

BEFORE

HISTORIC & ARCHITECTURAL REVIEW BOARD

In Re: Regular Meeting

- - - -

TUESDAY, SEPTEMBER 7, 2021

- - - -

A public meeting was held at the Borough Municipal Building, 125 New Street, New Hope, Pennsylvania 18938, commencing at 6:35 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 HARB MEMBERS:  
 2 Keith Voss, Chairman  
 3 Jeffrey Gada  
 4 Kevin Kester  
 5 Richard O'Brien  
 6  
 7 JoAnn Connell, Borough  
 8 Administrative Assistant  
 9 David Kimmerly, Historic Preservationist  
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1 MR. VOSS: Okay. We can begin the  
 2 meeting. Do a quick attendance. Keith Voss,  
 3 chair of HARB and I'm from the planning  
 4 commission.  
 5 MR. KESTER: I'm Kevin Kester, I'm a  
 6 member, I work for Van Cleef Engineering.  
 7 MR. O'BRIEN: Rich O'Brien, I'm with  
 8 Keystone Municipal Services, we serve as the  
 9 building inspector for the community.  
 10 MR. GADA: Jeffrey Gada, New Hope,  
 11 Pennsylvania.  
 12 MR. VOSS: Just a moment of old  
 13 business. We had tabled a discussion a  
 14 discussion of an application from 22 South Main  
 15 during our last meeting. And since they did not  
 16 refile, we are just going to dismiss that and  
 17 they can file again if they want to come before  
 18 HARB.  
 19 Okay. New applications. We have 15  
 20 East Bridge Street for clusters, are they here?  
 21 DAN LEDGICK (phonetic): I'm Dan  
 22 Ledgick, I'm the owner of the Clusters  
 23 handcrafted popcorn. We're in front of you for a  
 24 color approval for our building. I cannot pick  
 25 colors, I ask my wife every morning, like, does

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1 this match? I swear to God. I don't even know  
 2 what I'm doing. So I hired color specialist to  
 3 pick the colors for me and I'm going to pass it  
 4 off to her to explain.  
 5 ILLIA BARGER: Hi. My name is Illia  
 6 Barger I'm an artist by profession. I have been  
 7 doing color consulting for 38 years. I also do a  
 8 lot of historic restorations. I'm responsible  
 9 for all of the murals in the Stockton Inn and  
 10 then recently, I just did the two murals in the  
 11 Logan Inn right before they opened. So I'm keen  
 12 on history and also appropriateness.  
 13 I left you guys some cards in front of  
 14 you that is my calling card for color  
 15 consultation it's Frenchtown, New Jersey and  
 16 there are just sort of before and after picture  
 17 of a consortium of buildings. So you can see  
 18 there's many colors on each one of those  
 19 buildings and so the amount of colors for me  
 20 doesn't matter as much. I know to you it's maybe  
 21 an issue, but in this particular instance, the  
 22 building -- this is the building. You guys are  
 23 familiar with it, right? It's pretty drab and  
 24 it's -- I mean, as far as being able to see it  
 25 from a block away like across Bridge and Main.

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1 And I want to be able to be able to see the  
2 business from half a block away so that people  
3 can see it and go to it. It's not like a  
4 residence in the woods, you know. So in that, I  
5 want to try an amplify it an attraction,  
6 marketing attraction. The colors for the logo  
7 are blue and white. So I did look at blue and  
8 white, but it's very harsh. It's too strong for  
9 that building, it was too much of a contrast.

10 The eye -- physiologically, the eye  
11 sees contrast before it sees color, which is why  
12 our pupils are the darkest part of our bodies n  
13 the lightest part of our bodies. That's why we  
14 look at each other's eyes. So same thing goes  
15 for the building or anything. So if you're  
16 trying to hide a residence in the woods, you  
17 would go with very similar values and tones of  
18 the woods, but if you're trying to, you know, get  
19 people to come to your business, you need to  
20 bring them in with a little bit more of a puff,  
21 no pun intended.

22 So the logo is blue and white inside  
23 the building and so I was -- my reason for  
24 picking this set of colors, there's four colors.  
25 Basically there's two pairs of colors, there's a

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1 light and a dark of the blue and a light and a  
2 dark of the gold. And so the -- if you took the  
3 lightest and the darkest, it's a pretty high  
4 contract, but when you step it down, then you can  
5 get from here to here without high contrast. So  
6 it -- it will draw your attention, but it won't  
7 shock. So that was the impetus behind this. I  
8 did do some mockups just so you can see.

9 Can I come? Can I to show you?

10 So the four colors are the yellow, the  
11 lighter yellow, the lighter gold is -- is really  
12 a highlight on a raised piece of molding, so it's  
13 just accentuating the decorative element. The  
14 darker part of the blue is the soffit underneath  
15 and also the front door and the side of the  
16 building, which is a very, very small amount of  
17 it. So the main color --

18 MR. VOSS: Can you help me understand  
19 the side of the building because that was made  
20 reference to and --

21 ILLIA BARGER: Yeah, so the side --

22 MR. VOSS: What do you mean by that?

23 ILLIA BARGER: The side of the building  
24 is the building facing -- that you see when  
25 you're looking at the river. It's just about

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1 maybe five feet by six, eight feet tall.

2 MR. VOSS: So sort of the side of the

3 --

4 ILLIA BARGER: It's the siding -- the  
5 siding of the this -- hold on.

6 MR. KESTER: Would that be the right  
7 side or the left side?

8 MR. VOSS: This side.

9 MR. KESTER: The right?

10 ILLIA BARGER: Yeah, the side here.

11 There we go. That's it. So it's the same as the  
12 front except for the -- the actual lap siding.  
13 There's just a few pieces that would be the  
14 darker color. This goes in very few places, in  
15 three places actually; the front door, the --  
16 under the soffit on the front and on the side  
17 that we just showed you.

18 MR. KESTER: And then the lighter blue  
19 is --

20 ILLIA BARGER: The lighter blue is the  
21 majority of the --

22 MR. KESTER: Okay. What we saw --

23 ILLIA BARGER: -- main color.

24 MR. KESTER: -- on the mockup.

25 ILLIA BARGER: It's the main color and

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1 with the gold. And I also felt that the gold --  
2 the two gold tones were sort of like popcorn and  
3 caramel or butter and caramel, so it was similar  
4 -- you know, it's encouraging to what they're  
5 selling there. So that was -- if you guys have  
6 any questions, you can let me -- I can try and  
7 answer them.

8 MR. KESTER: I do. If it's okay for me  
9 to go first. So my first question is, the colors  
10 are they part of the Sherwin Williams historic  
11 pallet.

12 ILLIA BARGER: They are from Benjamin  
13 Moore.

14 MR. KESTER: Oh, I thought it said --

15 MR. VOSS: Benjamin Moore.

16 ILLIA BARGER: Yeah, and some of them  
17 are historic, America's colors -- America's  
18 colors historic pallet -- well, Da Vinci is not,  
19 the light yellow is not historic and the other  
20 ones are American -- America's colors, so they're  
21 -- they're not historic for a particular area,  
22 but they're not -- I mean, the thing about the  
23 historical colors of Benjamin Moore or Sherwin  
24 Williams is that they have morphed. I mean, they  
25 morph and it's not necessarily -- I mean, like

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1 the historical colors on the Logan now are what  
2 it was originally. It was pretty bright, you  
3 know, it's a really bright red, that really holly  
4 green and that really cream, light cream. So  
5 it's got a lot of high contrast to it. So  
6 historical is really sort of a -- it's something  
7 that they do to market the colors more. That's  
8 what my understanding is in dealing with them for  
9 the last 38 years.

10 MR. KESTER: I just -- the guidelines  
11 do say Sherwin Williams historic pallet and  
12 that's why I was curious.

13 ILLIA BARGER: It's interesting that  
14 that terminology of historic. Like when I did  
15 the re -- when I restored the murals in the  
16 Stockton Inn and also the ones in the Logan Inn,  
17 the actual paint colors were used, if I would  
18 have done that, people would be up in arms.  
19 Because it's like candy colors, bright pink,  
20 bright turquoise, bright orange, blue, bright  
21 yellow, but it has layers of shellac on it that  
22 then make the mural what we know it to look like,  
23 which is historic, but it's -- actually wasn't  
24 the original. So it sort of needs interpretation  
25 in a little sense of it. I mean, I understand

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1 MR. KESTER: So the east store is still  
2 staying the old color as it is today?

3 ILLIA BARGER: Yes.

4 MR. KESTER: The store that belongs to  
5 somebody else?

6 ILLIA BARGER: It's a -- I think it  
7 sells -- what do they sell?

8 DAN LEDGICK: Gifts.

9 ILLIA BARGER: They sell gifts.

10 MR. KESTER: That's okay. All right.  
11 That's all I have.

12 ILLIA BARGER: Here's the other side.

13 MR. KESTER: So you're not even  
14 painting the back part, you're only painting that  
15 little --

16 ILLIA BARGER: You mean the top part?

17 MR. KESTER: Yeah.

18 ILLIA BARGER: No, just the -- just the  
19 nook -- just like a nook. I mean, the whole  
20 building is a separate -- I guess it's apartment  
21 buildings. We're not the owner of the building,  
22 just the renter of the shop.

23 MR. VOSS: Yeah, it's going to be  
24 difficult for me to approve this because  
25 specifically we are guided to that storefronts --

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1 what you're saying, I'm not trying to contradict  
2 that.

3 MR. KESTER: No, I understand. I  
4 gotcha.

5 ILLIA BARGER: It morphs.

6 MR. KESTER: The colors don't bother  
7 me, I think they're nice colors. My other  
8 question is that the application says, west  
9 store. Does that mean you're only painting part  
10 of this facade or are you -- or is the whole  
11 facade being painted?

12 ILLIA BARGER: There are two separate  
13 stores, so it's just the one store.

14 MR. KESTER: You're only painting that  
15 one --

16 ILLIA BARGER: Yeah, this is a  
17 different store, they're two different  
18 businesses. I don't think -- I mean, I don't  
19 know how that would get done to do two different  
20 businesses. However, when you do walk on street  
21 level, you're looking at what's on the street  
22 level. Then you have to look up to -- because  
23 you're right under it right on the sidewalk.  
24 You're not really looking -- you're looking at a  
25 linear sense of what's the next store.

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1 I mean, I'll quote it here from our design  
2 guidelines: Storefronts should not be repainted  
3 without taking into account the color scheme and  
4 condition of the paint of the entire facade. And  
5 to have a half painted -- I don't want to call it  
6 -- former porch, but then have that color stand  
7 out as if it were a separate building almost from  
8 the two floors above it, are -- are very  
9 challenging for me to see how it fits in with  
10 this.

11 And then if I take into the total  
12 account on the facade of this building -- because  
13 again we -- we care about the building in the  
14 neighborhood, not individual tenants.

15 ILLIA BARGER: Right. Okay.

16 MR. VOSS: And when I look at the total  
17 color count for this building, we're pushing  
18 nine, if I counted it correctly. And that seems  
19 a very large number of, you know, very large  
20 amount of variation. I mean, the houses, the  
21 Victorians we have, even the more exotic ones  
22 only have six different colors, for example.

23 ILLIA BARGER: Yeah, I've done  
24 Victorians in New Hope. But as businesses, how  
25 do you -- how do -- do all the businesses have to

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1 get together and decide what to do or how does  
 2 that -- how does it work in general?  
 3 MR. VOSS: Well, the building is owned  
 4 by someone, so the building owner could  
 5 coordinate it.  
 6 ILLIA BARGER: Okay. So you're saying  
 7 the top and the bottom have to be the same?  
 8 MR. VOSS: They certainly need to  
 9 coordinate.  
 10 ILLIA BARGER: So that would mean --  
 11 MR. VOSS: And I would -- I would have  
 12 to think -- I mean, I'll let everyone contribute  
 13 their ideas, but I would have to think that we  
 14 would want the left side and right side to  
 15 coordinate as well.  
 16 ILLIA BARGER: Okay. I understand.  
 17 MR. KESTER: That is what the  
 18 guidelines say.  
 19 MR. O'BRIEN: Yeah, at least -- at  
 20 least the two retail spaces.  
 21 ILLIA BARGER: Right.  
 22 MR. VOSS: The two retails I would say  
 23 would want to match and -- and again, just given  
 24 the guidelines specifically mention storefronts,  
 25 which this would be part of taking into account

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1 colors very similar to this painted over and over  
 2 and over going backwards in line on this  
 3 building.  
 4 ILLIA BARGER: Yeah, I mean, I would  
 5 have to get the approval from the other business  
 6 owner and coordinate with two different  
 7 businesses to try and get something that would  
 8 span both and weight the building -- you know,  
 9 ground the building with what -- keep the color  
 10 scheme. It's pretty dirty and it needs to be  
 11 power washed and maybe it needs a paint job  
 12 anyway.  
 13 MR. VOSS: So you could just give it  
 14 time for the owner to consider that too.  
 15 ILLIA BARGER: Maybe it would be a good  
 16 idea to speak with the owner and try and work  
 17 that out. Okay.  
 18 MR. VOSS: Do we have any other  
 19 comments from --  
 20 MR. GADA: I concur with you, Keith,  
 21 and you know, you call this your calling card and  
 22 I think it's absolutely beautiful and it's  
 23 symmetrical. So I think by introducing these  
 24 multiple of eight, nine, ten different colors, I  
 25 really think that the ground floor, even though

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1 -- because this is how a lot of storefronts were,  
 2 right? I mean, we'd have a business on the  
 3 bottom and then living spaces on the floor or two  
 4 above it. So it's very classic, very standard  
 5 evolution of building history. So it's right  
 6 where the building should be historically, so I  
 7 think we just want to make sure the color  
 8 matching across the facade all the same story.  
 9 ILLIA BARGER: Okay. So breaking it  
 10 apart into separate businesses is what is the  
 11 issue? I mean --  
 12 MR. VOSS: Left, right and bottom top,  
 13 so having the first floor distinct -- I mean, if  
 14 color scheme spanned the entire business, I would  
 15 still have a problem the -- the total color count  
 16 now is still looking at eight or nine and it just  
 17 -- they aren't distinct buildings, but the colors  
 18 are making it look that way.  
 19 ILLIA BARGER: I understand.  
 20 MR. VOSS: That doesn't mean that we --  
 21 you know, you can't have a crisp new, you know,  
 22 some kind of vibrant -- well, it would be vibrant  
 23 in the sense of historic vibrant. I mean, the  
 24 thing is I'm guessing that if you were to peel  
 25 back the paint layers, you would probably see

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1 I'm very familiar with this property and the  
 2 overhang you really don't see the apartments up  
 3 top because of how weight it, but the ground  
 4 level of both merchants, I would like to see that  
 5 more --  
 6 ILLIA BARGER: Coordinated.  
 7 MR. GADA: Yeah, more coordinated.  
 8 Your color choices are -- they're nice, they're  
 9 very vibrant. I think that it may be a bit much  
 10 without doing something with the entire facade.  
 11 ILLIA BARGER: It would be too much for  
 12 both, yeah, absolutely, it wasn't -- that was not  
 13 the intention, so it would have to be a different  
 14 scheme. This was specific for this business.  
 15 MR. GADA: Right, correct. I approved  
 16 the signage, so I think the signage is beautiful  
 17 too. I mean, across that window sign the actual  
 18 hanging sign, but I think that this for me is a  
 19 push, it's a push for the color for just this one  
 20 store location.  
 21 ILLIA BARGER: Okay.  
 22 MR. KESTER: The colors themselves  
 23 don't bother me, but this one piece against  
 24 what's already there is what I have a problem  
 25 with.

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1 MR. O'BRIEN: At least the first floor  
 2 retail should match.  
 3 ILLIA BARGER: Be all the same, so  
 4 that's a coordinated effort that has to --  
 5 MR. O'BRIEN: Exactly.  
 6 ILLIA BARGER: -- be revisited.  
 7 MR. O'BRIEN: At a minimum that first  
 8 floor should match.  
 9 ILLIA BARGER: Okay.  
 10 MR. VOSS: And then as you pointed out  
 11 the -- just the fact that the second and third  
 12 floors have gotten, we'll say dirty, just -- you  
 13 know, the same thing there if they were power  
 14 washed, that might actually brighten it up to the  
 15 point where there's a better match between top  
 16 and bottom as well.  
 17 ILLIA BARGER: Yeah, it definitely has  
 18 a wear on it from all the exhaust and whatnot.  
 19 And I think that the business owner was  
 20 interested in -- was going to power wash it.  
 21 DAN LEDGICK: He's planning on power  
 22 washing and painting it. They were waiting for  
 23 us to see what happens here.  
 24 MR. VOSS: So how would you like to  
 25 proceed? Would you like us to vote on it or

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1 MR. VOSS: Well, you can just withdraw  
 2 and then bring it back when you're ready. And if  
 3 you're ready in two weeks, then JoAnn will take  
 4 care of it.  
 5 DAN LEDGICK: If I offered to pay for  
 6 the owner's color change considering he wants to  
 7 paint it, by offering to pay the fee of her, her  
 8 fee, I'm sure he would never want to pay your fee  
 9 if he doesn't have to. And then present the  
 10 whole color scheme. So maybe if you could give  
 11 her guidance of what you would accept as a number  
 12 of colors if she would redo the whole building.  
 13 Would that be fair? So we don't have to maybe  
 14 table it, she comes up again -- see what I'm  
 15 trying to get at?  
 16 MR. VOSS: So the number that I'm  
 17 seeing as I'm looking through -- they don't say  
 18 four, for example, but when they -- when you look  
 19 at what elements they discuss in the design  
 20 guidelines, as far as which parts are being  
 21 colored and which they are -- they mention four  
 22 different pieces. So if there were four colors I  
 23 think that would be an easier thing for us to --  
 24 if that were the number and you figured out how  
 25 to coordinate those four, I think that would make

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1 would you just like to withdraw the --  
 2 DAN LEDGICK: I got a good feeling that  
 3 it's going to be a no so -- the color -- the  
 4 color just, it don't match anything, it just --  
 5 it kind of -- the green is ugly. I mean that's  
 6 my opinion.  
 7 ILLIA BARGER: It's very --  
 8 MR. KESTER: It would be nice if the  
 9 whole thing was updated.  
 10 DAN LEDGICK: I think I convince the  
 11 owner to use Illia to give that whole building a  
 12 make -- because the cream and the green just look  
 13 really bad, it's like mold all over the place.  
 14 Like a whole big pile of mold, especially it's  
 15 against the water.  
 16 MR. VOSS: Well do you think if we  
 17 table it to next month that would give you enough  
 18 time to --  
 19 DAN LEDGICK: If we table it to next  
 20 month that will give us two weeks to coordinate  
 21 what we need to submit it on time?  
 22 MS. CONNELL: Fifteen business days.  
 23 DAN LEDGICK: Let's table it and maybe  
 24 we'll have to table it again. Can you do that,  
 25 two tables? Back to back tables?

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1 it a lot easier for us.  
 2 DAN LEDGICK: Now, even if we painted  
 3 the one side the white, the bottom floor has to  
 4 be the same on both east west, correct, exactly  
 5 the same?  
 6 MR. VOSS: It sounds like that's the  
 7 feel, yeah.  
 8 DAN LEDGICK: Four colors for whole  
 9 building.  
 10 MR. O'BRIEN: What you could do -- and  
 11 again, I'm making a suggestion not a  
 12 requirement -- you maintain the two retail stores  
 13 in the front. If you want to keep the top cream  
 14 and get the shutters and trim to match the  
 15 bottom, I mean, that be something you may want to  
 16 consider.  
 17 DAN LEDGICK: Well, I think the green  
 18 -- I know both retail shops don't like green it  
 19 just --  
 20 MR. O'BRIEN: Right. No, I'm talking  
 21 about whatever you have for trim --  
 22 DAN LEDGICK: Okay. The shutters match  
 23 the bottom and then --  
 24 MR. O'BRIEN: The shutters and then the  
 25 board goes on top, whatever trim you have match

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1 the whole facade and may possibly keep the rest  
 2 of it cream, you know, clean it, repaint it,  
 3 whatever so you'd actually have a -- you know,  
 4 discernible change from retail space to the  
 5 apartments, but the trim carries through. That  
 6 would be something you may want to consider.  
 7 DAN LEDGICK: Okay. All right.  
 8 MR. KESTER: Have you seen the design  
 9 guidelines?  
 10 DAN LEDGICK: I did, but it's a foreign  
 11 language to me, sir.  
 12 ILLIA BARGER: Is there a copy of that?  
 13 MR. KESTER: I -- I would get a copy  
 14 from JoAnn --  
 15 MS. CONNELL: It's online, it's 80  
 16 page.  
 17 ILLIA BARGER: Eighty pages, okay.  
 18 MR. KESTER: Page 27 is about the paint  
 19 colors.  
 20 MR. VOSS: I think it's actually best  
 21 -- because if you table it and then make all  
 22 these changes, it's actually easier if you just  
 23 withdraw it and then reapply. As long as there's  
 24 no cost, you know, it doesn't double something,  
 25 JoAnn, is that reasonable?

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1 other than they'd like to put a door in the front  
 2 of this terrace wall, which we did have  
 3 conversations on trying to create a little bit  
 4 less mass in the front of this thing. We at some  
 5 point had added a terrace wall to kind of give  
 6 some depth to the wall, but we're looking to put  
 7 a door in there. This is their selection of this  
 8 Canyon Ridge carriage house door, which is like  
 9 the Therma-Tru doors where there's a combination  
 10 of steel and composite that's wood grain and  
 11 stained to create a very authentic look.  
 12 The picture that Canyon Ridge, the  
 13 bigger picture that I've included is the same  
 14 door except the door they would be doing would  
 15 have no lights in it or glass in it. So that  
 16 design 13 would be the door that they are  
 17 choosing to do. So substituting the basically  
 18 terrace wall for this carriage style door is what  
 19 they are -- we are trying present and get  
 20 approval for.  
 21 MR. VOSS: Can you remind me how the --  
 22 so the original house it will not be stained any  
 23 differently than it's currently colored, am I  
 24 correct? The original house.  
 25 GLEN STEPHAN: It's staying the way it

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1 MS. CONNELL: Yeah.  
 2 MR. VOSS: Okay.  
 3 DAN LEDGICK: Okay. That's fine.  
 4 MS. CONNELL: Do you want me to put  
 5 tentatively on the October because your window to  
 6 paint is getting smaller?  
 7 DAN LEDGICK: Yeah, that would be good.  
 8 MR. VOSS: Okay. So we're withdrawing  
 9 this application and do we have 73 West Mechanic  
 10 Street here?  
 11 GLEN STEPHAN: Hello again.  
 12 THE REPORTER: Can I have your name,  
 13 please?  
 14 GLEN STEPHAN: It's Glen Stephan,  
 15 S-t-e-p-h-a-n, it's Stephan Design and  
 16 Construction.  
 17 Back with our project at 73 West  
 18 Mechanic Street. We knew this might be a  
 19 possibility, but we really didn't know until we  
 20 actually started digging with -- creating the  
 21 basement space or a foundation space under this  
 22 addition would be even capable and the digging  
 23 was good.  
 24 So my clients want to enter a space  
 25 underneath that. It doesn't change any view

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1 is  
 2 MR. VOSS: Okay. So it will stay like  
 3 it is?  
 4 GLEN STEPHAN: Yeah.  
 5 MR. VOSS: Can you then -- so the part  
 6 I need to remember is how the coloring and  
 7 texture of the living space wall, I want to know  
 8 how to matches then coordinates with this -- this  
 9 garage.  
 10 GLEN STEPHAN: The board and batten  
 11 that's being proposed around the outside, you  
 12 know, will match the existing house that's there.  
 13 So that -- the coloring of the roofs, the walls  
 14 and everything is all tying together. There is  
 15 no other really door in front to tie the color of  
 16 the door together. Their really trying to keep  
 17 it more on a subtle wood style door not a color  
 18 to it.  
 19 MR. VOSS: Um-hmm.  
 20 GLEN STEPHAN: Uhm --  
 21 MR. VOSS: So -- so living space, the  
 22 new living space and the old living space will be  
 23 color coordinated and then that way the door to  
 24 the garage can actually just sort of be its own?  
 25 GLEN STEPHAN: Correct. And they did

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1 like that wood look with the stone, really kind  
 2 of a, you know, more authentic look to that stone  
 3 that they were trying to accomplish.  
 4 MR. VOSS: And then and am I correct  
 5 that the terracing is now completely gone or is  
 6 there going to be enough that a planter can go?  
 7 In other words, I was trying to get a sense of  
 8 dimension when I walked by it, but I --  
 9 GLEN STEPHAN: That's a good question.  
 10 There's probably about five feet left on the left  
 11 side, the other side, the right side won't have  
 12 much. At this point, I would say no just to  
 13 define the project, unless kind of told  
 14 otherwise, but, yeah, we'd lose the terrace  
 15 build-out from that original stone wall.  
 16 MR. VOSS: And then this space is not  
 17 going to be wide enough for two cars, the  
 18 driveway?  
 19 GLEN STEPHAN: You know, it's  
 20 borderline. It's meant for one car, it is as  
 21 wide as it can be for our site plan and  
 22 everything. Whether they choose to squeeze in  
 23 two cars, I don't know that's not my --  
 24 MR. VOSS: Oh, the reason I'm wondering  
 25 is just because I want to know how much of that

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1 And if we could soften that one corner, I have no  
 2 problem with the garage door, but, yeah, off then  
 3 it up.  
 4 GLEN STEPHAN: I'm good with that.  
 5 MR. VOSS: I actually think the garage  
 6 door softens it more than the terrace -- the  
 7 original terracing did, so it seems like it's a  
 8 nice option.  
 9 MR. O'BRIEN: You already had your  
 10 permits issued for the addition, right?  
 11 GLEN STEPHAN: So I -- I got approval  
 12 when we had redone purpose for the basement area,  
 13 which really just was a structural thing for the  
 14 floor and the foundation. That's been approved  
 15 and permitted. So I had a -- some disguised as  
 16 the basement until I got to this point to say  
 17 it's going to be a door there, but other than  
 18 putting a door in, the permit for the door part,  
 19 we've already been approved.  
 20 MR. O'BRIEN: Okay. So looked at the  
 21 header going across there. Is there going to be  
 22 stairs going from the basement into the addition?  
 23 GLEN STEPHAN: No.  
 24 MR. GADA: I have no questions. I  
 25 actually like it, it's very nice. And either way

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1 rear wall is still exposed, because when it was  
 2 too massive we wanted to step down about five  
 3 feet --  
 4 GLEN STEPHAN: The way it looks in the  
 5 picture and the way it will lay out is that  
 6 there's the possibility of that one car that's in  
 7 there that will line up with that garage door,  
 8 whether there's any room left enough for a car  
 9 is --  
 10 MR. KESTER: So with that five foot  
 11 that's leftover, if we decided -- if we were  
 12 asking you to terrace that down to soften the  
 13 wall a little bit, would there still be enough  
 14 room in the front for a car to park?  
 15 GLEN STEPHAN: I believe so. I believe  
 16 so, yeah. I think there's almost 30 feet from  
 17 the road. And obviously, they'd like to be off  
 18 the road as much as they can. So, you know,  
 19 whether there's a two-foot little planter on the  
 20 corner, I don't know effect that and they  
 21 certainly wouldn't be opposed to that if that was  
 22 a part of a condition, which I this would nice.  
 23 MR. KESTER: I think I'd like to see a  
 24 little bit of terrace over there to soften  
 25 because that was the whole idea from the get-go.

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1 with the terrace, I think terrace at this point  
 2 would look nice too, but either way, if it allows  
 3 for it and you got the flexibility, great; if  
 4 not, I think the door itself already does soften  
 5 the front of the house, so good job.  
 6 MR. KESTER: I think I would say if you  
 7 can add the terrace in on the right -- on the  
 8 left side and still have enough room to park a  
 9 car in front of it, do it. If it's an impediment  
 10 to a car parking, I'm okay without it as well.  
 11 GLEN STEPHAN: I will express that to  
 12 them.  
 13 MR. VOSS: The thing to me I mean,  
 14 since it's now only five feet wide, I mean,  
 15 realistically a planter sitting there would have  
 16 the exact same effect that I'm looking for, but I  
 17 mean, mandate a planter, we can a mandate -- or  
 18 request a --  
 19 MR. O'BRIEN: I think the terrace would  
 20 look nice with that leftover wigwam.  
 21 MR. VOSS: So would you be okay to  
 22 modifying the proposal to include the terrace on  
 23 the left side?  
 24 GLEN STEPHAN: Sure.  
 25 Could you jot that down, because I'll

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1 let you make the motion.  
 2 MR. O'BRIEN: I'd like to make a motion  
 3 to approve the application as submitted for 73  
 4 West Mechanic Street with the following  
 5 conditions: One, the Canyon Ridge collection by  
 6 Clopay design 13 without windows to be the garage  
 7 door type, building permits will be required,  
 8 revised plan submitted and approved by the  
 9 borough code enforcement office and the existing  
 10 wall to remain terraced, plus or minus, five feet  
 11 wide on the left-hand side looking at the  
 12 structure from the front.  
 13 MR. VOSS: So we can have a little more  
 14 discussion. I was wondering if you, in doing  
 15 this, if you decided you wanted to somehow also  
 16 terrace the right-hand side? I think I'd be okay  
 17 with. I'm just saying if you wanted to.  
 18 MR. O'BRIEN: I think it's too small.  
 19 MR. VOSS: I think so too, but --  
 20 MR. KESTER: I think it is too.  
 21 RM. VOSS: I didn't want to preclude it  
 22 if you opted to do that.  
 23 GLEN STEPHAN: Uhm, we still have some  
 24 foundation details over there as you can see are  
 25 raised up and may not make it even doable, so --

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1 windows. We're replacing windows on the back  
 2 of the house plus the patio door and then a few  
 3 picture windows on the side of the house. Color  
 4 scheme-wise, we are using a brown coated capping  
 5 door, the immediate woodwork around the windows  
 6 in the exact same color that are presently which  
 7 is a midnight blue.  
 8 MR. KESTER: I thought it said you were  
 9 changing the color?  
 10 RILEY KLINE: I'm sorry?  
 11 MR. KESTER: I thought it said you were  
 12 changing the color.  
 13 MR. VOSS: If I remem -- I -- I have to  
 14 reread this, but was -- are the original wind --  
 15 or the current windows and the current doors, are  
 16 they currently wood?  
 17 RILEY KLINE: The door is wood, the  
 18 patio slider is currently wood. The windows are  
 19 just -- they're just glass, there is no framing,  
 20 they're sandwiched between stops.  
 21 MR. KESTER: So I guess where I'm  
 22 confused is, it says the window and door area  
 23 white insulated vinyl frames and the coil is PVC  
 24 coated aluminum midnight blue.  
 25 RILEY KLINE: Correct.

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1 MR. VOSS: Okay. Do we have a second?  
 2 MR. GADA: Second.  
 3 MR. VOSS: Any further discussion?  
 4 I guess we can introduce motion --  
 5 well, I was going to ask maybe publi --  
 6 Any public comment?  
 7 Okay. Call the question? All those in  
 8 favor?  
 9 BOARD MEMBERS: Aye.  
 10 MR. VOSS: Any opposed?  
 11 Thank you very much.  
 12 GLEN STEPHAN: Appreciate your time.  
 13 MR. VOSS: Oh, let's see it's 20 South  
 14 Main Street.  
 15 RILEY KLINE: Good evening, guys. My  
 16 name is Riley. I'm from PJ Fitzpatrick. We're  
 17 working with Ms. Vitart and her husband going to  
 18 replace some of the windows. Their house is not  
 19 on street front, it sits behind another building,  
 20 sitting on the river. There are a couple of  
 21 windows that area visible from the river -- I'm  
 22 sorry, from the street along the front that we  
 23 are not touching.  
 24 MR. VOSS: Say that again?  
 25 RILEY KLINE: We are not touching those

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1 MR. KESTER: What -- so the inside part  
 2 is white?  
 3 RILEY KLINE: So the inside -- the  
 4 inside you're gonna see full white on the inside,  
 5 on the outside you're gonna see a slight reveal  
 6 where it changes from the wood to the vinyl.  
 7 MR. KESTER: Okay. That's what I  
 8 thought.  
 9 RILEY KLINE: They are all picture  
 10 windows, so they're not -- they're not gonna have  
 11 as much white because currently strictly frame  
 12 not the frame and sash because there is no sash.  
 13 MR. VOSS: And am I correct the new  
 14 color is going to be as close to this color that  
 15 we currently have?  
 16 RILEY KLINE: I actually have a color  
 17 sample with me.  
 18 MR. VOSS: I saw it from the --  
 19 RILEY KLINE: It's hard to tell.  
 20 MR. VOSS: I tried looking at it from  
 21 the bridge and -- and you can really see other  
 22 than the glass is an indication of the blue  
 23 color. The detailing of the wood, I couldn't  
 24 pick at all from the bridge when I drove it.  
 25 MR. KESTER: This building's not

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1 particularly historic and I'm okay with it.  
 2 MR. VOSS: And it's essentially rep --  
 3 it's almost replacing in-kind, you're making it  
 4 modern windows instead of wood windows, but it's  
 5 not historic windows, so I don't think we're  
 6 losing anything on that.  
 7 We have a motion? Oh, sorry do we have  
 8 any other questions?  
 9 MR. GADA: No questions.  
 10 MR. VOSS: Do we have a motion?  
 11 MR. O'BRIEN: I'd like to make a motion  
 12 to approve the application as submitted with the  
 13 color scheme as presented here tonight.  
 14 MR. VOSS: I will second it.  
 15 Any discussion?  
 16 All those in favor?  
 17 BOARD MEMBERS: Aye.  
 18 No opposed?  
 19 RILEY KLINE: Thank you very much,  
 20 guys.  
 21 MR. VOSS: Thank you very much.  
 22 All these 20s, 21 North Main Street.  
 23 SEAN PABEN: Hi. I'm Sean Paben,  
 24 currently the owner of 21 North Main Street, just  
 25 purchased that recently along with my business

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1 not keeping with the style of the building.  
 2 Also not very safe or functioning. So  
 3 wanting to one, update the building just repairs  
 4 and maintenance but also to enhance. I think the  
 5 building itself and we're wanting the exterior to  
 6 be a reflection of the -- the upscale certainly  
 7 is what's gonna happen on the interior.  
 8 So that's our plan.  
 9 RALPH FEY: Ralph Fey for the record  
 10 and I'm just gonna build off of that. I do have  
 11 the existing building that we did not include in  
 12 your packet, somehow it escaped and along with  
 13 that, a photograph of the Dubliner across the  
 14 street, which has a front porch, we will be  
 15 referencing.  
 16 Again I'm going to be apologizing  
 17 several times tonight. One of them is for  
 18 leaving the existing drawings out. Another is we  
 19 seem to have plotted a page without words, so you  
 20 have one in there, it's the exact same page we're  
 21 gonna show, but your page will have words where  
 22 the words on there are left off. And the third  
 23 is, we actually when we submitted this were using  
 24 a form that we had submitted earlier and  
 25 withdrawn and hadn't submitted. We actually

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1 partner planning to open a upscale home and  
 2 lifestyle goods store. We both come from a  
 3 background in merchandising and design and so I  
 4 wanted to bring our own kind of personal (40:41)  
 5 and style and aesthetic to this space. So we  
 6 have been working with Ralph and the his team on  
 7 the plans for that shop.  
 8 We're excited about being a part of New  
 9 Hope. We were drawn here as relatively new to  
 10 the area drawn here because of the charm and the  
 11 historical preservation. So we're excited to be  
 12 part of that. So we wanted to work with Ralph  
 13 who to me, has a lot of expertise in the area.  
 14 And so look to him to help bring together --  
 15 bring to life our vision for both the interior  
 16 space but also the exterior space.  
 17 So the plan we're wanting to I think  
 18 try to unearth some of the history and charm of  
 19 this building, which I think as in its currently  
 20 state is largely being lost because of some  
 21 discard elements that are existing; the bay  
 22 window being one of those, one of those elements.  
 23 Along with on the side the trellis there, it's  
 24 not really doing anything for the building and  
 25 also that upper railing along the back is also in

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1 thought we were gonna be here for a formal review  
 2 even though it says we're here for a concept. So  
 3 please treat this -- even though we can't get a  
 4 vote from you as though we're giving you  
 5 everything we have, we consider this application  
 6 to be complete. And in doing so, we'll be back  
 7 in front of you next month to prepare  
 8 (inaudible).  
 9 Just one other bit of housekeeping and  
 10 that is our investigation of the history of this  
 11 building -- and I'm going to hand this off to you  
 12 and pass it down, 27-dash-010-23 is a two and a  
 13 half story framed building with clapboard single  
 14 family dwelling now shop slash apartment circa  
 15 1950. And it is listed as a I.  
 16 MR. KESTER: And we -- that is your  
 17 building?  
 18 RALPH FEY: It is the tax map parcel  
 19 and we don't dispute that maybe somewhere buried  
 20 within the 1950s asbestos sided building there  
 21 isn't some building that we don't know about, but  
 22 we did not find it listed as significant the way  
 23 it was stated in the -- what I was given here  
 24 when I entered for the --  
 25 MS. CONNELL: This is on the key for

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1 the historic inventory. This was dated -- the  
 2 1850 date was taken from the historical key so it  
 3 does state significant. I can e-mail that to you  
 4 tomorrow.  
 5 RALPH KEY: What is the historic key is  
 6 that the inventory?  
 7 MS. CONNELL: Yeah -- no, it's the  
 8 same. I have it.  
 9 RALPH FEY: So I would like to have  
 10 that --  
 11 MS. CONNELL: I'll be very happy to  
 12 send it to you tomorrow.  
 13 RALPH FEY: We took it from the -- is  
 14 it specific part of the borough --  
 15 MS. CONNELL: See, there's also a part  
 16 in the parcel that has one, two, three or  
 17 something like that that is also 001 there's  
 18 something about. I'll send that to you tomorrow.  
 19 RALPH FEY: So we'd like to have that.  
 20 So having said that, we don't think anything that  
 21 we're doing that wouldn't be appropriate for a  
 22 significant building, we just didn't know that it  
 23 was based on the records that we have available.  
 24 So let's start with unfortunate parts  
 25 of the building. It is covered is asbestos

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1 Here's the garage that was added based  
 2 on that there. And then also covered in the  
 3 T1-11 type siding is the side and you see some  
 4 block work. Yes, when this was in here that may  
 5 have been some kind of back entrance, but this is  
 6 added and it is oddly added, not very nice. And  
 7 then, of course, the railing system looks like it  
 8 was again added in a very kind of tacked on  
 9 nature also not compliant with current standards  
 10 for railings.  
 11 And if you go back to the front.  
 12 And then the porch at some point, now  
 13 it has a nice column, it has a nice column  
 14 clearly it started out as a porch. And then all  
 15 of a sudden those columns were covered up and  
 16 this siding of -- plywood siding put on a '60s  
 17 slash early '70s bay window, 'cause the need to  
 18 keep the shutters on each side. I'm not what  
 19 sure they're covering.  
 20 So lots of confusion here, not a lot  
 21 left of what I would say historic building to  
 22 celebrating. They're not original windows on  
 23 upper floor as well. So finding something to  
 24 celebrate on this building and to, you know, to  
 25 an architect you pick the good parts, you restore

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1 siding and it has really great shutters that will  
 2 cover a third of each of the windows. And we  
 3 don't know what they were thinking as to why they  
 4 put the right size shutter on for the right size,  
 5 'cause they are undersized. As already mentioned  
 6 an odd trellis --  
 7 MR. VOSS: Can I just jump in? So you  
 8 said asbestos siding and is that the entire  
 9 building?  
 10 RALPH FEY: Yes.  
 11 MR. VOSS: Was the porch built at the  
 12 same time as far as you?  
 13 RALPH FEY: So our assessment is that  
 14 the asbestos siding is on the upper part of the  
 15 building and the upper part front of the  
 16 building. The lower part of the porch is covered  
 17 in some kind of soft plywood but not plywood like  
 18 we make it today, plywood that seemed to be very  
 19 popular in 50s, it's a little more flexible.  
 20 MR. O'BRIEN: T1-11?  
 21 RALPH FEY: Yes, exactly. And this  
 22 appears on the inside, 'cause of the sloping  
 23 floor if we can go to the side on the floor,  
 24 Connor?  
 25 This is Connor.

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1 them, you celebrate them and you try to bring  
 2 back the parts that have gone astray. Everything  
 3 has gone astray. It does present very similarly  
 4 to another building in town, which is the  
 5 Dubliner, which is also a very simple building,  
 6 simple windows. It has a front porch on that.  
 7 So used that as a let's refer to something that  
 8 at least has architectural components like the  
 9 building, like columns, like infill columns that  
 10 is done on a porch. And we also took some of the  
 11 cues of maybe a front planter to soften its  
 12 relationship to the street to get some green. We  
 13 are really missing in New Hope, you know, as much  
 14 as we can we infused greenscape to our street  
 15 scape. So if you look at the Dubliner and you  
 16 can see the Dubliner does have a slope to the  
 17 roof. It seems to have been expanded at some  
 18 point, slope kind of comes over and then goes up.  
 19 So it's gone through its own evolution the way  
 20 our building, but it didn't lose that front porch  
 21 and connection to the street that is so important  
 22 in the New Hope relationship to its building and  
 23 to the interior of the building.  
 24 This is what we wanted to get back. It  
 25 has appropriately sized shutters. We are

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1 actually taking a slightly different approach  
2 than a shutter approach and that is an awning  
3 approach over the shutters. And the awning and  
4 the shutter are a little bit of conflict, so we  
5 chose the awning over the shutter, but we'll get  
6 to that.

7 So keep this in your mind and go to our  
8 building, 21. And keep that in mind we'll go to  
9 existing elevations. So this is what our  
10 building looks like in drawing form. Again,  
11 there is a column, there's a beginning column and  
12 then the rest is kind of buried and then a bay  
13 window with its own roof line on top of that roof  
14 line again more confusion. And somehow a little  
15 overhang there on the right side, very indicative  
16 of '60s architecture, we all know the '60s were  
17 about getting the least -- the smallest amount of  
18 material to build a building and that little  
19 overhang allowed them to use smaller floor  
20 framing because the way that the building would  
21 offset it. So but in traditional architecture  
22 really important, so we want to try solve that.

23 Our plan is to not change the footprint  
24 of the building at all, it is to work our way  
25 around from elevation to elevation and bring it

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1 that oddly horizontal plywood that seems they're  
2 just butting against each other. So we said,  
3 let's inspect what's up there, not change it, but  
4 paint it and let's fix plywood to be board and  
5 batten on the lower floor and then we're going to  
6 fix the windows on the lower floor, turn it back  
7 into a porch, add appropriate railing, take off  
8 the bad stuff that's grown over the years and  
9 find the appropriate paint color to tie a lot of  
10 these different pieces back together.

11 MR. VOSS: And what's the siding  
12 material on the second floor.

13 RALPH FEY: So it is still asbestos  
14 siding.

15 MR. VOSS: No, what's it going to be?

16 RALPH FEY: It's staying.

17 MR. VOSS: So it's staying --

18 MR. O'BRIEN: The asbestos siding.

19 RALPH FEY: Maybe when the store does  
20 really well and there's more money -- we'll bring  
21 back a Phase 2, but Phase 2 is (inaudible).

22 So we can go back to the design drawing

23 --  
24 MR. VOSS: So that means in spite of  
25 all these other nice window changes, you would

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1 back, recapture the spirit of the historic  
2 building and take off what the '50s (inaudible).  
3 So obviously we talked about the front porch.

4 If we can go to the side elevation,  
5 Connor.

6 RALPH FEY: Yeah, thank you go past the  
7 planter.

8 Okay. So this is our proposed side  
9 elevation, it is not the existing, I apologize.  
10 You can see the that porch on the front has  
11 windows reintroduced. We have taken off the  
12 messy trellis and there's a left door window  
13 completely symmetrical. We are taking the  
14 smaller windows and there's little box windows in  
15 the upper part of the garage. It seems to us  
16 from our investigation there was a window there  
17 at some point if went from a full window to a  
18 little window. And then because symmetry feels  
19 important and local symmetry feels important, we  
20 added another one to compliment, so it just  
21 wasn't an erring view on the side.

22 We proposed a new railing system that  
23 wasn't attached to the outside of the roof line  
24 system. And really the rest of it is mainly your  
25 board and batten would be a better solution than

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1 leave the -- the third size shutters?

2 RALPH FEY: No, we're going to take the  
3 shutters off.

4 MR. VOSS: No, the side.

5 RALPH FEY: Go to the side elevation.  
6 They're remain the same.

7 MR. VOSS: They're just going to be  
8 taken off then?

9 RALPH FEY: We're just going to take  
10 them off completely, missed that.

11 MR. KESTER: No, new shutters.

12 RALPH FEY: No shutters.

13 Sean, right?

14 SEAN PABEN: They're might be a shutter  
15 on the front, we'll look at that in a second.

16 RALPH FEY: So I will step down so you  
17 can observe this, this is the same building. We  
18 have again left the column, left the column,  
19 added a column at the corner where he's added the  
20 same spacing and then here windows, I apologize  
21 the computer left off that mullion in that one,  
22 that was not intentional.

23 So we have a rhythm of paired windows  
24 fixed and we've added columns back to give us our  
25 porch feeling. We've put a small planter in the

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1 front same as the Dubliner to get some green in  
2 there. And we've added in a bracket to the  
3 overhang so it looks slightly intentional. I  
4 know that in our notes we said we were going to  
5 change the front door, we're gonna leave the  
6 front door for now. So we're not going to change  
7 the front door, that stays the same.

8 And we're introduce --

9 Can you go to our materials?

10 MR. VOSS: So the door is --

11 RALPH FEY: Staying.

12 MR. VOSS: -- symmetric between the two  
13 columns? The photo didn't indicate that that's  
14 why I was -- and I didn't look when I walked by.  
15 So that's still the original door and it's  
16 currently symmetric?

17 RALPH FEY: Original door, original  
18 opening, nothing changing just the paint.

19 MR. VOSS: Can you run past the  
20 Dubliner again for just a moment?

21 MR. O'BRIEN: So all the windows on the  
22 second floor are staying as is, right?

23 RALPH FEY: Yes.

24 MR. O'BRIEN: Is that an apartment up  
25 there?

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1 we want the store to reflect the quality. On the  
2 outside is three gas Bevol lanterns, bring the  
3 quality level up to something really special to  
4 walk by. And then the paint tone will neutralize  
5 it with a black window and an olive green paint  
6 color that we're replacing. And that is also --  
7 you can go through that in the packet as well. I  
8 want to say to you, though, if you look at this  
9 computer or our rendering, our color in our  
10 rendering is closer than the computer generated  
11 color here.

12 MR. O'BRIEN: On the first floor, the  
13 window to the right-hand side and that wall  
14 material on the right-hand is staying as  
15 existing?

16 RALPH FEY: So, no, this wall material  
17 is being replaced, this is that new Boral board  
18 and batten siding. So it kind of looks like  
19 wood, cuts like wood, but doesn't rot like wood.  
20 So that -- everything below this point is being  
21 replaced, above stays.

22 So if you'd like, I can go through the  
23 materials.

24 MR. VOSS: So is this representative of  
25 the olive.

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1 RALPH FEY: It is. Yeah, it's an  
2 apartment that enters to that side door where the  
3 trellis are. So it goes directly from the  
4 outside up the stair, no connections.

5 MR. VOSS: So the -- it's not trellis  
6 now, but the -- the patio area is -- belongs to  
7 the apartment then?

8 SEAN PABEN: The upstairs patio area?

9 RALPH FEY: The rooftop patio?

10 MR. VOSS: The rooftop patio that is  
11 part of the apartment. We're replacing the  
12 railing.

13 MR. O'BRIEN: Over top of the garage.

14 RALPH FEY: Yes.

15 MR. KESTER: Ralph, are those brackets  
16 on the side, are they simply decorative?

17 RALPH FEY: Yeah, you can tell us you  
18 don't like them --

19 MR. KESTER: No, I do. I actually do.

20 RALPH FEY: This felt like we needed to  
21 not have little bits of building hanging out  
22 without looking intentional. So you're looking  
23 at the awnings that have been introduced on the  
24 upper level. The clarity of this is the porch.  
25 There will be items for sale, this is home store,

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1 RALPH FEY: Unfortunately it's a  
2 picture of the olive, we should've brought a  
3 shim. Not quite as dark as that and it's more --  
4 Connor, can you just turn that screen  
5 around.

6 MR. VOSS: It's just -- you know, I  
7 don't want to compare it to the Dubliner all the  
8 time, but the Dubliner pops. I mean, it has that  
9 bright yellow and it's happy.

10 RALPH FEY: That's really a lot closer  
11 to the color.

12 MR. O'BRIEN: Roof shingles are staying  
13 as existing, correct?

14 MR. GADA: The roof above where the  
15 (inaudible) is, that Malibu setting, no changes  
16 to that?

17 RALPH FEY: Correct.

18 MR. KESTER: And those lights are like  
19 a brass or a bronze?

20 RALPH FEY: They're gonna be like a --

21 SEAN PABEN: A furnished copper.

22 MR. KESTER: Furnished copper.

23 RALPH FEY: They're gonna age and  
24 patina up and become bronzy, but they're copper.

25 MR. VOSS: And the sign -- I'll all it

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1 sign because it's your corporate name. Is it --  
 2 what's the color pattern for it, is it gonna be  
 3 the same? Is it gonna be one of the blacker  
 4 olives -- black olive or is it a different color?  
 5 SEAN PABEN: Yeah, it's currently being  
 6 proposed in black, but we're still discussing.  
 7 We may introduce like a green to that sign so you  
 8 see the letters, but --  
 9 MR. VOSS: That's what I was trying --  
 10 I'm trying to get a sense of how dark this -- the  
 11 main space is because black on what I'm seeing,  
 12 wouldn't stand out. And if you think it does,  
 13 then it means my perception of the olive is  
 14 wrong.  
 15 RALPH FEY: We're not here to actually  
 16 present the graphics today because we haven't  
 17 gone far enough.  
 18 MR. VOSS: But you will have colors.  
 19 RALPH FEY: We'll be back with that.  
 20 This is really a placeholder, so you can see that  
 21 it is intentional to place the brackets above the  
 22 window and some straight lines.  
 23 SEAN PABEN: The color of the -- this  
 24 is the color we're proposing for the building,  
 25 the signage itself in terms of what that will end

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1 the street I'd like to make sure it's light  
 2 enough, as the building not just the sign.  
 3 RALPH FEY: I might need more words  
 4 with light enough, I might need some help with  
 5 what that means architecturally.  
 6 MR. VOSS: Well, I guess I just when I  
 7 walk the street, that side of the street has felt  
 8 dark to me and having a -- colors that just  
 9 absorb too much of the light. I just -- I want  
 10 to know what it is, so if I had a paint chip, I  
 11 could walk and be on the street at, you know,  
 12 five in the afternoon and just to get a sense of  
 13 what it looks there. I guess I'm looking at I  
 14 don't necessarily too dark on that corner, but I  
 15 think in order to distinguish things like your  
 16 signage and distinguish the windows, I think it's  
 17 probably gonna be lighter than I'm picturing,  
 18 closer to what I'm seeing here kind of thing.  
 19 RALPH FEY: Might I point out if you  
 20 really look at a historic pallet, I know Illia  
 21 may not given the best version of it, there's  
 22 very few light colors in a historic pallet. It  
 23 is a very rich deep gray, dark green, black,  
 24 burnt orange, red tone, that's it. And they  
 25 whitewashed their stucco, but the pallet is a

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1 of being, the only other option we're considering  
 2 is like a white or a cream just for to signage  
 3 piece.  
 4 MR. VOSS: I'm fine with that. Well,  
 5 I'm just -- I'm trying to -- I'm just trying to  
 6 get a sense of what this olive looks like and  
 7 that's --  
 8 SEAN PABEN: For reference, I don't know  
 9 if you picture it, across the street is the Old  
 10 House restaurant, it's escaping my name, next to  
 11 Fred's, what's that?  
 12 MR. KESTER: The Landing?  
 13 SEAN PABEN: The Landing is a green or  
 14 olive green currently, so it would be a similar  
 15 vein of that. If you --  
 16 RALPH FEY: Do you wish us to Google  
 17 and pull that up?  
 18 MR. VOSS: Actually -- I mean,  
 19 hopefully if -- with a formal presentation you  
 20 would have that or ahead of time if you could let  
 21 JoAnn know or drop off paint chips or something  
 22 just so I can get a sense of that.  
 23 RALPH FEY: We will drop off paint  
 24 chips.  
 25 MR. VOSS: I feel like where it is on

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1 very dark pallet. And when you go past the  
 2 marketing that is done for Sherwin Williams  
 3 that's called the historic pallet, it's  
 4 absolutely not a historic pallet. You're gonna  
 5 have a lot of dark tones, which is why, quite  
 6 honestly, Sherwin Williams is not as strong as a  
 7 Benjamin Moore true historic pallet. I'm a  
 8 little shocked that we're not using Benjamin  
 9 Moore as our standard.  
 10 MR. KESTER: The only reason I brought  
 11 that up before because it's in the guidelines.  
 12 RALPH FEY: Understood. We'll get you  
 13 real paint colors and real window colors. And  
 14 the real contrast is happening between the paint  
 15 of the building, they tying together of the  
 16 facades as a likeness. And the blackness of the  
 17 window and trim and then, of course, the  
 18 brightness that we're bringing to the light  
 19 fixtures across the place.  
 20 MR. GADA: Ralph, are the awnings  
 21 canvas, are they metal?  
 22 RALPH FEY: Really good question. The  
 23 answers canvas, of course. So if you look here  
 24 it's a sunbrella black, that's page 14, four from  
 25 here and go backwards. We're proposing a support

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1 on it that will hold it out without having a lot  
2 of frame, 'cause we didn't want it to look real  
3 contemporary awning, you know, the stiff metal  
4 frame. Like to be a little more graceful and  
5 just hang there, so it is a black and it's  
6 sunbrella and it is a canvas. Again, that's to  
7 keep that contrast. It used to have window --  
8 awnings similar to that on a building that they  
9 have taken off that Sal Savioni building had  
10 black awnings like this that I did years ago. I  
11 always thought it gives a nice contrast.

12 MS. CONNELL: That will be letterless  
13 you won't put any letters or design on this?

14 RALPH FEY: No. So I'll quickly go  
15 through here and just head in this direction  
16 you've see the Bevolo light fixture, it's a  
17 handmade light fixture in New Orleans. Bevolo  
18 was in and around mid-1800s. Still making the  
19 same fixtures that they made then. You can go  
20 down to Mardi Gras and stop at their shop and see  
21 them making them. For me it's going down during  
22 jazz fest, but I do enjoy stopping in and seeing  
23 them make them.

24 Our trim on the porch is a very simple  
25 trim just give it a little cornice a little

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1 what Boral or Tru siding is, it's a product made  
2 of 70 percent fly ash, it's a byproduct of the  
3 concrete industry and has been around about 10  
4 years now. It's taking over the industry where  
5 products like Azek was very strong, because Azek  
6 expands and contracts and twists. It is  
7 susceptible to UV rays, you have to use a special  
8 Sherwin Williams paint with little metal specs in  
9 it to reflect the ultraviolet otherwise your  
10 stuff starts to twist. Boral on the other hand  
11 being made out of fly ash is essentially inert,  
12 it doesn't absorb moisture, has the coefficient  
13 of expansion of concrete. So it doesn't have  
14 that movey, twisty, plasticity, ridiculous look.  
15 So this is best product that will hold up.  
16 Because the wood we buy now doesn't hold up.

17 I have an 1860 stone house, still have  
18 the original stone windows. I guarantee if I put  
19 new windows in there, they'd be rotten in 15. So  
20 they just don't make wood the way they used to.  
21 So we're using these products to show you it will  
22 be painted, it will look like wood. It will have  
23 that historic craft feel to it.

24 So we have two proposals. One is that  
25 our railing exceedingly simple almost go away.

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1 reach. And then we have trim to our columns and  
2 then go back to elevation that's the column,  
3 that's our cornice on each. Our window is may  
4 not be a window that you're familiar with --  
5 Sierra Pacific started out on the west coast,  
6 they have now manufacturing in Wisconsin, as well  
7 as west coast and we chose this window because  
8 the actual finish of their black is a textured  
9 finish the same as a cast metal window. Now, it  
10 is still a bent coating on it, but they have  
11 figured out a way to give it that rough texture  
12 as you walk up to it. And that was really the  
13 look we were going for, just that sense of  
14 handcrafted small metal windows dropped into that  
15 porch. We've used this window before and it's  
16 successful as you can see the way it's  
17 constructed. It's glued to the inside and it's  
18 got that metal finish on the outside. Ours will  
19 be nonoperable, so it won't have all those  
20 secondary pieces, these are affixed, much like  
21 that. That's from their catalogue, that's how  
22 will look from the outside.

23 And we're losing our color completely  
24 on the olive and it's not correct. You can see  
25 it a little better. So this is just to show you

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1 This is a Boral railing, manufacturer sent me  
2 pictures of how they make it which will be  
3 (inaudible) and/or steel depending on the span  
4 and then it goes over so when it's done, it looks  
5 like a wood railing and it's all painted. It has  
6 the feel of wood and paint. And our next image  
7 is of the bracket that we had selected to  
8 approximately actual visual holding up a corner  
9 building that's projected out.

10 Is that the last page?

11 So if you don't have a materials list,  
12 it should be there. We have that for you in that  
13 packet, it should be the last page. It was in  
14 the original packet.

15 So with that, I'm back with Sean for  
16 questions.

17 MR. KESTER: I like it. I think it's  
18 rich looking. I think it's a vast improvement on  
19 what's there now, vast. Because it is just a  
20 huge hodgepodge of everything.

21 MR. O'BRIEN: As a concept review,  
22 we're not necessarily voting tonight; however,  
23 I'm gonna run through some things in regard to  
24 the scope of the project just to run things over.  
25 It's going to receive new paint throughout on all

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1 the exterior sides. The existing porch to remain  
 2 with new windows dropped in to open up that porch  
 3 area. All second floor windows are to remain and  
 4 be provided with shades on the front side.  
 5 Shutters on the other sides of the building?  
 6 SEAN PABEN: No.  
 7 MR. O'BRIEN: Okay. New lighting to be  
 8 provided at the front. New planter at the front.  
 9 New railing at the deck on top of the garage.  
 10 New windows at the side of the old garage, open  
 11 up that little top window that's there and then  
 12 add another one for symmetry on the side of the  
 13 garage. Existing roof to remain, existing door  
 14 to remain. Decorative bracket at the one side  
 15 that has the short overhang. You're removing the  
 16 trellis at the side door.  
 17 Are you putting a new treatment at that  
 18 door? That door's just going to remain an access  
 19 for the apartment there's?  
 20 SEAN PABEN: Right. And the door and  
 21 the side windows itself are actually part of the  
 22 charm that's existing in the building, so I  
 23 rather uncover them too.  
 24 MR. O'BRIEN: And provide a new trim at  
 25 the front porch and then all the eaves for that

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1 money for us. Our preference would be to get  
 2 started especially with ordering materials these  
 3 days that can be a real issue.  
 4 MR. KESTER: I don't think we can do  
 5 that. Just because of the way it was --  
 6 MR. VOSS: I think because it was  
 7 advertised as a concept review, I don't think.  
 8 The public should be able to come and contribute.  
 9 MS. CONNELL: If you came a week  
 10 earlier, a week and a half, we could have  
 11 adjusted or revised the agenda. You know, today  
 12 was the last minute, you know.  
 13 MR. KESTER: Sorry.  
 14 RALPH FEY: Thank you.  
 15 JOE BALDERSTON: Could I say something  
 16 on behalf of this project?  
 17 MR. VOSS: Oh, why he's walking up.  
 18 There's currently, if I recall, there's a width  
 19 of sort of evergreen plantings in the front, is  
 20 the idea that the box that you're putting in  
 21 roughly the same size, no more reach into the  
 22 sidewalk or anything?  
 23 RALPH FEY: Yeah.  
 24 JOE BALDERSTON: Thank you. My name is  
 25 Joe Balderston and I own the property just north

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1 Boral material, correct?  
 2 RALPH FEY: Yes, sir.  
 3 MR. O'BRIEN: That's what I have as far  
 4 as the scope on this. It's really just a facade  
 5 job opposed to something of major structural. My  
 6 only question is, on that porch where the windows  
 7 are going to be opened up, are you proposing any  
 8 new structure in there, any new headers?  
 9 RALPH FEY: Yes, it will have a header  
 10 each of the pairs of windows.  
 11 MR. O'BRIEN: Okay. Again, I want to,  
 12 you know, say the same comment that you  
 13 previously added, it is a vast improvement over  
 14 what's there. Taking it from what I would  
 15 perceive to be an early 1970s facade to something  
 16 more productive, I guess would be the right word.  
 17 Go ahead, Jeff.  
 18 MR. GADA: I have no questions.  
 19 SEAN PABEN: My ask would be if there's  
 20 major concerns, even though we said that it is a  
 21 concept review seeing as there hasn't been too  
 22 many comments other than maybe concern about the  
 23 paint color or wanting to see that in person, if  
 24 you consider this as a formal review? Because if  
 25 not, we're already a month behind and time is

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1 of that building on the other side of Fisher's  
 2 Alley and I really like what I'm seeing there. I  
 3 have no objections to it and I would strongly  
 4 urge -- I would like to suggest to this board  
 5 that they could give them some type of  
 6 conditional approval to get started because it's  
 7 not healthy for the town to have these buildings  
 8 sitting around vacant. Thank you.  
 9 MR. KIMMERLY: I'm Dave Kimmerly I'm  
 10 the HARB consultant with Bucks County Planning  
 11 Commission and I just got a couple questions. So  
 12 I just had a couple questions for this. I didn't  
 13 actually look at the building itself, but I  
 14 looked it on Google street view and there's a  
 15 wood storm window system that's currently in  
 16 place. Is that going to remain?  
 17 RALPH FEY: Which window?  
 18 MR. KIMMERLY: It's all of the windows  
 19 I believe.  
 20 RALPH FEY: He's not replacing any  
 21 window on the upper floor, we're only replacing  
 22 windows where the bay window is and the odd  
 23 little tool box window. We will retain the storm  
 24 window system and paint it to match.  
 25 MR. KIMMERLY: Okay. And then also the

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1 existing piers don't appear to be the same as  
2 what's on the plan. They seem a little bit  
3 simpler in design than what you show on the plan.  
4 So I just wanted to clarify that.

5 RALPH FEY: We've added a capital to it  
6 and we tried to keep the four square corners  
7 depressed center the same. So we did add a  
8 capital to the top of that is appropriate, but if  
9 that does not seem appropriate --

10 MR. KIMMERLY: Well, I'll leave that up  
11 to the board, I'm just --

12 RALPH FEY: To have enough to clip the  
13 corner side.

14 MR. KIMMERLY: I can't tell you what to  
15 put, that's up the board. I just want to bring a  
16 few things to the board's attention. That's all.  
17 So the similar design on the existing is more  
18 historically appropriate that's -- that's my  
19 recommendation on that. And also --

20 RALPH FEY: May I ask a question as far  
21 as that term you just used, historically  
22 appropriate? For what period of time are you  
23 earmarking historic appropriateness?

24 MR. KIMMERLY: What I'm saying is that  
25 those columns themselves when they were added and

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1 RALPH FEY: No, the window will have no  
2 referential relationship to the door in size,  
3 style, material or mullion. The door will stand  
4 on its own as a vestige of the '50s that we chose  
5 to leave. The windows, the bay is going.

6 MR. KIMMERLY: I didn't really look at  
7 the door and I believe that it potentially could  
8 be also from 1915, 1920 era, the hardware kind of  
9 indicates that to me and also are you keeping the  
10 hardware on the door as well?

11 RALPH FEY: Keeping the hardware on the  
12 door?

13 SEAN PABEN: No, not keeping it.

14 MR. KIMMERLY: So getting back to the  
15 tall windows across the front there, the dividers  
16 are not going to be wood. It looks like it's  
17 some type of metal, is that correct?

18 RALPH FEY: They have a cladding over  
19 them so they will appear to be metal. The window  
20 will actually appear to be metal, but it will be  
21 an actual constructed as wood.

22 MR. KIMMERLY: And then again I'll say  
23 that it can probably be more historically  
24 appropriate if those windows across there had  
25 similar -- you referenced the building across the

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1 they appear to be like may actually be arts and  
2 crafts era, maybe early 1900s or so possibly, but  
3 those columns have taken on historic significance  
4 of their own as part of the evolution of the  
5 building and that's why I'm saying historically  
6 appropriate.

7 So another recommendation that I have  
8 also has to do with the affixed windows that are  
9 gonna replace the bay window. Are they going  
10 have the same heavy -- I'll use that term heavy  
11 dividers between the lights of the glass?

12 RALPH FEY: Same what?

13 MR. KIMMERLY: Same dividers. Are they  
14 going have the same width? They appear on the  
15 drawing to be rather thin dividers between the  
16 lights.

17 RALPH FEY: So when you say same, you  
18 mean same as the top floor windows?

19 MR. KIMMERLY: No, same as the door.

20 RALPH FEY: Same as the door.

21 Can you go to the door?

22 No, they'll have nothing to do with

23 that door. That door is a --

24 Sean, vintage of that door?

25 SEAN PABEN: It look '50s to me.

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1 street, the Dubliner, those windows in your  
2 building that you're proposing had the same  
3 dividers, the same separation in lights between  
4 the glass. That again, I believe what Keith --  
5 you're kind of upsetting the rhythm of the  
6 streetscape by putting those smaller thinner  
7 dividers in those -- in those windows.

8 RALPH FEY: Okay.

9 MR. KIMMERLY: Just again --

10 RALPH FEY: So let me offer an  
11 alternate concept for the windows. I want to  
12 stick with the windows, if we could. The windows  
13 are not intended to be a replication of the  
14 Dubliner, Dubliner's windows are probably not  
15 that old either. These windows are actually  
16 meant to be a little bit of the blending of  
17 current New Hope with a little bit of a blending  
18 and a fix of old New Hope. If I wanted them to  
19 be period correct, you and I would have to decide  
20 what period we were aiming at, which is why I  
21 asked you about the column.

22 MR. KIMMERLY: Yep.

23 RALPH FEY: And I believe you were  
24 referencing maybe the '20s. I don't look at this  
25 building and say a perfect example of the 1920s

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1 architecture.  
 2 MR. KIMMERLY: Well, no.  
 3 RALPH FEY: Even that door has a  
 4 leftover vestige to it, it's certainly not this  
 5 building. So if we're gonna look at this  
 6 building and we're gonna try to date when we want  
 7 this building to contribute to New Hope, you're  
 8 gonna have to help me with that. Certainly the  
 9 windows that we're putting in there are not meant  
 10 to be recreation of what a window was in New  
 11 Hope. They are meant to be, what we envision to  
 12 be the new porch that we're putting on, not  
 13 trying to find within the last 160 years which  
 14 window we think would have been there. I don't  
 15 have a picture.  
 16 MR. KIMMERLY: Okay.  
 17 RALPH FEY: I think we're diametrically  
 18 opposed to what the window concept is here.  
 19 MR. KIMMERLY: Yeah, yeah. And I'm not  
 20 trying to say to replicate across the street.  
 21 RALPH FEY: Actually you just did.  
 22 MR. KIMMERLY: I'm saying to replicate  
 23 the door.  
 24 RALPH FEY: No, you actually said that  
 25 you looked like the Dubliner. I have a very good

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1 MR. KESTER: I don't think this is a  
 2 good representation.  
 3 RALPH FEY: It's not. There are  
 4 mullions that are missing because again, whatever  
 5 layer was printed should have had the rest of the  
 6 mullions, but they're not --  
 7 MR. KIMMERLY: But they're going to be  
 8 thin.  
 9 RALPH FEY: They're going to be thin.  
 10 MR. KIMMERLY: Also too with the sign  
 11 is that go to be painted or is it going to be  
 12 raised? I kind of recommend the board consider  
 13 that it may be raised.  
 14 RALPH FEY: So your preference would be  
 15 not to do what the Dubliner did for the sign but  
 16 do what the Dubliner did for the windows and  
 17 raise them?  
 18 MR. VOSS: If you're going to be  
 19 argumentative, I don't --  
 20 RALPH FEY: I feel there's a lot of  
 21 inconsistency being forced at this project and  
 22 I'm here to show it.  
 23 MR. VOSS: I'm sorry. We're not voting  
 24 on it right now, so --  
 25 RALPH FEY: So I should be able to say

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1 memory.  
 2 MR. KIMMERLY: I said that the Dubliner  
 3 windows appear be closer in style and design to  
 4 the front door.  
 5 RALPH FEY: So your thought is we  
 6 should design our entire building around that  
 7 front door?  
 8 MR. KIMMERLY: No, I'm not saying that.  
 9 RALPH FEY: I'm lost.  
 10 MR. KIMMERLY: I'm using that as an  
 11 example of the wider separation in lights of the  
 12 windows. That's what I'm referencing.  
 13 RALPH FEY: I think the board can hear  
 14 that I don't agree with you.  
 15 MR. KIMMERLY: Well, I'm not -- again,  
 16 I'm not here to say one way or the other. I'm  
 17 just giving the board some things to think about.  
 18 Is the chimney going to say?  
 19 RALPH FEY: We're not touching anything  
 20 other than the parts we talked about.  
 21 MR. KESTER: I thought you said that  
 22 the drawing of the front windows kind of left the  
 23 mullions off, anyway.  
 24 RALPH FEY: It was a mistake, the  
 25 mullions --

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1 what I want to say.  
 2 MR. VOSS: Inconsistency at a concept  
 3 review sort of suggests that you want to, I  
 4 don't, be polite, be considerate of an opinion.  
 5 If you are having someone share an idea with you,  
 6 that's what concept review is for. It's not to  
 7 shut you down, it's in fact to open up some  
 8 possibilities. If you don't want to hear them, I  
 9 can ask him to talk to me afterwards, I can  
 10 listen to them, you can just be surprised on what  
 11 I decide afterwards or you can listen to his  
 12 ideas and see where you go from there.  
 13 RALPH FEY: I apologize. I was -- I  
 14 think Sean will answer the signage discussion.  
 15 SEAN PABEN: Currently planning on  
 16 being painted.  
 17 MR. KIMMERLY: Painted okay. Either  
 18 painted or raised would be appropriate,  
 19 historically appropriate. Raised might give a  
 20 little bit more of a -- stand out a bit more and  
 21 bring a little bit more attention to the  
 22 building.  
 23 MR. O'BRIEN: It would provide some  
 24 depth and some shadow lines.  
 25 MR. VOSS: I was actually wondering if

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1 it was gonna be carved out, but I guess you  
 2 answered the question, painted.  
 3 If you feel comfortable sharing more  
 4 with me, we've actually gone over time on what I  
 5 was going to allot, but you can always share them  
 6 with me and I'll share it with the rest of the  
 7 board.  
 8 MR. KIMMERLY: All right. That's all I  
 9 have, I think.  
 10 MR. VOSS: We have August minutes. Oh,  
 11 two agent reviews be read into the record. It  
 12 sounds like Clusters was approved, New Hope  
 13 Group. I'm trying to figure out what building  
 14 was that?  
 15 MR. GADA: The old previous Marsha  
 16 Brown's I did the agent reviews for the old stone  
 17 church of New Hope LLC. It's colors are same as  
 18 the existing Marsha Brown sign that's out front.  
 19 The new sign, the old stone church will be a  
 20 little smaller in size, but it will be a fit  
 21 between the existing cast iron posts that are  
 22 outside of Marsha Brown's presently.  
 23 MR. VOSS: They're using the same posts  
 24 that are currently used? What color -- I'm just  
 25 curious --

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1 presented tonight.  
 2 MR. VOSS: Thank you.  
 3 Do we have a motion for approval of the  
 4 minutes from August?  
 5 MR. O'BRIEN: So moved.  
 6 MR. KESTER: Second.  
 7 MR. VOSS: Any corrections?  
 8 MR. KESTER: I didn't see any.  
 9 MR. VOSS: All those in favor?  
 10 BOARD MEMBERS: Aye.  
 11 No opposed?  
 12 Meeting adjourned.  
 13 (Meeting concluded at 8:00 p.m.)  
 14 ---  
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1 MR. GADA: Exactly what Marsha Brown  
 2 had black, old gray, maybe a little bit of white.  
 3 So when you look at Marsha Brown's sign now it'  
 4 the exact same colors. It states it as well in  
 5 their application.  
 6 MR. VOSS: Clusters, what was --  
 7 MR. GADA: Clusters is a building over  
 8 the bridge into Lambertville. We talked about  
 9 the paint color earlier, the exterior outside of  
 10 the building. So there will be two signs. One  
 11 will be a window sign, frosted almost like a peel  
 12 decal will go on the front window and then also  
 13 hanging sign that will be suspended from the  
 14 black casted bracket which falls into the  
 15 required dimensions of height and width as  
 16 outlined in their application. And I included  
 17 both of those as agent reviews.  
 18 MR. VOSS: Oh, I'm just curious what  
 19 was the color scheme they were using for --  
 20 MR. GADA: Clusters? The same as they  
 21 spoke of this evening white, blue and kind of a  
 22 lighter blue in color.  
 23 MR. VOSS: So it was playing off those  
 24 colors not the --  
 25 MR. GADA: Very similar to what we were

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1  
 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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