 picture. This is the whole house, okay? Of
22 course, these colors are going to -- and I --
23 everything's going to be repaired, the siding
24 with these colors I think like a pewter or --
25 MR. MAISEL: I think it's gonna look

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1 with a plunger knob, it should be --
2 MS. KINGSLEY: Well, maybe not that --
3 MS. GERING: Hold on. Can we get --
4 MR. MAISEL: We're not going so far --
5 just one second. We're not going so far, this is
6 a metal -- you know, that's noticeably metal when
7 you walk in. You know, there's a lot of things
8 that are being considered here in something that
9 needed to be considered. So we don't want to
10 necessarily say, well, if you do that, that's
11 good enough. It's the package.
12 SUSAN JOHNSON: No, I'm willing to
13 change the hardware. The only thing I would say
14 is, I wouldn't want to be gold because the colors
15 of my house and the door like gold would not
16 work. I mean, the pewter, you know the pewter
17 color matches everything, so gold will look
18 weirder than what I have now, my opinion.
19 MS. GERING: Seth, can you make some
20 recommendations? Can you give her some
21 recommendations?
22 MR. HINSHAW: What I recommend would be
23 a glass door knob.
24 SUSAN JOHNSON: A glass door knob?
25 MR. HINSHAW: Yeah, that's real common

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1 gray.
2 SUSAN JOHNSON: It will look --
3 MR. MEYER: I think pewter would look
4 good, though.
5 MS. KINGSLEY: That's the best that
6 house has looked in the 40 years.
7 SUSAN JOHNSON: Well, it was abandoned
8 for years when I brought it.
9 MS. KINGSLEY: It also used to have a
10 front porch across it.
11 SUSAN JOHNSON: Nonhistoric, 'cause I
12 have seen pictures, somebody showed me pictures.
13 I mean, and -- from that far away, like I don't
14 even think what's on there looks -- maybe it's
15 not historic, but --
16 MR. MEYER: Yeah, from this distance
17 you barely see the (inaudible).
18 SUSAN JOHNSON: Yeah, that's what I'm
19 saying.
20 MS. GERING: All right. So the
21 recommendation is, you replace the windows --
22 MS. LEE: And the paint color, although
23 we normally wouldn't do paint, but because it's
24 in combination with the door application, we
25 would. If it was just paint by itself, we

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1 normally wouldn't, but because it's with another
 2 larger application, that's when we recommend
 3 color to make sure they're compatible.
 4 MR. DOUGHERTY: And those are -- seem
 5 fine.
 6 SUSAN JOHNSON: Definitely compatible.
 7 So the windows are all I have to do and you're
 8 okay with the paint?
 9 MR. DOUGHERTY: Well, I don't know did
 10 -- it's -- I said what I think, Ken said
 11 something different.
 12 MS. GERING: We need to give her her
 13 recommendations so we can approve her on the
 14 20th. So she's going to replace the window with
 15 the little paneled windows. And the paint, is
 16 there -- what's the guidelines for HARB when they
 17 do paint?
 18 MR. MAISEL: It's normally just a flow
 19 chart.
 20 MS. LEE: And what she submitted, I
 21 think it was compatible with --
 22 SUSAN JOHNSON: Yeah, I brought those
 23 samples, 'cause the picture wasn't.
 24 MR. MAISEL: We just need to come to a
 25 consensus in terms of a recommendation as to

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1 SUSAN JOHNSON: Thank you so much.
 2 Thank you. This time was much better than the
 3 last time.
 4 MR. MAISEL: Before you leave, so the
 5 panels that are going to be put in, they're going
 6 to be wood and painted, is that whole door going
 7 to be repainted or is it just that area that --
 8 where the wood is being -- I'm assuming it's
 9 going to be wood.
 10 SUSAN JOHNSON: It's not. It's not.
 11 MR. MAISEL: What's not?
 12 SUSAN JOHNSON: It's not wood. We've
 13 discussed that the last time.
 14 MR. MAISEL: So when you put those
 15 dividers, how will they be finished?
 16 SUSAN JOHNSON: Where the glass is that
 17 section of the door pops out and I can a new --
 18 MR. MAISEL: So it's a prefab kind of
 19 --
 20 SUSAN JOHNSON: -- section. And I have
 21 to order that from Niece's, it's \$300 and then I
 22 have to get someone to install it and the door
 23 was \$4500, so please don't make me do too much
 24 more.
 25 MS. GERING: Good luck.

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1 whether or not we're requesting a hardware
 2 change. Personally, I'd like to see, but in
 3 looking at this real close and I've see it, it's
 4 a little bit more -- and I think it, you know --
 5 MR. DOUGHERTY: Put it this way, had
 6 you come and asked for approval, we would have
 7 said this the type of door knob you should put on
 8 it, that would not have been one we would have
 9 approved. The problem is, that one's already.
 10 You know what I mean? That's the issue.
 11 MR. MEYER: At some future date,
 12 replace the lock please put a door knob on it.
 13 SUSAN JOHNSON: Okay. At some future
 14 date I will do that.
 15 MS. GERING: Good luck.
 16 SUSAN JOHNSON: When do I have to come
 17 back?
 18 MS. LEE: On the 20th.
 19 MS. GERING: That's when you get final
 20 approval.
 21 MR. MEYER: That's when you get your
 22 final approval from the formal meeting of
 23 council.
 24 MS. LEE: I'll follow up with you
 25 tomorrow.

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1 SUSAN JOHNSON: Thank you so much. So
 2 you'll follow up with me?
 3 MS. LEE: I will.
 4 SUSAN JOHNSON: Thank you everyone.
 5 You made my day.
 6 MS. GERING: 306-308 South Main Street.
 7 MS. GERING: You guys are becoming
 8 regulars.
 9 MR. ED MURPHY: Familiarity breeds
 10 contempt I'm afraid. Right? I'm not staying
 11 long, that's the good part. I think we can --
 12 MS. LEE: I'm sorry. Real quick. This
 13 is an application for demolition and
 14 construction.
 15 MR. ED MURPHY: Right. And I think
 16 borough council saw Rich and I when we appeared
 17 back in late June in a different context. We
 18 were here to advise the borough what we were
 19 looking to do at the zoning hearing board, which
 20 we subsequently did in July. But as part of that
 21 June presentation, I think Rich gave you a pretty
 22 good overview of the architectural proposal,
 23 which Rich is prepared to do again.
 24 But I think the focus of this
 25 afternoon's conversation is on the materials list

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1 that he has annotated with some of the
 2 architectural renderings that we previously
 3 showed borough council back in June. So if Rich
 4 wants to walk through it with everybody including
 5 some of the materials he brought with him,
 6 that's --
 7 MR. DOUGHERTY: So this is purely HARB
 8 today, correct? The HARB does not weigh in on
 9 demolitions, correct? They do or don't? I'm
 10 sorry. I need to know what --
 11 MS. LEE: The demolition is -- the
 12 certificate of appropriateness is for the
 13 demolition.
 14 MR. ED MURPHY: Yes.
 15 MS. LEE: And for the construction,
 16 that's what they're seeking.
 17 MR. DOUGHERTY: The COA is tear it down
 18 or parts of it down and add the new --
 19 MR. ED MURPHY: Yes.
 20 MR. DOUGHERTY: So that's what we're
 21 doing at this point?
 22 MR. ED MURPHY: Yep.
 23 MR. DOUGHERTY: All right. Thank you.
 24 MS. LEE: So you're -- that's what is
 25 being considered and requested.

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1 flank oversize porch roofs, they just -- it's
 2 very, very awkward and cumbersome and I can't
 3 imagine those to have been original. By seeing
 4 the vent pipe on the right side of that flank, to
 5 me, that's indicative that there was
 6 unequivocally an addition and a bathroom or a
 7 kitchen put underneath it.
 8 So when we're taking a look at the side
 9 elevation, you can see in the image up on the
 10 screen where we've got the shed roof that comes
 11 as part of it -- I wouldn't use the word shed,
 12 just a single pitched super low pitch roof that's
 13 there. And what we did is, we kept that because
 14 our thoughts in preservation and the recapturing
 15 of originality, is we're trying to capture the
 16 original spirit of the house. That goes further,
 17 even one looks at the house in person you would
 18 notice a cornice detail that's reasonably unusual
 19 coming across that right flank. We've replicated
 20 that cornice detail on the new proposed
 21 replacement structure as well to end, what I
 22 call, some of the corkiness of the architecture.
 23 We've maintained that same two -- three
 24 pitched roof on the back, but have then struck
 25 the cornice coming down the side of that

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1 RICH ZAVETA: Good evening. I'm just
 2 going to run through a brief overview on the
 3 overall building then go back in detail, for what
 4 I would refer to as, material approvals for the
 5 HARB approval itself of the materials. So the
 6 total clear vision of where we're headed to make
 7 sure that we're meeting your expectations and
 8 standards.
 9 So starting on the image on the screen,
 10 we're 306-308 and this is the structure itself.
 11 The big request, of course, precipitating the
 12 demolition was raising -- the building must come
 13 up five and a half feet from its existing level.
 14 When one looks at the existing foundation, it
 15 appears to have been raised once in its history
 16 before and the foundation is less than stellar as
 17 it stands.
 18 So, Olivia, next image, please.
 19 So what we've tried to do is to capture
 20 the imagery of what we believe to be the original
 21 intent of the original house as it was
 22 constructed. So there are certain features on a
 23 house that we've tried to replicate as far as
 24 roof pitches and things that we've taken off,
 25 which I believe to be not original, such as those

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1 right-hand end. So the roof that you see is the
 2 identical shape and configuration as it resides
 3 today, but striking that other line makes it feel
 4 a little bit more purposeful and again, it's an
 5 interesting cornice detail that we've carried
 6 through.
 7 Go to the rear. In the rear, we've got
 8 a lot of deck pole structures and steps
 9 projecting even further into flood plains. We
 10 were suggesting that we lose that existing deck
 11 structure, we're gonna lose those posts. It's a
 12 new foundation that will be properly structured
 13 and stressed to be able to handle that five and a
 14 half foot raise and moreover in that
 15 construction, the wall will have lateral
 16 stability as to support the decks that we have
 17 shown on cantilever. Consequently, that's going
 18 to bring our supports for the decks out of the
 19 flood way, dramatically lessen the risks of
 20 debris lodging and/or creating hydraulic pressure
 21 in the event of a river flood. So that's all
 22 going in the correct direction. But even on the
 23 rear of the house, we've tried to keep of similar
 24 aspects of space, relations, chimneys, roof
 25 pitches to carry that through. So that's the

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1 global and overall of what we're doing.
 2 And with the board's permission, I was
 3 going to take a quick tour through some of the
 4 specific materials to give everyone a good handle
 5 on where I would to go with it and then attest
 6 that you're on board. When one reads the
 7 guidelines, there's three topics. One is the
 8 guidelines for preservation of historic
 9 buildings. The next is guidelines for new
 10 buildings and additions. And finally, guidelines
 11 of historic streetscapes and landscapes. I'm
 12 gonna opt category two for the new buildings.
 13 When one reads that new building
 14 nomenclature, that also probably has the least
 15 guidance out of the three. It refers to glass
 16 and so forth as square foot ratios, it doesn't
 17 necessarily speak to the window specific, the
 18 divisions of glass and so forth. So we've
 19 influenced the design by following the
 20 plausibility of what the historic conations might
 21 have had on this building at this time of its
 22 inception. And because it's just limited
 23 verbiage in that directive.
 24 With that being said, for ease of
 25 review, I've put some numbers on the elevation on

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1 detail, the wide back band and plausible row of
 2 division. The one on the --
 3 Can you just tilt those forward,
 4 Travis, please?
 5 So they're pretty much identical with
 6 the exception of the core material of the trim.
 7 The one on the right is a predominantly all wood
 8 window. The one on the left is the exact
 9 replica, but it is an extruded metal. I wouldn't
 10 come before the board with vinyls and droopy
 11 snuffy plastics and so forth, but I do believe
 12 that this one in the right is a virtual twin
 13 including sill profile. So I'm respectfully
 14 suggesting that would be our window of choice.
 15 MR. DOUGHERTY: The one on the right?
 16 RICH ZAVETA: The one on the left.
 17 MR. DOUGHERTY: Left?
 18 RICH ZAVETA: Yes, sir.
 19 MR. DOUGHERTY: The extruded aluminum.
 20 RICH ZAVETA: Correct. Correct. But
 21 it is -- it rolled in cast the exact profiles of
 22 the wood, it's not like a whaling radius that's
 23 often found on vinyls. Viable, pricewise, it's
 24 not a money issue, it's strictly trying to find a
 25 cohesive blend of architectural correctness and

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1 the front with some corresponding numbers. So if
 2 we take a look at No. 1 --
 3 Trav, could you just --
 4 On No. 1, I'll just point with a
 5 pointer to that cardboard. So No. 1 is the roof.
 6 Trav, do you have those samples?
 7 So this a timber line roof, it's a
 8 weathered wood is the classic color. It is a
 9 heavyweight, multidimensional 40 year shingle.
 10 It's sort of like the gold standard course of
 11 plausible quality shingles. And it does a decent
 12 job because it has multi-ply dimensions, so when
 13 one starts to overlay them, the top is the
 14 structure tab, the bottom would be the visual
 15 tab. So they use a color shade plus a third
 16 dimension. So it's a -- that would be the
 17 shingle I propose in color.
 18 The next comes to windows, which is a
 19 complicated topic. Again, it refers to, in the
 20 restoration of a historic building, one is to use
 21 all wood windows in the prominent facade of the
 22 building. In the new construction it isn't quite
 23 as specific. We're proposing here two Kolbe
 24 samples simulated divided light both exemplary
 25 architecture with the extended profile sill

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1 longevity and responsible levels of maintenance,
 2 but there's -- this is a reasonably in the scale
 3 of windows, quite an upscale window.
 4 So we go to the next page. It would be
 5 moving to the door. This is like a black green,
 6 it's a historic color that I think is very
 7 appropriate. The door itself we're going to a
 8 traditional six panel door, the one that's up
 9 there is the door we all know, the Parry
 10 Mansion's door. So that would be the profile and
 11 so forth that we would be utilizing just in this
 12 black green color.
 13 Next, No. 4 are the chimneys and you
 14 can see we have two chimneys poking out of the
 15 top. And we're very --
 16 Trav, that brick sample, please. The
 17 brick sample.
 18 We've chose a, what's referred to as a
 19 hand pack, hand mold brick and what the means is,
 20 it's going to give us very variegated shape.
 21 It's also sand washed, so when they -- they
 22 literally are packed as a hand product in the
 23 mold and then they're scattered by hand with
 24 slurry of sand to get that flash color. So
 25 unlike a pressure molded brick, which I'll refer

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1 to almost sarcastically, a postal brick, a post
 2 office of identical color and consistency, this
 3 has the variation that we would see in stone.
 4 I've taken it a step further to make sure that
 5 we're using more of a buffed tone mortar and then
 6 using what's called a grapevine strike. That's
 7 that little bead groove you see in the center,
 8 which again, is a very subtle detail, but your
 9 eye catches shadow lines and light transforms it
 10 into a much greater third dimension. It's also a
 11 very historically correct pointing.

12 As we move on --

13 Trav, can I have those samples of the
 14 trims, please.

15 As we move on, we've got face boards.
 16 And I can do painted wood. My preference and
 17 again, this isn't totally clear, but my
 18 preference is to use a product referred to as
 19 Azek, Azek is more expensive than wood, this is
 20 the wood in prime and, you know, it cuts and
 21 carves just like wood. This is the Azek, which
 22 cuts and carves just like wood. We'll throw this
 23 through our planers, routers, shapers, it cuts,
 24 sculpts. It's considerably more expensive than
 25 cedar, but what it does do, it gives us the

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1 little bit with this heavy metal cap that's
 2 sitting on it in that bottom picture, but
 3 actually under that is an interesting crown
 4 molding head and that's what we're looking to
 5 replicate on the new structure.

6 As we go to the next page on the
 7 siding, the sidings, we -- what is on the house
 8 currently today is your genuine all around
 9 masonite asbestos probably base sidings that are
 10 on there. It has the linear flow, it has a shake
 11 like look to it and it has some variation into
 12 it. The irony whenever one is looking at doing
 13 reconstruction of what period of history are we
 14 trying to capture. I think that linear flow --

15 Can we go, Olivia, to the original
 16 picture of the front, please.

17 When you look at the original
 18 structure, and it's tough, you can see that
 19 horizontal flow, it actually feels like it makes
 20 some sense and in shape form, such as you see
 21 here, we sort of capture, but it's so much
 22 better, but it still captures some of that flavor
 23 and rhythm of that spacial relationship for the
 24 glass, the walls and so forth. So I'd like to
 25 suggest that that would be our material.

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1 ability to have correct detail. I can cut it,
 2 fit it, sand it, but I don't have to worry about
 3 today's new production growth forests where we
 4 have got big grain rings. And when we look at
 5 these houses on the Cape Cod that haven't been
 6 painted in a hundred years and bullet hard, yet
 7 you'll put up today's pine and even some of the
 8 production cedars, in five years you can poke
 9 your finger in under paint. So this is my
 10 preferred and, again, it's not monetary, it's
 11 actually a pricier piece.

12 So while I'm agreeing to wood, I would
 13 prefer to respectfully ask for that. This is
 14 another product just showing you some of the
 15 newer things in the industry. This is a product
 16 called Boral. It's harder, use a carbide cutter,
 17 but it is not plastic, it's super hard, harder
 18 than the Azek doesn't cut as friendly, but
 19 equally, in our opinion, is a great wood-like
 20 substitute.

21 Soffits. Again, my preference would be
 22 the Azek product using traditional vent strips
 23 and so forth that would've been appropriate for
 24 the time period. The cornice work, that was that
 25 piece that I was discussing. It's been defaced a

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1 And then in the dormer --
 2 Travis, could you -- that one behind
 3 you please on the board.

4 On the dormer, we would switch back to
 5 a siding, we'd run it parallel with the roof,
 6 which would be very typical of period
 7 correctness. So those are our materials.
 8 Shutters, we'd like to put on a very high quality
 9 of these of the same shutters that we're using at
 10 the relocated Odette's building about as good as
 11 it gets, louvers on the top, copper caps where --
 12 there's droop caps on the top. And then
 13 appropriate on the first floor would be a raised
 14 panel and the hardware would all be working
 15 hardware, traditional materials, strap hinging,
 16 pintle brackets, shutter dogs, so they would all
 17 be. You could work these shutters if you were so
 18 inclined, but they probably never will be, they
 19 could be. The shutters themselves are shown on
 20 the next page.

21 MR. DOUGHERTY: Can I ask a question?

22 RICH ZAVETA: Please.

23 MR. DOUGHERTY: I'm not sure the
 24 answer. The demolition aspects of things, how --
 25 I missed that, I guess I'm missing -- is the

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1 entire house coming down?
 2 RICH ZAVETA: Yes, sir because the --
 3 the entire house must come up five and a half
 4 feet.
 5 MR. DOUGHERTY: Before you start doing
 6 any of this, that house will be gone?
 7 RICH ZAVETA: Yes, sir.
 8 MR. DOUGHERTY: Gotcha. Because there
 9 was some question about that.
 10 MS. KINGSLEY: I didn't think that was
 11 the case because of what you were describing you
 12 were saving and stuff.
 13 MR. DOUGHERTY: Lot lines and you're
 14 comparing the lines and all that to the existing
 15 structure.
 16 RICH ZAVETA: I'm trying to replicate
 17 how this house started its life before what
 18 appears to me somebody trying to retrofit indoor
 19 plumbing into a house and consequently bumping
 20 some corky flanker porch roofs with vent stacks
 21 in them, so --
 22 MR. DOUGHERTY: It makes a difference
 23 from the HARB perspective because the -- what's
 24 it called Azek?
 25 RICH ZAVETA: Yes, sir.

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1 of the -- showing the details of what Travis had
 2 showed you in the hardware followed by the
 3 shutter profile.
 4 We then come to gutters and downspouts,
 5 that be No. 8. Gutters and downspouts, gutters
 6 will be half round and white; downspouts will be
 7 three inch not corrugated, but straight round.
 8 Exterior lighting is a huge topic, which I find
 9 even on our homes not in HARB, we agonize over to
 10 get correct. It's super easy to become what I'll
 11 white blinded by overzealous attempts of using
 12 wall lighting and so forth that are flaring back
 13 to the point where you can't see the structure
 14 because you can just see the hot light. We were
 15 going to utilize a series of upwash lighting,
 16 which will part of a landscaping detail and
 17 discretely placed especially across the front
 18 porch discrete soffit lighting, so it's a
 19 downwash, so we're gonna wash down and then wash
 20 up as opposed to creating hot spots of fixtures
 21 on the house. Where fixtures will be necessary
 22 would be the lampposts. You can see in our
 23 rendering we've got some suggested lampposts.
 24 We're going with what I consider an appropriate
 25 nice lamppost. These are a brass and natural

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1 MR. DOUGHERTY: The HARB regularly
 2 tells -- has in the past told rehabbers or people
 3 modifying or people putting on additions that
 4 they were not allowed to use that product, but if
 5 you tear the house down and remove the house, we
 6 can use the product and that's why -- that's why
 7 I was asking that.
 8 RICH ZAVETA: It's a good question.
 9 You're absolutely right because the guidelines
 10 for preservation --
 11 MR. DOUGHERTY: Are different than new
 12 construction.
 13 RICH ZAVETA: -- don't particularly
 14 embrace that, 'cause wanted to coh -- like we're
 15 doing on the Odette's building, everything is
 16 wood, there's not a piece of rubber, plastic or
 17 synthetic on that, so they're not mixing
 18 materials, but on this one --
 19 MR. DOUGHERTY: I understand that.
 20 RICH ZAVETA: No, it's a good question.
 21 MR. DOUGHERTY: Thanks.
 22 RICH ZAVETA: So, again, we're showing
 23 the shutters, this where Charleston propers a
 24 color name and that's that classic rich black
 25 green that you see. The rest are just detailing

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1 metal finish, so they're not contrived with too
 2 wet fresh black or too much cast aluminum. So I
 3 think they'll capture a good flavor and spirit of
 4 presentation.
 5 The brick walkway which you can see in
 6 this was our creative way to try to meet ADA via
 7 the brick. And we've also done it in a skillful
 8 way where I'm having a demising plant bed on both
 9 in and out, so we won't need rails so it's safe,
 10 yet we won't be scaring the front of the house up
 11 via pipe rail, but nor are we compromising
 12 somebody's that's, you know, wheelchair bound.
 13 There's no fall, the ramp is tapered by the
 14 landscape beds hence giving a nice elevated
 15 presence to the landscape, as well as working for
 16 the beds. This will be the same brick as we were
 17 proposing for the chimney to be laid -- it's a
 18 frost proof, meaning it's conducive for
 19 horizontal ground application. And then finally
 20 on the -- as we come around to the backside of
 21 the house, these are those deck porches that we
 22 saw.
 23 Trav, could you please hold that up for
 24 me, please.
 25 When we're looking at it, this would be

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1 the undersides, if you will, so I was gonna use a
 2 rich mahogany and use just basically boat finish,
 3 marine spar varnish. We've found through the
 4 years. That was just freshly done in the photo,
 5 that gloss knocks off in about 30 days, that was
 6 literally just on there, so hence, it's kind of
 7 flashy, but it's a satin marine spar varnish and
 8 the beauty of that is, molds and other
 9 contaminants can be just washed right off and
 10 you're good for five years, six years before
 11 another recoat. So felt that to be important
 12 because that equally will be reasonably prevalent
 13 from the canal.

14 So we're trying to take a look at it
 15 not just on the Main Street but pedestrian
 16 traffic on the canal looking back we wanted this
 17 building to look great and be reflective of
 18 original and mahogany was the main flagship of
 19 porches in the day.

20 Finally, as we get to the rear of the
 21 house, we needed a way to have a safe, but
 22 discrete means of railing. It's always tricky,
 23 but we are suggesting -- this is a home we did up
 24 in Tinicum that was built right on the river and
 25 the client's marching motor was visual

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1 doesn't address cost, but the design -- the
 2 marching order from our clients was design was to
 3 be of paramount. Certainly they're interested in
 4 good value, but it was -- they wanted something
 5 that would be cohesive and in spirit with the
 6 rest of the projects that they're working on with
 7 you and the borough.

8 That's it.
 9 MR. DOUGHERTY: You sure you don't want
 10 to take a large glass and steel cube and screw it
 11 on to the side there like a three-story job?

12 RICH ZAVETA: I'm trying to cut back on
 13 that.

14 MR. DOUGHERTY: That's usually what we
 15 get.

16 MS. GERING: It's an out -- in my
 17 opinion, it's outstanding, outstanding.

18 MR. DOUGHERTY: This is outstanding.

19 MS. MEYER: This is incredible. I do
 20 have to ask one question with regard to Item 5,
 21 exterior trim. And you showed us the samples and
 22 explained your rationale and everything else.
 23 The text that we have in front of us says painted
 24 wood.

25 RICH ZAVETA: And it was painted wood

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1 transparency and safety, had a young grand kids
 2 and so forth. So we came up with a system where
 3 we're using wood frame and then taking a specific
 4 hot dip galvanized superfine mesh that has plenty
 5 of lateral support. In about 90 days that
 6 galvanized once it hits today's acid rains and
 7 airborne pollutants, calms down and starts to get
 8 a natural patina. So we're actually looking
 9 through that into water, that mesh is in place
 10 and we're also looking through it into the glass
 11 of the house. So it meets all the side loading,
 12 it's perfect, supersafe for pets, kids, whatever
 13 the case may be. And moreover, when one is on
 14 the canal looking back, I don't feel contrived or
 15 compromised 'cause what would've the real rail
 16 been at the time? Probably a turn spindle or a
 17 heavy wood. Now, I'm pushing back to the client
 18 saying I've obscured your view of the river
 19 because I feel like I'm in a corral. So that was
 20 the -- that was the thought process.

21 So those are the details of what we
 22 have in mind. We believe that they meet the
 23 guidelines and all of these have certainly not
 24 been done predicated on what's the most
 25 conservative cost and I realize your board

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1 as I was reading and struggling to interpret
 2 those guidelines, as this gentleman pointed out,
 3 new versus refurbishment. I knew --

4 MR. MEYER: All I want to say is, what
 5 we get on the 20th should not say painted wood.
 6 That's my only request.

7 MR. DOUGHERTY: We're going to say we
 8 approved painted wood and it's not painted wood.

9 MR. MEYER: So make sure that we're
 10 approving -- you've got the right language in
 11 there. That's my only request. That's why I
 12 wanted to highlight that.

13 MS. RETTIG: Make sure you put in new
 14 material.

15 MR. DOUGHERTY: Is this the color, the
 16 actual colors?

17 RICH ZAVETA: It is -- colors gone
 18 through prints and so forth, but the answer is --

19 MR. DOUGHERTY: My only -- and I'm not
 20 a color expert, this is a lot of house, it's a
 21 big space visually, it's pretty close to the
 22 road.

23 RICH ZAVETA: This is the actual, that
 24 is my artist, my graphic artist.

25 MR. DOUGHERTY: There's a lot of yellow

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1 in this.
 2 RICH ZAVETA: This is my graphic artist
 3 with a pen with a marker set. This is the
 4 manufactured paint, it's calmer.
 5 MR. DOUGHERTY: So it'll be -- it's
 6 calmer.
 7 RICH ZAVETA: Right.
 8 MR. DOUGHERTY: I'm just saying this is
 9 a lot --
 10 RICH ZAVETA: It's not as hot as that.
 11 MR. DOUGHERTY: A lot.
 12 RICH ZAVETA: I would agree. What's
 13 tricky my assistant Olivia could print this on
 14 four printers and each one will be a different
 15 spectrum, but this is the manufacturers actual
 16 color pallet as noted on our submission.
 17 MS. RETTIG: And the Charleston proper
 18 reads more green in real life than --
 19 RICH ZAVETA: It's got a little bit
 20 more green, but it is a black green. It's not
 21 your hunter or forest, but it is --
 22 MS. RETTIG: Right. No, I understand
 23 that, but --
 24 RICH ZAVETA: This is almost at first
 25 pass that it's black. And I could gladly send in

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1 MR. DOUGHERTY: Jim Ennis?
 2 RICH ZAVETA: Yes.
 3 MS. GERING: Is that why there's no
 4 water in the canal, you're pumping it out?
 5 RICH ZAVETA: Somehow I've caused some
 6 problems somewhere I'm sure. So I think that --
 7 Olivia, you can just click through
 8 those. Just show one more, Olivia. Is there one
 9 more, please?
 10 You can see the infills and you can't
 11 see the infills, which is the really amazing
 12 part. With infill then even I'm struggling to
 13 see it.
 14 MS. GERING: Can I tell you, your
 15 pictures do not do it justice.
 16 MS. RETTIG: I walk my dog down there
 17 every day.
 18 MS. LEE: I do need to bring up two
 19 things. One -- sorry, we just have to make sure
 20 that we cross our T's and dot our I's. One for
 21 the demolition we do need to put on record the
 22 reason for the demolition. And we do have a
 23 building inspector who can give a brief
 24 assessment of what he saw out there only because
 25 our design guidelines do specifically say, if

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1 a paint, paint scrap painted up for you.
 2 MR. MEYER: No, no, no.
 3 MR. DOUGHERTY: I'd like to see your
 4 door hardware, though, because it's very -- thank
 5 you. It's beautiful.
 6 RICH ZAVETA: And my very last thing if
 7 I could.
 8 Olivia, could you just --
 9 Just as a real just to show you and I'm
 10 sure you've seen it. Just to show you some of
 11 the things we're doing down the street.
 12 MS. GERING: Can I say something about
 13 that? I go past that every day, hats off to you,
 14 it is spectacular.
 15 MS. RETTIG: I give you guys props for
 16 working in all the weather.
 17 RICH ZAVETA: I would also like to
 18 thank Jim because he helped us with water supply
 19 on this. We have this intense original lime
 20 mortar that has to have cool water. I can't just
 21 run it in tanks and barrels because the
 22 temperatures are so hot, it'll light the stuff
 23 up. So Jim has helped us to get temporary water
 24 rigging, which is contributor towards getting
 25 this done.

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1 demolition is avoidable to avoid it, but there
 2 are structural and flood plain issues with this
 3 property that needs to be --
 4 RICH ZAVETA: I did send in a narrative
 5 attesting that.
 6 MS. LEE: You did provide that. Yes,
 7 it is in our packet as the reason. The flood
 8 definitely plays a role on how this structure can
 9 be used, but our building inspector also went out
 10 and said he just wants to give a quick -- so we
 11 have that on record to say why this is being
 12 recommend for demolition because it was a concern
 13 raised as specified in our design guidelines.
 14 MR. LUPINETTI: So I was at the site
 15 today earlier just to sort of get an idea of it.
 16 Walked around the whole property through the
 17 public right-of-way. The little bit that I could
 18 see if that it's three feet below street, which
 19 means it was probably taking water for years. So
 20 the structure would probably be jeopardized
 21 there, saw a couple cracks in the foundation.
 22 It's just too old and it looks like
 23 there was brick on top of concrete and it looked
 24 like -- without going inside, it be better to
 25 just start over and brought up to grade and also

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1 flood resistant design's apparently more
 2 appropriate. That's all from outside.
 3 RICH ZAVETA: This is the image.
 4 MS. LEE: And then there were obviously
 5 other comments that were included in the memo
 6 from the historic preservationist. One of the
 7 comments is that the original house was a twin
 8 and if we're trying to replicate that, I think
 9 there were two windows that -- one window at the
 10 top, one window at the bottom where one of the
 11 ideas was, if you wanted to maintain it a twin,
 12 to keep the two and two windows. That was just
 13 one suggestion that was brought up if you want to
 14 explain why.
 15 RICH ZAVETA: What we've tried to do is
 16 -- this type residence would typically carry
 17 symmetry by its original design. And we agonized
 18 to maintain that symmetry. That door that you
 19 see there is a fake door, it's just a door to
 20 nowhere, but the purpose of that was to carry out
 21 so that that operational door makes sense.
 22 That's the door to get to the upstairs. That's a
 23 door that I wanted to carry symmetry. So we
 24 believe that that aspect clearly drives home that
 25 we've preserved that twin imagery.

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1 MR. LUPINETTI: Building, I believe
 2 that there's going to be a recommendation for a
 3 window. This is a commercial use building?
 4 RICH ZAVETA: Correct. But we have two
 5 means of egress out of each floor.
 6 MR. LUPINETTI: So it's not an operable
 7 door, correct?
 8 RICH ZAVETA: It is a decorative
 9 shutter.
 10 MR. LUPINETTI: One that is not
 11 operable.
 12 RICH ZAVETA: A decorative shutter, I'm
 13 being a comedian. Probably difficult, but it
 14 would be no different than a (inaudible).
 15 MR. LUPINETTI: It looks like a door, I
 16 wondering if it was closed off.
 17 RICH ZAVETA: It would not have
 18 hardware on the outside too.
 19 MS. LEE: Oh, there's no hardware on
 20 the door.
 21 MS. RETTIG: But as I said, each floor
 22 can have --
 23 RICH ZAVETA: Each floor has --
 24 MS. RETTIG: Have different egresses.
 25 RICH ZAVETA: That's correct.

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1 MS. LEE: Are there any issues with
 2 that.
 3 MR. LUPINETTI: I bring up questions
 4 when the plans come in for that, but until then,
 5 I'm not going to have any questions for the
 6 noncomparable door.
 7 MR. MAISEL: Why wouldn't you put
 8 another window, yeah. Why did you not put just
 9 other window. It looks like it would fit in
 10 perfectly there?
 11 RICH ZAVETA: Well --
 12 MR. MEYER: Where?
 13 (Indiscernible discussion, simultaneous
 14 speakers.)
 15 RICH ZAVETA: Again, we could certainly
 16 do that. I felt that as it started its life as a
 17 twin, this was speaking to the historic aspect of
 18 maintaining that twin presentation. Everything
 19 else, I could lay this and fold it and hinge it,
 20 but I'm -- if the board feels that a window is
 21 the way to go, I can't imagine our client -- he's
 22 sort of given me free reign on the exterior, so
 23 if it's important --
 24 MS. KINGSLEY: Does this show there's a
 25 door inside?

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1 Inclusive of the second floor unit.
 2 MS. KINGSLEY: So inside can you just
 3 make it wall.
 4 RICH ZAVETA: Yeah.
 5 MS. RETTIG: That's what he said.
 6 RICH ZAVETA: It would not have any
 7 form of panic you would -- no different than
 8 trying to chop through this dry wall to get out.
 9 On the outside, I could equally have put
 10 shuttered doors and left them in a closed
 11 configured of the same look. So I get it, we
 12 don't wanna create something that gives someone a
 13 false sense of egress and panic.
 14 MR. LUPINETTI: That's all I'm thinking
 15 about.
 16 RICH ZAVETA: I totally appreciate
 17 that.
 18 MR. LUPINETTI: We're gonna have the
 19 full plan I can't do a full review based on
 20 elevations drawing.
 21 MS. LEE: Well, you have three choices
 22 here. One is to --
 23 MS. GERING: Approve the demolition.
 24 MS. LEE: Yes. Approve the demolition
 25 and accept it as is. Two is to not authorize and

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1 then third is to accept the demolition. And then
 2 there was another recommendation that the
 3 preservationist said about the side railings to
 4 be wood railings to be more consistent with the
 5 architecture of the house. I didn't know --
 6 MS. GERING: Well, hold on, I'm going
 7 to stop right there, they're not preserving a
 8 house, it's all new construction.
 9 MS. LEE: No, it's not. You're right.
 10 And so that's kind of new --
 11 MR. MEYER: Yeah, that goes --
 12 MR. DOUGHERTY: Okay.
 13 MS. LEE: So the recommendation would
 14 be to allow the demolition and then authorize the
 15 reconstruction.
 16 MS. GERING: Council have any questions
 17 about the demolition? So you got do tear it
 18 down, second the design. See you on the 20th for
 19 final approval. Have a good evening.
 20 RICH ZAVETA: Thank you for your
 21 consideration.
 22 MR. MEYER: Thank you for a beautiful
 23 design. Incredible job at the bottom of me
 24 street.
 25 RICH ZAVETA: My pleasure. Thank you.

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1 UNIDENTIFIED SPEAKER: I think similar
 2 to the last project, some of the thoughts are for
 3 one, definitely the second floor to come off
 4 because they want to increase the second floor,
 5 put in a full second floor in it, but the house
 6 itself is in some disrepair. So the question is,
 7 is it better as a demolition project or are we
 8 trying to repair first floor walls as best as we
 9 can and then obviously resurface new windows and
 10 locations; but bigger concept stuff was more
 11 opening the front porch as a porch, taking the
 12 roof off, obviously also trying to work with some
 13 materials that hint, at least, to the ideas that
 14 we're in the original house.
 15 Part of that is where the banding comes
 16 from, so the band line at the end of the first
 17 floor is trying to pay some homage to the fact
 18 that if you look at the side elevation areas, an
 19 old line between materials of the original house.
 20 And beyond that, expanding this and making it a
 21 full two-story would give us some way to hint at
 22 that. But also like the demolition of the last
 23 project, the thought is, is there a way to
 24 combine some composite materials with possibly
 25 some wood. The owners would love to do the whole

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1 MS. LEE: The last one is 49 West
 2 Mechanic. This is a conceptual review. It's the
 3 house at the bottom of the hill. They -- they're
 4 just looking for guidance and feedback before
 5 they start their actual plan. They just wanted
 6 some guidance to prior to starting actual design
 7 and plans so that when it eventually comes for a
 8 more formal review, there wouldn't be too many
 9 issues, that everything's been discussed ahead of
 10 time. They did provide some pictures of what it
 11 currently looks like an idea and then some
 12 renderings of what they are proposing.
 13 So this is what you have on screen,
 14 it's the exiting house right now. That's what
 15 you see at the bottom of the hill and this is the
 16 front facade and this is just the elevation.
 17 Now, these are the proposals currently, right?
 18 UNIDENTIFIED SPEAKER: Yes.
 19 MS. LEE: This did come before the HARB
 20 several months ago there was mixed reviews about
 21 what they brought, everything just kind of
 22 stopped and then they'd come back to re-present
 23 to get some guidance.
 24 MS. RETTIG: So you're taking the
 25 dormer and you're putting a whole --

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1 house in composite materials with some of the
 2 trim and some of the porch. I've talked to them
 3 about the possibility to do that lower band level
 4 in wood and then possibly changing materials
 5 above that band line to a more painted composite.
 6 Whether it's HardiePlank or Boral or one of those
 7 materials, it would give us some ability to do
 8 that and still hint at the fact that there was
 9 that original house. But obviously, the windows,
 10 all the things in this existing scenario, as it
 11 sits, would mostly come out.
 12 And so given that and adding a second
 13 floor also, we're also working with the scale on
 14 the street as it steps down. It's an odd lot,
 15 interesting lot partly 'cause it does sit up on
 16 the hill little and so adding dormers to the
 17 front and some of the other things we looked at,
 18 only make it taller from what is already an
 19 elevated view from the street, but they would
 20 actually like some light on the third floor area.
 21 It's gonna be mostly storage because the
 22 basement's not that usable; but at the same time,
 23 they'd like a nice walkable attic where they can
 24 store things and that's where some of the height
 25 and the material issues are coming from.

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1 But, conceptually, yes, the biggest
 2 part of the project is second floor, full second
 3 floor opening up the front porch. And then in
 4 the plan what is the side entrance now where the
 5 cars park, will kind of become the new foyer.
 6 The front porch will be a porch they go sit on
 7 but less of an actual front entry so in that as
 8 well, they'd like to see glass on the front door.
 9 And that's another question as far as how you
 10 feel about those things as well. But we looked
 11 at a wraparound porch kind of feel on the side
 12 here, which would be this elevation, they just
 13 don't -- they are going to use it and
 14 expensewise, it would be something that we could
 15 look at and present again -- or first off, was to
 16 more get the thoughts on scale and feel some of
 17 the rest of it.
 18 There's not -- you know, there are no
 19 shutters or anything on the house. So part of
 20 the question is, are we gonna try to replicate
 21 that feel of an older house or keep somewhat as a
 22 mix between newer structure versus the old. But
 23 there are options within all that that are --
 24 we'd love some feedback on. That's it.
 25 MS. GERING: I have a question for you.

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1 height?
 2 MR. MEYER: What's the difference in
 3 height? I'm trying to --
 4 MS. GERING: I know you were, you were
 5 choking, that's why.
 6 UNIDENTIFIED SPEAKER: Over a story.
 7 That's why you can on the house next to it, that
 8 it has a third floor. On it with the third floor
 9 window there and there's, you know, almost 30
 10 inches above the windows on the second floor to
 11 the eave line of that roof, which is where we
 12 were feeling scalewise this is still going to
 13 step down the hill. And there was another reason
 14 also because those don't have any dormers or
 15 anything on the front that can texturally -- as
 16 that steps down the hillside, it would still step
 17 down from that particular house that's next to
 18 it.
 19 MR. MEYER: That's where I was going.
 20 MS. GERING: You still lost me. Is it
 21 going to be the same height as the house next
 22 door or is going to be one story higher?
 23 UNIDENTIFIED SPEAKER: It's gonna about
 24 three feet lower than that house, but it's gonna
 25 have a higher face than the face of the house is

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1 Is the existing house, it looks like a two-story
 2 bungalow with bedrooms upstairs?
 3 UNIDENTIFIED SPEAKER: There are,
 4 they're kind of --
 5 MS. GERING: Then you're losing me, if
 6 you already have a two-story house, are you
 7 adding another story -- so what's the height
 8 going to be?
 9 UNIDENTIFIED SPEAKER: This -- right
 10 now, this second -- all the second floor there is
 11 under roof basically, so, yes it's more of a
 12 bungalow with dormers.
 13 MS. GERING: Is this like a Cape Cod
 14 with two bedrooms or something up there?
 15 UNIDENTIFIED SPEAKER: Right. But the
 16 ceilings are only seven feet, the end wall is
 17 like, you know, only half of that space up there
 18 is really usable and it's squatty. So it would
 19 be raising the whole house by eight feet
 20 basically pulling that roof line up eight feet.
 21 MR. MEYER: If I follow up on that line
 22 -- pardon me -- in that photograph -- excuse me
 23 -- that photograph of the house with the one next
 24 to it.
 25 MS. GERING: What's difference in

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1 now. So that existing front facade would be two
 2 stories.
 3 MS. RETTIG: So the front facade
 4 though, will almost replicate the one next door?
 5 UNIDENTIFIED SPEAKER: Right.
 6 MR. MEYER: Yeah.
 7 MR. MAISEL: Except that that's higher
 8 up on the street.
 9 MR. MEYER: It's higher up on the hill.
 10 MS. RETTIG: Right. It's higher up on
 11 the hill, right exactly, but the facade will look
 12 similar. So the houses will look like they
 13 actually match so to speak.
 14 MR. DOUGHERTY: I think also I've been
 15 in this house and -- wasn't able to buy it, but I
 16 think taking the enclosed porch off is going to
 17 reduce the mass that's right on the street level
 18 and having it open it'll push it back. It will
 19 go up from there, but it won't feel like, you
 20 know -- it will give it some airiness. I mean,
 21 there's already a dormer up there, so I think
 22 it's great what I can see.
 23 MS. LEE: Yeah, because this is
 24 conceptual design, all the wish list you can
 25 throw right now.

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1 MS. RETTIG: I mean, I'm not a HARB
2 expert, our HARB expert's here, I'm not sure
3 about a glass door right on Mechanic Street at
4 the bottom of the hill. That's my -- I'm just a
5 little funky about that. That's up to you and
6 I'm one person out of seven.
7 MR. MEYER: I think the only other
8 comment --
9 MS. KINGSLEY: I'm curious. Why on the
10 west face did you choose two smaller windows?
11 UNIDENTIFIED SPEAKER: That's kitchen,
12 powder room and function. So that is -- it is
13 also something that could adjust that we could do
14 things with the counters.
15 MS. KINGSLEY: No, I was just curious,
16 that's personal preference.
17 UNIDENTIFIED SPEAKER: That's the
18 functional side, right.
19 MS. LEE: You did mention something
20 about the windows in your review, could you
21 explain what three-one, six-one, what was your
22 review of the windows?
23 MR. HINSHAW: Yeah, part of the issue
24 here, this is an early 20th century house and two
25 over two windows are generally 1860 to 1900. A

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1 pick a bungalow window what's left it's sort of
2 like almost -- I don't know what the style is,
3 but it's a sort of --
4 MR. MEYER: I think he said it very
5 nicely, it's a compromise between the original --
6 MR. DOUGHERTY: Now, it's only one over
7 one.
8 MR. MEYER: You're not going to be able
9 to come up with a -- you're not going to be able
10 to come up with a style, my friend.
11 MR. DOUGHERTY: The average of six over
12 six and one over one is two over two.
13 MR. MEYER: I don't think it is.
14 MS. RETTIG: What are your
15 recommendations about the door, glass door, it's
16 just my --
17 MR. HINSHAW: In general about glass
18 doors, of course, they didn't exist before World
19 War II, but they did have a type of door that had
20 one big plate glass window over panels below that
21 was really common.
22 UNIDENTIFIED SPEAKER: Would that be
23 acceptable as a -- an approach even if it beveled
24 glass or something that they could -- the issue
25 with just -- it's in theory replacing light from

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1 bungalow would normally have like three vertical
2 sashes -- I mean, three vertical lights and upper
3 sash and one big plate going in the lower sash.
4 Bob had recommended six over one and -- what was
5 the other one?
6 MS. LEE: Three over one --
7 MR. HINSHAW: Or one over one. I guess
8 the question there is, what is the look you're
9 aiming for with the final --
10 UNIDENTIFIED SPEAKER: A definite mix
11 between a more modern style and what was there
12 and the owners would lean much toward the modern
13 side, but at the same time, contextually across
14 the street, some of the newer houses have the two
15 over two. This is not much left of what was over
16 there.
17 MR. DOUGHERTY: This reminds me an
18 awful lot of the ones right across the street.
19 This reminds me a lot of that. What do they
20 have?
21 UNIDENTIFIED SPEAKER: It's a mix.
22 There's some two over two and some six over six
23 and that's where --
24 MR. DOUGHERTY: Because it's really not
25 a bungalow when you're done anyway, so trying to

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1 a window and so that's never going to be used as
2 a front door, if they could get glass there in an
3 ideal situation, I don't think what it looks like
4 would much matter, but if we could do even plate
5 glass with just a panel below it.
6 MR. DOUGHERTY: I'm not particularly
7 crazy about the glass door, but that's --
8 MS. GERING: I'm right there with you.
9 MS. RETTIG: That would be --
10 MR. HINSHAW: For example, this is a
11 catalogue from 1916 and these are some kind of
12 doors you would have seen on both bungalows back
13 then.
14 MR. MEYER: So that gives you plenty of
15 light, but it's not a solid glass door.
16 MR. DOUGHERTY: The one on the right.
17 MR. MAISEL: Yeah, that might be what
18 you're looking for.
19 MR. HINSHAW: That's a French door.
20 UNIDENTIFIED SPEAKER: Right, and
21 that's probably what's gonna get proposed in the
22 back, but if that would acceptable in the front
23 as far as --
24 MS. KINGSLEY: Are those the doors that
25 go on your right -- or that one that's on the

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1 left, didn't they take those small glass panels a
 2 lot of times they would do stained glass in them
 3 for accents.
 4 MS. LEE: And then I think he also had
 5 some questions about material with the siding, if
 6 there was any specific -- you had mentioned in
 7 here --
 8 MR. HINSHAW: There was for materials.
 9 MS. LEE: -- horizontal clapboards.
 10 MR. MEYER: Yeah, there's the
 11 horizontal.
 12 MS. LEE: Horizontal clapboard are
 13 recommended versus the vertical cladding I don't
 14 know what either of those mean, I'm just reading
 15 what's in there.
 16 MR. HINSHAW: But this gets back to the
 17 issue of the final product is actually not gonna
 18 be a bungalow.
 19 MR. DOUGHERTY: So as far as -- are you
 20 talking about the materials as to whether it's
 21 the Boral or the wood?
 22 MS. LEE: Yeah, he did raise this --
 23 MS. RETTIG: Well, he says wall
 24 surfaces should be clad with wood or HardiePlank.
 25 MS. LEE: Right. But that's if it's a

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1 MS. KINGSLEY: So in the interest of
 2 materials, I think, you know, there's been so
 3 much discussion about fire prevention, fire
 4 safety that I think in the long run, HARB ought
 5 to consider the use as long as they can show the
 6 architectural integrity visually to start where
 7 houses are close together, the stuff doesn't
 8 burn. You know, we're worried about the town
 9 burning down from fireworks and all this other
 10 stuff, it makes sense to start approving
 11 artificial materials, especially this. It just
 12 makes a lot of sense from a safety standpoint.
 13 MR. DOUGHERTY: And environmentally
 14 you're not painting, using and chopping down
 15 trees.
 16 MS. KINGSLEY: And from a maintenance
 17 standpoint the more that goes up, the better the
 18 town's going to look long term.
 19 MR. MAISEL: Yeah, but I mean, that's a
 20 pretty global thing because that's not the way
 21 it's in the guidelines.
 22 MS. KINGSLEY: I understand, but we can
 23 change the guidelines. And from a safety
 24 standpoint, as long as it looks the same, how
 25 many houses has anyone here gone up and felt to

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1 bungalow.
 2 MR. MEYER: No, no. The bungalow
 3 comment had to do with the verticals there, but
 4 on the second story you get up to the vertical
 5 and the question --
 6 MS. RETTIG: Right. So line three is
 7 perfectly fine if you want to use HardiePlank.
 8 MR. MEYER: But the issue in the
 9 comment had to do with the verticals above the
 10 first story as to whether those should be
 11 vertical or horizontal lines.
 12 MR. MAISEL: Or and a change in
 13 material.
 14 MR. MEYER: Or a possible change in
 15 material.
 16 MR. HINSHAW: But that was really
 17 common back then --
 18 MS. RETTIG: But if it's not going to
 19 be a bungalow --
 20 MR. HINSHAW: -- they would have the
 21 first and second floors with different materials
 22 and sometimes like that added gable would even be
 23 a different material.
 24 MS. RETTIG: But if it's not going to
 25 be a bungalow when it's done, it's a moot point.

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1 see if it was wood or Azek.
 2 MS. RETTIG: That was my point. As
 3 somebody who was in -- you know, I was a home
 4 stager for years and I defy anybody at this table
 5 to stand at the curb and look up at the house and
 6 tell me that's wood or what kind of wood it is or
 7 whether it's HardiePlank.
 8 MR. MAISEL: I think I could do it.
 9 MS. GERING: Field trip.
 10 MS. KINGSLEY: Well, how about the day
 11 that we passed the artificial slate that was in
 12 front of our faces and nobody could tell the
 13 difference.
 14 MR. MAISEL: We didn't talk about
 15 slate, I'm talking about wood.
 16 MS. KINGSLEY: No, it was passed around
 17 council.
 18 MR. DOUGHERTY: So let's get back to --
 19 MS. GERING: Let's get back because we
 20 have another meeting after this.
 21 MS. McHUGH: You got me for 15 minutes.
 22 MS. RETTIG: I mean, good HardiePlank
 23 which is the brand, HardiePlank is a brand and --
 24 MR. DOUGHERTY: And you're not --
 25 there's no colors here yet correct or anything

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1 like that.
 2 UNIDENTIFIED SPEAKER: The owners would
 3 like gray and white with -- but, yes, we're not
 4 proposing it.
 5 MR. DOUGHERTY: You're just getting
 6 feedback from us today.
 7 UNIDENTIFIED SPEAKER: I'm a lot more
 8 interested in the scale and whether you have an
 9 issue with the approach of possibly banning the
 10 building, possibly banning materials, whether the
 11 two over windows work, the glass door.
 12 MR. DOUGHERTY: Let me ask you
 13 something and this doesn't sway my opinion,
 14 because I have an opinion about HARB in general.
 15 You had gone before HARB before and did they give
 16 you a --
 17 UNIDENTIFIED SPEAKER: The owners did,
 18 I wasn't involved with that.
 19 MS. LEE: Yeah, he's brand new.
 20 MR. DOUGHERTY: Okay. The property
 21 owner -- there's a new representative here
 22 sitting here, but are these the same plans that
 23 were presented to HARB before.
 24 MR. MAISEL: It wasn't this eliciting
 25 of information as he is right now. They had just

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1 -- we'd be presenting at the next HARB meeting.
 2 MS. LEE: Yeah, you'll have to be back
 3 the next month or whenever you're ready with --
 4 MR. MEYER: Is there any major
 5 objection? I think what he needs right now is
 6 there any major objections.
 7 MS. GERING: Anyone have major --
 8 MS. RETTIG: Just what this gentleman
 9 said about the door, the front door that would be
 10 mine.
 11 UNIDENTIFIED SPEAKER: I think if that
 12 could be even more glass and that's more
 13 appropriate for this situation, it's something
 14 that --
 15 MR. DOUGHERTY: There was one other
 16 thing is the cladding of the chimney stack. The
 17 chimney stack is quite significant on this
 18 property, it's going to be even more significant
 19 when you go up another eight feet. So right now
 20 you have -- you're going to stucco it I would
 21 imagine or something like that?
 22 UNIDENTIFIED SPEAKER: We were going to
 23 band that as well, we were going to do the lower
 24 -- possibly lower level in brick and possibly
 25 change to stucco up to the top.

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1 bought it, they had come in, they had introduced
 2 themselves.
 3 MR. DOUGHERTY: This is concept, okay.
 4 Thank you.
 5 MS. KINGSLEY: No, I mean, the first
 6 one was really conceptual, this is much more
 7 detail.
 8 MR. DOUGHERTY: Thank you.
 9 MS. LEE: So there is no -- this
 10 won't come before you on the 20th at all, this
 11 will -- we'll continue --
 12 MR. DOUGHERTY: Unless they can --
 13 UNIDENTIFIED SPEAKER: Which is the
 14 20th of, you mean, this month or --
 15 MS. GERING: In two weeks.
 16 MS. RETTIG: We do all of our
 17 approvals, certificate of appropriateness at our
 18 voting meetings, which are the third Tuesday of
 19 every month.
 20 UNIDENTIFIED SPEAKER: We were -- I
 21 think tomorrow's meeting was --
 22 MS. LEE: This was just conceptual --
 23 yeah.
 24 UNIDENTIFIED SPEAKER: -- lack of
 25 quorum or something anyway, right? So is it next

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1 MS. RETTIG: On the east elevations.
 2 MR. DOUGHERTY: That I think we have
 3 not specifically discussed it, but when you come
 4 back don't be surprised if people aren't thrilled
 5 about that piece.
 6 UNIDENTIFIED SPEAKER: Well, and that's
 7 one of the questions whether that is no chimney
 8 at all or whether that is just a -- you'd prefer
 9 not to have a change in materials or do you have
 10 any --
 11 MS. LEE: Well, I have in my notes here
 12 from our preservationist that the chimney should
 13 be covered with brick similar in size and color
 14 to the existing brick up to the top.
 15 MR. DOUGHERTY: If there's a chimney.
 16 Now, the question is, does this body -- he
 17 doesn't sound like he has to have a chimney, he's
 18 probably --
 19 MS. LEE: That's up to them.
 20 MR. DOUGHERTY: I understand that.
 21 MS. GERING: If there is a chimney it
 22 needs to be in brick.
 23 UNIDENTIFIED SPEAKER: Well, that's one
 24 of the questions, and you prefer brick all the
 25 way up that can be done.

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1 MR. DOUGHERTY: I think the question
 2 is, do -- are we firing a chimney up, I don't
 3 know that answer.
 4 MS. RETTIG: Well, if there's a
 5 fireplace, you have to have a chimney.
 6 MR. DOUGHERTY: Do you have --
 7 UNIDENTIFIED SPEAKER: It's gonna be a
 8 gas fireplace --
 9 MR. DOUGHERTY: There'll be something.
 10 UNIDENTIFIED SPEAKER: -- replicate
 11 back to this --
 12 MR. DOUGHERTY: So there will be a
 13 chimney.
 14 UNIDENTIFIED SPEAKER: This is
 15 basically a mechanical chimney now, there's no
 16 fireplace in the house.
 17 MS. LEE: It's just for aesthetics.
 18 UNIDENTIFIED SPEAKER: It's more for
 19 aesthetics, it can all be brick. It could be a
 20 change in materials or it -- you know, it could
 21 just be a one-story chimney with a roof on it,
 22 but I don't know that that's.
 23 MS. GERING: You have a chimney, all
 24 brick.
 25 Any other comments, council?

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 2
 3
 4 CERTIFICATE
 5
 6
 7
 8 I hereby certify that the proceedings
 9 and evidence are contained fully and accurately,
 10 to the best of my ability, in the notes taken by
 11 me at the meeting in the above matter; and that
 12 the foregoing is a true and correct transcript of
 13 the same.
 14
 15
 16
 17 TARA WILSON, C.R.
 18
 19
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 21
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1 I'm going to push you along because we
 2 have another meeting.
 3 And any other questions, comments?
 4 Thank you. Good luck.
 5 Any public comment?
 6 All right. We're going to adjourn the
 7 meeting and go into executive session.
 8 (Meeting concluded at 5:50 p.m.)
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