

HISTORICAL ARCHITECTURAL REVIEW BOARD
 NEW HOPE BOROUGH
 BUCKS COUNTY, PENNSYLVANIA

NEW HOPE BOROUGH COMMUNITY ROOM
 123 NEW STREET
 NEW HOPE, PENNSYLVANIA 18938

TUESDAY, FEBRUARY 7, 2023
 COMMENCING AT 6:30 P.M.

BOARD MEMBERS PRESENT:

KEITH VOSS - CHAIRMAN
 RICHARD O'BRIEN - BUILDING INSPECTOR
 JUSTIN HALSEY
 JAMES FREEO

ALSO PRESENT:

JoAnn Connell - HARB Administrator

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CHAIRMAN VOSS: All right. So we are opening the February 7th, 2023 Historical Architectural Review Board.

I am Keith Voss, Chair. I am also the liaison from the Planning Commission.

MR. HALSEY: I am Justin Halsey, resident and licensed architect.

MR. O'BRIEN: Rich O'Brien with Keystone Municipal Services. We are serve as building inspector for the Borough.

MR. FREEO: I am Jay Freeo, just a common citizen volunteer.

CHAIRMAN VOSS: Okay. First up we have a concept review for 230 Towpath.

MR. ZAVETA: Good evening. Again I am Rich Zaveta and my son Travis is here with me this evening. We have been engaged by Gateway to New Hope to work on the toll taker's house which they are in possession of.

I will take a moment and give you a brief tour around the property to truly familiarize yourself with the community, the project that we have in mind. So this is just before the toll taker's home looking up towards New Hope, upstream if you will.

This would be the first end as one is

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walking down from New Hope to see the building so this is the end facing the town. This is the front if you will, which is on the towpath right with the locks directly in front of it. This would be the prime entry if you will, still the front starting to look like a bit of the quarter view.

Those arborvitaes and some of that fencing will be important to remember as we are getting orientation and walk our way around. This is the fencing that continues down the property line if you will, segregating off the towpath and the arborvitaes remain. Any of the activities that we are proposing leave that all intact with no changes intended.

We are now getting a view of the rear of the property and this shows some retaining walls and other features that are taking place a little bit further standing back to get the true perspective.

So realistically views that are vantage points from the public are pretty much from the embankment back by the river, get a little bit of the view of the patio itself so it is predominantly the walls and just a slight vignette of the patio surface itself.

Our purpose with Gateway is do a two-fold project. One -- phase one would be renovating the patios

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 2 and the drywall systems which they have advised me that
 3 they have permission to use as a wedding venue. The
 4 second phase would be going back to the building itself
 5 and changing the building into wedding suites.
 6 This evening I am here predominantly to
 7 speak to you about the patio portion and one very small
 8 portion of a deck that is reasonably unsafe and has head
 9 height constraints so I am looking to remove a stair and a
 10 piece of that deck.
 11 We did an as-built of the property
 12 depicting all of the features and so forth as they exist
 13 and this is -- I will just dabble in this phase two which
 14 is a very modest portion. This is the deck and stairs I
 15 am looking to remove. It is in reasonably unsafe status.
 16 It is certainly not of historic construction.
 17 It is undersized pressure treated lumber on
 18 some joist hangers, some poorly nailed ledgers so it is --
 19 actually should be blocked off from access based on its
 20 unstable nature. The headroom that it leaves is about six
 21 feet which is the other reason it really has to go. It is
 22 truly a dangerous feature with no redeeming quality.
 23 We also anticipate in phase two to not
 24 bring that portion of the structure back. So our request
 25 to you this evening is we remove that, we will then be

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 2 back to you with some serious planning on the building
 3 itself which may have a deck in the back but I don't have
 4 intention to encroach back in this section again. We want
 5 to clip this off, let the house itself, the stone work and
 6 the attractive end take a proud presence without the deck
 7 and stair system adding confusion.
 8 So with that being said, that is the last
 9 view up from the towpath of the piece that we are hoping
 10 to remove and you can see the headroom bracing it with
 11 stairs and it is just kind of an accident in the making.
 12 So that is what the structure will look
 13 like if I get permission from you to remove that deck
 14 portion to the left. For now the rest of it all stays as
 15 is.
 16 We are working diligently trying to stay
 17 within the guise of the confines and code and expenses of
 18 what is an improvement to the building, what is an
 19 improvement to the grounds. Our goal is to not come back
 20 and physically elevate the structure which has a whole
 21 consortium of problems and presentation issues especially
 22 as it reflects to the towpath itself.
 23 So our office is working very much so to
 24 come back to you with a plan that we can be proud of and
 25 moreover doesn't require literally defiling the building

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 2 by lifting it.
 3 MR. HALSEY: On that image can you just
 4 clarify, that is an after image you're saying?
 5 MR. ZAVETA: I am simply saying that is
 6 just depicting that left-hand wing being pulled off, that
 7 left-hand deck. Travis, jump back one. One more. One
 8 more. So that deck, that portion of that deck and stair
 9 is going --
 10 MR. HALSEY: Okay. You cut the photo.
 11 MR. ZAVETA: I cut the photo. It is a
 12 cheap parlor trick to show you what it might look like
 13 without that appendage out. I was trying to demonstrate
 14 that it really doesn't have much architectural appeal and
 15 I would tend to suspect it has limited historic
 16 significance based on its modern mediocre carpentry
 17 techniques.
 18 MR. HALSEY: Can you go back to the front?
 19 I just have a -- not a critique or a proposal, just a
 20 comment.
 21 So the rear facade has such a mishmash of
 22 sizes, portions and spacing of fenestration and the front
 23 facade is so rigorous, I think there is a ton to be done
 24 without a crazy amount of reconfiguration and hopefully
 25 not -- I understand the expense going into major

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 2 improvements requiring you to raise it. I understand the
 3 play of those factors but I think -- just think for
 4 guidance on the future proposal creating a facade that is
 5 as rigorous as this one on the back, which seems possible
 6 because those windows just seem slammed in haphazardly
 7 would go a long way to --
 8 MR. ZAVETA: We totally agree with you. We
 9 are already working on that. We are really not utilizing
 10 the second floor space in our plan so that gives us some
 11 ability to get rid of that dormer angle. There is another
 12 lift in that roof, I couldn't get a photo from the canal,
 13 that is just severely awkward.
 14 MR. HALSEY: That dormer I would love to
 15 see go away.
 16 MR. ZAVETA: So it is our intention to
 17 bring you back something that will be more reflective of
 18 the other work that we have done under the direction of
 19 your Board under previous projects.
 20 MR. HALSEY: I mean the general idea, it
 21 sounds strong of -- our Ordinance clearly says it is
 22 always appropriate to restore a building to a previous
 23 historical version of itself. The language I am not
 24 getting quite right there, but there is some paring back
 25 and some rigor that can be applied to the rear and maybe

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2 the --

3 MR. ZAVETA: And we look forward to

4 presenting that to you. We are a hundred percent in

5 alignment with that thought process.

6 The basic front door gable with the

7 interesting scale of the box windows, the door, the fly

8 gables, everything is pleasant. It is pleasing to look at

9 and totally plausible as an original piece of

10 architecture.

11 Many of the other segments, especially the

12 back, I believe to be indicative of perhaps people with

13 good ideas that maybe weren't such a good idea and as

14 such, the back is one step from disheveled in our opinion.

15 MR. HALSEY: Might have crossed that line.

16 MR. ZAVETA: I really feel that it is such

17 a nice -- a unique building with history that it is

18 confused and we would like to straighten it out. And the

19 trick for us to do that is -- I believe I have the

20 financial support from Gateway to do so, I just simply

21 have to do it where we are not overspending on the

22 building to trip the wire into having to elevate the

23 entirety which would totally change -- it is not just a

24 monetary issue, it changes absolutely everything.

25 MR. HALSEY: Is the threshold 50 percent

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2 of the assessed value of the building?

3 MR. ZAVETA: The building minus the land

4 not to be construed with improvements to the land or other

5 electrical services correcting or remedying. And I am

6 saying this without papers. But remedying heat and

7 electric is currently not conforming, bringing that back

8 into conformity I believe gives you a get out of jail free

9 card I think.

10 We are working on all of that now so I am

11 not well versed tonight to go into that. I thought this

12 would be a quick preview of where we are going. It has

13 some relevance in fact to some of the things we are

14 proposing tonight as well.

15 So this is the area that -- parts of the

16 existing patio that are reasonably unstable. There is

17 some dry stack walls, some wet lay walls, some dry stack

18 walls which was re-pointed to be wet lay that is falling

19 apart. Multiple elevations, epic trippers that are

20 literally lining through the consortium.

21 One of the things that one might expect

22 because this is a wedding venue, that we would want some

23 form of a responsible ADA access point and this would be

24 our venue to get that. That gate and that delightful shed

25 and tarp will go and that takes us right into the parking

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2 area where -- to the hotel will be coming back in as well

3 with more stone, perhaps some timber, some iron, things

4 that are more canal/barge feel and flavor if you will, to

5 create a plausible entry that is befitting as opposed to

6 the falling down fence and shed. So that would be how we

7 plan to get accessibility to this particular venue.

8 This is the area that we are planning to

9 work on. The walls that you see on the right are a mix of

10 different pieces. A lot of the bottom one is a legitimate

11 point while others are moreover to try to save things.

12 The flagstone is the regular -- it is mixed

13 and modeled in color. It is our intention to try to

14 salvage as much of the stone as we can. The bulk of the

15 stone is favoring from the argillite family, as we all

16 know the higher mining companies are the reds and as you

17 get deeper you get to the blues and grays.

18 So we have got a mix of all of those

19 particulars but argillite is the rock of choice. The good

20 news is I can readily get that and still match that stone

21 so it is an easy lift to repurpose but infuse as needed.

22 This is one of the walls that was more

23 tarred through trying to save things. Its got serious

24 deflection taking place.

25 Next. This is where you can see it is

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2 really starting to -- it is about a six foot high wall and

3 the next one will show a more clear picture. You can see

4 the displacement. Gravity and water have won the battle.

5 The wall is in the throes of collapsing. That has been

6 patched and patched and patched.

7 One of the things through our experience

8 whenever we are working along a river environment or steep

9 slope environment, lower walls battered back stand the

10 test of time far more than trying to take a wall like this

11 and force it into six, seven feet unless you will build an

12 epic structure. And building an epic structure changes

13 everything and I don't really want to undermine where that

14 fence is where you see a wall in a minute that is in

15 perfectly good shape.

16 We don't want to tamper with the

17 arborvitae. We don't want to tamper and provoke that

18 embankment. It is a just a quaint, timeworn path that

19 looks good. So our goal is to leave that upper wall in

20 place. But basically you will see in a moment how we will

21 divide the spaces.

22 This is looking the other way. It is

23 certainly not a prize of wall work. It is EP Henry, the

24 combination mixed with some board wall as well.

25 Surprisingly it is responsibly sound as reasonably ugly.

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1 So our intention at this time is not to
 2 along the canal start provoking major wall work. It gets
 3 super confusing. As you get out to that far end, that
 4 wall is actually even departing the property that it is
 5 owned by so it adds more confusion.
 6
 7 At some point in time if I can do this
 8 without it becoming an epic project, that I would love to
 9 just face over that with some dry stack just to calm it
 10 down, bring back some plausibility to not having my least
 11 favorite wall, the EP Henry wall.
 12 This is just --
 13 MR. O'BRIEN: Could you go back there? The
 14 portion of the deck that you want to remove is on the
 15 left-hand side, correct?
 16 MR. ZAVETA: Absolutely. That is the piece
 17 that we would like to go and we don't see ever coming
 18 back. There could be some decking back where the other
 19 resides and we would be working on design and rail
 20 appropriate but that first piece has to go or at least has
 21 to be closed off for safety.
 22 MR. O'BRIEN: What is the use of the
 23 building currently?
 24 MR. ZAVETA: It was an occupied residence
 25 and I guess up to about a year ago when Gateway had

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1 through there or are you going to run uphill?
 2
 3 MR. ZAVETA: You're ahead of me. Travis is
 4 just starting on that but right now I think your
 5 suggestion is our vehicle of choice, that way if we jump
 6 back up to the top, we are back up on the towpath
 7 provoking time honored, healed landscape. Not that it is
 8 specimen but it is just pleasant, I don't want to tear
 9 that up and coming right under this patio I will be
 10 putting in a better gravel base to begin with for more
 11 drainage on this.
 12 Some other things that we will be doing
 13 just to improve things is right where you see that outer
 14 wall along the canal, we are simply going to pull that
 15 patio back a foot and do some river jack, get some
 16 recharge, do some plantings. And the reality is we are
 17 always all concerned with stormwater, especially in
 18 confines.
 19 This will be coming up on a slide, it is
 20 just while I am here. The green section is what we are
 21 proposing, 2,483 square feet. The orange section is what
 22 is existing at 2,556 so we are at or slightly under our
 23 new impervious count to what is there currently.
 24 And it is a little bit tricky to understand
 25 but when you go to the top side there is all kinds of

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1 purchased the property. What our first thing of course
 2 was to look at public water, do we need sprinklers, fire
 3 suppression, public sewer. We found a septic system after
 4 dye testing, chasing it and echo-gramming and the system
 5 is pretty upsetting. It is basically a stacked-up pit.
 6 It allows the water to leach right into the canal off the
 7 septic so this is a good one to put to rest.
 8
 9 It was very effective, almost nothing in it
 10 because the velocity and the sand gravel in the canal
 11 would have made it a perfect convector of that.
 12 Travis has been working with Justin
 13 Geonnotti, civil engineer, who feels totally comfortable
 14 that we can achieve connecting into the Gateway system
 15 with a reasonably and innocuous vehicle such as a grinder
 16 pump with conventional sized piping. So that all feels
 17 good and seems very straightforward without a lot of heavy
 18 lifting and a mass earth moving. So they are already in
 19 full swing working on that as we speak.
 20 MR. FREEO: I also think that was the
 21 likely choice. I anticipated that you might just try to
 22 tie it into the system down the road there with the
 23 facility but would that line -- I thought perhaps that
 24 line might run -- one option is to run it under the same
 25 patio that you want to kind of resurface. Would it run

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1 patios and hardscaping around spas and trails in that
 2 upper piece tier of that six-foot wall.
 3
 4 All of this will come in the engineering
 5 plans forthcoming but just as a sanity check I wanted to
 6 make sure that we are in the hemisphere as far as stable
 7 in the confines of the impervious surface.
 8
 9 CHAIRMAN VOSS: Can we go back a picture?
 10 So below the EP Henry or whatever that is, is that
 11 anything that needs shoring up or is that something that
 12 -- is it well protected against water damage and
 13 undermining and --
 14 MR. ZAVETA: The --
 15 CHAIRMAN VOSS: I am just wondering for
 16 long term, you are talking about refacing and I don't
 17 know -- I didn't know if that whole side --
 18 MR. ZAVETA: It is a double wall, you will
 19 see it -- that in just a minute when we look at some other
 20 slides. You have got a poured concrete structure level
 21 where those posts are, then you have this secondary EP
 22 Henry wall which I only can assume someone did thinking
 23 they were making a situation better. I am not sure that
 24 that particular wall offers us much substance.
 25
 And again, you will see it in just a minute
 in a few of the other slides that we have a closer view.

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2 CHAIRMAN VOSS: So the lower part closer
3 to the water, is that not --
4 MR. ZAVETA: Going down to the water is a
5 combination of stone riprap and vegetative cover as much
6 of that area is, so it is not an organized or formidable
7 wall. That rubble that you saw in the front end, the
8 previous occupant had a quasi-boot ramp going there to the
9 steps so that is what you see all of that blown-up
10 miscellaneous --
11 CHIARMAN VOSS: That was their attempt to
12 stop degradation of the slope?
13 MR. ZAVETA: Correct.
14 CHAIRMAN VOSS: Okay. Sorry.
15 MR. O'BRIEN: Have you met with the zoning
16 officer in regards to this for a change of use?
17 MR. ZAVETA: We had some very specific
18 recommendations from -- Travis -- the zoning officer and
19 --
20 MR. HUTCHISON: Ed Murphy had previously
21 come in front of the Zoning Hearing Board and received
22 relief to basically change of use for all of this in a
23 global picture.
24 We have yet to speak with Rick to actually
25 go through the details. Our conversation with Mary and

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2 MR. ZAVETA: Okay. That is the wood fence
3 with the ivy and arborvitae in the top left. There is a
4 combination of concrete and wet laid stone wall you see
5 immediately at the base of that. It is not our intention
6 to alter, tamper with that.
7 The next wall is down on -- separating it
8 off the water source to the back that starts as a
9 predominant concrete wall, it equally has more EP Henry
10 face walling in front of that. That does very little to
11 nothing but it is our intention to not tamper with that
12 lower wall and not tamper with the upper wall. But our
13 work will take place in between, which predominantly there
14 is about a seven-foot drop from that high wall to the
15 patio; hence our proposal of two 3 1/2 foot walls dividing
16 that up with plant and green space in between.
17 There is a further example of the upper
18 wall against the fence that we will not be tampering with.
19 And this is just more examples of the wall that is down
20 along the water course. It appears at some point in the
21 history of the world someone put band board joist hangers
22 which tells me there were decks or projected structures
23 hanging out over the water course. I can't imagine what
24 else they would be doing.
25 Obviously we will be pulling those band

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2 Michele Fountain was basically to come in front of both
3 Council as well as you and to preview our overall concept
4 before we dove into a more detailed engineering plan.
5 MR. O'BRIEN: You're changing use and the
6 amount of improvements and changes that you are making to
7 the site, you're tickling the land development issue.
8 Okay.
9 So I would definitely talk through with the
10 zoning officer that first. Okay. Whether it is --
11 MR. HUTCHISON: We have actually met with
12 Mary out at the site and walked it and reviewed it. We
13 will definitely --
14 MR. ZAVETA: We met with her, we met with
15 Ed Murphy, we had John Genovesi from Tri-State, our flood
16 and storm engineer, to visit the site as well and make
17 recommendations. So that was our first information
18 gathering and our direction, Ed said that he in fact had
19 the approvals from Borough Council to do this for this
20 purpose.
21 And we were clearly expressed that we
22 should visit Borough Council and you folks here tonight
23 before we headed off into creating any formidable plans.
24 That was the advice given by the Borough.
25 MR. O'BRIEN: All right.

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2 boards off and have no intention of projecting any wood
3 structures out. But that is the seven feet wall that you
4 see clearly with that upper spa and there is a large patio
5 area in that upper tier. That is going away. So
6 consequently the two 3 1/2 foot walls with a foot of slope
7 in between them for bedding and gardening gives us a
8 division so we can leave the lower and the upper wall
9 intact.
10 Again this is just standing up on the top
11 looking back down across. Again some of these photos are
12 redundant. I thought I would bring adequate so you can
13 get a picture of what we are doing.
14 MR. FREEO: If I may, can you drop back to
15 the prior photo? One prior. I am fairly certain that
16 that section of the wall is leaning pretty heavily into
17 the canal, the lower wall, kind of called the sea wall per
18 se.
19 Is there any intent to do any restorative
20 work to that wall while this work is ongoing?
21 MR. ZAVETA: John Genovesi still needs to
22 take the report on that wall. In general there is some
23 cast and camera to it but at first pass he felt it would
24 be reasonably substantive but still subject to formal
25 testing. It would certainly make sense if there is a

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 2 problem with that wall, to deal with this while we are
 3 dealing with this for sure.
 4 MR. FREEO: Perhaps in advance of the flat
 5 work. Yeah.
 6 MR. ZEVATA: Okay. There is that lower
 7 wall and that is shot with a 28mm lens which is rolling
 8 the heck out of that image on the left side. That wall is
 9 not falling over just as the patio is not round. That is
 10 to get a wide angle, it is giving a lot of distortion.
 11 But you can see that is the substantive
 12 concrete wall that does have a disheveled EP Henry/stacked
 13 rocks and miscellaneous wall. It is not doing a whole lot
 14 in front of that. Again this is that board that I pulled
 15 up earlier here just showing the differences in impervious
 16 surface.
 17 One of the things that I was looking to do
 18 was to put the walls back and use what I will refer to as
 19 a drywall appearance, mortar back, keeping the mortar away
 20 from the face to give a representative look of a dry stack
 21 traditional wall that one would find in so many areas
 22 around locks and previous canal appendages and so forth.
 23 So while it is mortar, it would appear to
 24 have a dry presentation. That is our preference. If the
 25 Board feels strongly that they want to see mortar joints,

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 2 I don't want to cause problems. If you do
 3 the math, it is about seven feet from the bottom level up
 4 to the base of that upper tiered wall; hence that is where
 5 we were going to go 3 1/2 feet, a one foot vertical rise
 6 in the plant bed, 3 1/2 feet and then another vertical
 7 rise to the base of the existing upper wall.
 8 So that is how we were trying to keep scale
 9 and aiming the wall to be both easy to stabilize and
 10 moreover in keeping -- John Genovesi also did do flood
 11 calculations and went through ten sheets of drawings as to
 12 advise that the wall in fact is fully conducive for river
 13 related activities on our new walls. And those are
 14 documents that I can easily provide to you.
 15 CHAIRMAN VOSS: Are you extending and
 16 straightening the first tier? Right now it looks like it
 17 was wrapped short.
 18 MR. ZAVETA: Yeah. That first tier that
 19 had -- someone put an extra -- it almost appears someone
 20 tried to put a terrace in that first radio arc coming
 21 forward. I don't know that that structure -- it appears
 22 to me that they were trying to create a patio that kind of
 23 cantilevered towards the river and that really we don't
 24 have much purpose for that.
 25 Things that we did that you will see in the

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 2 we can take direction. I am not obsessed with it, it was
 3 just a preference.
 4 Again just a closer up of the use of a more
 5 natural rock, not too heavily cut and ultra fit so a
 6 little bit more of a natural pattern but still in a lined
 7 mortar. This is the overall area of the work from the
 8 left wall on the bottom to the fence on the top, it is
 9 predominantly removing the collapsing seven-foot wall that
 10 is housing the spa and then simply dividing it into two 3
 11 1/2 foot walls with earth and landscape in between.
 12 Relaying the lower patio, cleaning up some
 13 things, putting in yet a little bit -- even some more
 14 stormwater management by putting in a gravel drain, river
 15 jet drain with some pokes through the wall to get static
 16 pressure off of it.
 17 That is the infamous staircase that we are
 18 also seeking your permission to improve.
 19 MR. HALSEY: So right now the hot tub is
 20 at approximately elevation of 59 if we are looking at the
 21 sketch plan that you guys have which is site plan and --
 22 it is one of the larger hand-drawn ones.
 23 MR. ZAVETA: We have that one coming up on
 24 the screen in just a minute. Travis, can you look at
 25 that?

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 2 graphic, the one tree that is -- with respect to all of
 3 the Borough tree requirements as far as what can come down
 4 and what we don't want to take down. So encapsulating
 5 around -- there is already a wall around that tree that is
 6 there, and then the big conifer in the back that we want
 7 to keep.
 8 That is -- you can see where that shed
 9 resides and that would be our access way coming in as far
 10 as a wide and gracious path and whether I have to do two
 11 switchbacks to make that ADA, I didn't get that far yet.
 12 That will give us the ADA accessibility.
 13 MR. O'BRIEN: Are you looking at compliance
 14 to get into the building?
 15 MR. ZAVETA: Getting into the building, the
 16 stairs that you see there that are in the images that are
 17 reasonably underneath in wet lay stairs will be replaced
 18 with -- will be replaced with milled bar flagstone with a
 19 six-inch rise and a twelve-inch tread.
 20 But again, I have not gone through all of
 21 the ADA compliance but one would think it would still work
 22 to come out of the structure and then come around down the
 23 canal path and back through. So I have not gotten there
 24 yet.
 25 MR. HALSEY: Rich, will the change of use

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 2 trigger if the investment is less than the trigger to
 3 bring the entire project --
 4 MR. O'BRIEN: My understanding is yes, you
 5 can't use the towpath because it is not paved.
 6 MR. ZAVETA: I would be misleading to tell
 7 you that I have agonized through that. Our goal is first
 8 to explain to you the concepts that we would like to see,
 9 something that we make sense and of course we need to
 10 abide by any of the respective regulations including what
 11 Mr. Murphy feels that he has permission from the Board to
 12 do now as well.
 13 MR. FREEO: Per the zoning decision access
 14 was actually going to be through the parking lot, through
 15 that side gate where the shed is now, which I think you're
 16 demolishing as part of the scope?
 17 MR. ZAVETA: Yes, sir.
 18 MR. FREEO: And I believe that is the
 19 intended access for the hoards of people that will come in
 20 for the ceremony, they are intended to come through that
 21 parking lot and take that walkway that you created?
 22 MR. ZAVETA: That is absolutely correct.
 23 MR. FREEO: Yeah. So in theory they
 24 shouldn't be on the towpath but for the people that stay
 25 in the two suites.

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 2 an obstruction in the way of everything.
 3 So Travis, next, please. So this is just
 4 giving you a closer view. So our goal was to place --
 5 they are flagstone, bluestone, milled into solid bar
 6 treads giving you a 6x12 tread which we felt with some
 7 time -- and we have some tricks as well. Silly things
 8 like milk, iced tea, other things thrown on that will
 9 quickly cause patina to go into super nova to get rid of
 10 the sharp blue flagstone and it will give us 50 years of
 11 adrenaline in about a week.
 12 They would be smooth and not a tripping
 13 obstacle as I am only picturing people in wedding attire,
 14 probably not being the most athletically configured. So
 15 that was our thought.
 16 And again that is the tree with the area
 17 wheel that you can see and the divisions of the walls and
 18 those are in scale. There is some markers off to the side
 19 just depicting that scale drop.
 20 Next image, please. So at the end of the
 21 day, it is of our opinion whenever dealing with historic
 22 properties of substance, that the finished property both
 23 respects what was there and as we opened our conversation,
 24 I know that I can do better on the building itself. But
 25 if one were to take -- leaving the building out for this

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 2 MR. ZAVETA: And again, I didn't come with
 3 all of the code ordinances and so forth. I was this
 4 evening showing you the materials, the concepts with the
 5 complete understanding that we have the rest of the
 6 Borough scrutiny to deal with as far as engineering
 7 compliance and so forth. Tonight was by us predominantly
 8 an aesthetic presentation just so you can see where we are
 9 going.
 10 MR. HALSEY: The only components of this
 11 presentation are the extended patio, the reconstruction of
 12 the two retaining walls and the removal of the deck. That
 13 is it?
 14 MR. ZAVETA: Yes, sir. And lastly, if we
 15 can get your consideration for our miniature phase two of
 16 removing that staircase and that deck that was opened up,
 17 the black staircase that was hanging out over the top.
 18 MR. HALSEY: The one that you highlighted
 19 earlier?
 20 MR. ZAVETA: Yes.
 21 MR. HALSEY: I realize it is not explicitly
 22 listed in the project description.
 23 MR. ZAVETA: Yes. It could have been
 24 listed more clearly but that would in fact -- after really
 25 spending some time there, everything else -- it is simply

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 2 moment with that deck patio not being in place -- if you
 3 go to the left image, we believe that we are spot on with
 4 reflecting the time and presence that is there but
 5 correcting an awful lot of homespun activities that were
 6 far from original. And that is pretty much everything.
 7 CHAIRMAN VOSS: I am just thinking as you
 8 take the wall down and repurpose the stone as best you can
 9 --
 10 MR. ZAVETA: Absolutely. We will clean it,
 11 even the lower flag stones we will use that. The real
 12 beauty of it is all of it is readily available as it is
 13 indigenous stone to the area so it is a pretty easy
 14 procurement from the local quarries. It is not a tough
 15 one.
 16 Sometimes you will get some of the granites
 17 and so forth that are difficult to match but this one is
 18 pretty darn regular if you will.
 19 CHAIRMAN VOSS: So you won't have to worry
 20 about mixing in new stone with --
 21 MR. ZAVETA: We would go back and we have
 22 done a tremendous amount as you saw a lot of it at the
 23 Odette's building, a lot of that was in-fill. We did
 24 in-fill broken up pieces of walls, broken up pieces of
 25 windows that were -- ventilators that were taken out and

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2 you know even I having done it, stand back now with a
3 little time on it -- not overly complimenting ourselves,
4 it is pretty tough to see where we introduced new stone on
5 that.
6 CHAIRMAN VOSS: I think the reason -- part
7 of the reason I was wondering is do you have a longer term
8 intention of doing stone over that concrete or cement
9 foundations of the building?
10 And if so, I am just -- to get it to match
11 would you be -- I know it is longer term. If you're
12 trying to blend in looks, is that something that you would
13 be considering?
14 MR. ZAVETA: I would definitely consider
15 it. My concern is how much DCNR regulatory items am I
16 opening up when I start doing that. If I had reasonable
17 direction, it would be something I would love to do and I
18 am confident that the owner would authorize me to do.
19 If it meant that it threw the project into
20 a three-year study and extravagancy, they probably
21 wouldn't be excited for that.
22 CHAIRMAN VOSS: The reason I was wondering
23 is just planning for the stone you currently have. But
24 you're of the opinion if you were to do the walls and have
25 that plan and then later decided to do stone for the

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1 foundations, it could look good enough in the --
2 MR. ZAVETA: Absolutely. I could drive to
3 Lumberville to Delaware Quarries and literally fill our
4 trucks with compatible stone with a little bit of skill
5 set and color palette work very, very quickly to do this
6 because it is -- again, these more surface shale has the
7 reds and as you start to creep down you get to the harder
8 materials which starts the browns and gray.
9 If you go even deeper the slang is blue
10 jingle because it comes off with little points that impale
11 you when you cut it because it is so bullet hard. So that
12 stone is all sitting up there pretty much right now so we
13 can quickly bring that back into scope.
14 And I kind of like the idea of our dry line
15 mortar because when you are working with this product, the
16 shales and so forth bleed wildly into the mortar unless we
17 want to aggressively say that is the character and charm
18 of the wall that the mortar is chaotic in color because I
19 can't control it.
20 Stone and shales that have sat out forever,
21 once I cut them to refit them I have reopened up that vein
22 of color and that would aggressively bleed into the
23 mortar, hence my preference to do a dry look. But if the
24 Board felt strongly, I am not excessively passionate
25

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1 either way.
2 MR. FREEO: Unrelated to -- really it is
3 unrelated to your presentation but the -- I suspect the
4 RFE is probably well above that first floor, am I right?
5 MR. ZAVETA: It is about two feet.
6 MR. FREEO: Above the first floor?
7 MR. ZAVETA: Yeah. Travis, am I right?
8 MR. HUTCHISON: Yeah, it is about two feet.
9 MR. ZAVETA: Two feet if you -- let's go
10 back to that front image if you would please on the canal,
11 the front of the gable.
12 Physically lifting it isn't such a horrible
13 task, it is just if you pick that up at two feet I am not
14 sure that everything feels the same or works properly as
15 far as presentation to the canal.
16 MR. FREEO: I am not suggesting that you
17 jack up the house. I didn't mean that. I figured it
18 would have to factor into your design the fact that the
19 RFE was so much in the living space and you have to raise
20 the mechanicals and everything above but that is an
21 interior issue.
22 MR. ZAVETA: Absolutely.
23 MR. FREEO: One thing we should add as part
24 of this application, you did mention it earlier as I
25

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1 mentioned you agreed, you also want to take down that shed
2 not just the deck, the outer shed that is there now near
3 the parking lot?
4 MR. ZAVETA: Yes.
5 MR. FREEO: Okay.
6 MR. O'BRIEN: Again off topic, the parking
7 lot that you want to utilize designed in size for both
8 this situation as well as the hotel?
9 MR. ZAVETA: I don't have an answer for you
10 for that. I don't totally know what their plans are,
11 whether they are shuttle busing guests from the hotel. I
12 don't have that answer, I am sorry.
13 Tonight I was strictly working as to
14 materials and the concept. We have a ton of engineering
15 work such as your many questions that you posed this
16 evening from a regulatory standpoint but I really wasn't
17 -- I brought the wrong team for you tonight.
18 MR. O'BRIEN: That works. It just seems
19 like the parking lot may have to add parking for the -- if
20 you want to use that parking lot for the --
21 MR. ZAVETA: I don't know nor was I part
22 with -- when Mr. Murphy worked with the Board to get this
23 use approved. It is something I need to familiarize
24 myself with and speak more clearly the next time we meet
25

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1 with a more substantive engineer plan, if you will.
 2 This goal was to look at it and say what
 3 would I do to make this better. What would I do to
 4 respect the historic flavor and more so some engineering
 5 by taking John Genovesi out and saying we are in the
 6 floodway, we are in the 10,000 acronyms for high water.
 7 Are we okay with this type of structure and
 8 methodology used, the testing, what we wanted to see, in
 9 essence the two tiered walls worked.
 10 MR. O'BRIEN: Are you in the floodway for
 11 this?
 12 MR. ZAVETA: Are you -- excuse me.
 13 MR. O'BRIEN: Are you in the floodway with
 14 this?
 15 MR. ZAVETA: You know I asked him to review
 16 it all and give me an approval. I would -- probably when
 17 I come back I will bring him here to speak to the details.
 18 I simply did not want to go off on a lark.
 19 As the Borough recommended, go to Borough Council and tell
 20 them what you wanted to do, come to HARB to tell them what
 21 you will do before you proceed with anything, any
 22 recommendation. I do pretty well at taking direction,
 23 hence I am here.
 24 And I am well aware for what we did at
 25

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1 after comparisons.
 2 That is the single most useful thing for us
 3 to see either on the same page or be able to click between
 4 them. I mean I very much appreciate the quality of these
 5 drawings. That is great.
 6 But there is not a lot included in what you
 7 are actually applying for right now and the only thing
 8 that seemed like it needed a little more detail is what
 9 you were talking about with the specifics of laying the
 10 stone and integrating new but I think we are having a
 11 conversation about the larger project in the future and we
 12 are just trying to make sure that you guys are not --
 13 MR. O'BRIEN: Blind-sided?
 14 MR. HALSEY: Yeah, blind-sided and -- but I
 15 think what you are actually applying for is relatively
 16 straightforward.
 17 MR. ZAVETA: Okay. Okay. I appreciate the
 18 time this evening. Thank you.
 19 MR. O'BRIEN: Thank you.
 20 MR. HALSEY: Nice job, guys.
 21 CHAIRMAN VOSS: We have 44 South Main.
 22 Okay.
 23 MR. FEY: Connor Trask is the designer of
 24 the Farley's project here for two minor areas; trash cans
 25

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1 306-308 Union Mills of all of the technical aspirations of
 2 the floodways, the endless calculations of what we are and
 3 the benchmark and the horrifically complicated
 4 calculations and that is where I believe John is the
 5 expert to speak directly to that.
 6 MR. O'BRIEN: Thank you.
 7 CHAIRMAN VOSS: Did you have any
 8 particular questions you would like to ask us? Have you
 9 gotten feedback you like so far?
 10 MR. ZAVETA: I would just in a general
 11 note, does this concept seem -- is there anything you see
 12 that you are saying why would you do this and why aren't
 13 you doing that? It would be nice to know.
 14 I tried to keep within materials and
 15 methodologies that are very plausible and repeatable all
 16 up and down the canal area. I felt I met good design
 17 standard but this is -- you're the experts.
 18 MR. HALSEY: The project is so -- we are
 19 talking about the larger project, you're sort of
 20 referencing it but the project itself is very isolated.
 21 The only thing -- I don't know, the only thing that I feel
 22 is lacking from the materials, you have the drawings that
 23 are beautiful. I would love to see when you guys come
 24 back with more detail, just see more of those before and
 25

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1 and some fencing and some mechanical screening.
 2 Connor will take it from there.
 3 MR. TRASK: So in your package I have
 4 included a few of the existing conditions that I know
 5 you're aware of at this point.
 6 Most of our consideration is toward the
 7 rear of the structure which is in the shed addition but
 8 also on the rear portion of the upper terrace we are
 9 proposing replacement of the doors, putting mechanicals on
 10 the roof with a screening system and fencing in the
 11 existing trash area located here.
 12 And I included a picture of The Salt House
 13 trash area because we would like to match something
 14 similar and as in the application, there is a variety of
 15 options available for each so --
 16 MR. HALSEY: Connor, does that button in
 17 the top right allow you to go to the full screen?
 18 MR. TRASK: I often -- when I go to zoom I
 19 have to back out so I will --
 20 MR. HALSEY: I am used to MAC.
 21 MR. TRASK: So if we jump to Appendix B,
 22 this is our zoom. No worries. On the existing you can
 23 see the located trash area. The doors are located under
 24 the dormer-scape and we are proposing putting the
 25

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 2 mechanicals on this roof piece here. We showed a slat
 3 screening towards the southern side of the property but I
 4 received a note from Jay Fresco?
 5 MR. FREEO: Freeo.
 6 MR. TRASK: I am sorry, Freeo. And you
 7 asked about a slat screening to the east and our proposal
 8 is that if the mechanicals is visible we can push it
 9 towards the east as need be. Just we have photographs
 10 that I have taken them from Stella where you look up you
 11 can't see but when you move closer towards The Salt House
 12 because of the elevation on the building, which I will
 13 jump to now.
 14 You can see in this area here, that right
 15 side of the shed addition stands a little bit taller so
 16 the mechanicals that will go on the back portion actually
 17 keep getting clipped by the roof as you move around but we
 18 will provide screening as required to hide all of the
 19 HVAC.
 20 So if we have to go eastward it is still
 21 not visible from the corner of Stella.
 22 MR. FREEO: That is fine. And I noticed
 23 today that roofline to the right, the addition is sort of
 24 pie shaped and the mechanicals you're installing are
 25 actually going towards the north?

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 2 MR. TRASK: Correct. They are going closer
 3 towards The Salt House.
 4 MR. FREEO: And you have very little of
 5 that roof projecting above, that is why I was concerned
 6 for the balcony of Stella for sure, but you will take care
 7 of it. That is fine.
 8 MR. TRASK: So I have two sets of
 9 comparisons. So the first set is the photo with the -- I
 10 will do the full screen for this, a set with a white
 11 box 3-dimensional drawing. This is to enable so you can
 12 see the slat fencing. These will be sized to an
 13 appropriate height to match the mechanical units so
 14 depending on which system we actually acquire, we will
 15 cover those.
 16 The next slide is the same thing but with a
 17 rendered version of the fencing. Here in this rendering
 18 I have lightened the fence a bit because it was hard to
 19 see with the color of the roofing within the drawing so I
 20 made it slightly brighter to highlight it.
 21 MR. O'BRIEN: In both of those renderings
 22 you're removing a railing on the lower end over top of
 23 what appears to be a concrete slab?
 24 MR. TRASK: That railing will remain.
 25 MR. O'BRIEN: I am sorry.

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 2 MR. TRASK: That is not in the scope of
 3 this. That would remain on the concrete portion.
 4 MR. O'BRIEN: Are the changing of the
 5 railings all in the back of the building part of this?
 6 MR. TRASK: No. The railings are not a
 7 part of this, it is only the screening.
 8 MR. O'BRIEN: They will stay the way they
 9 are?
 10 MR. TRASK: Correct. It is just the way I
 11 rendered it in the model.
 12 MR. O'BRIEN: Okay.
 13 MR. HALSEY: What is in that lumpy
 14 addition to the right that has that flat roof?
 15 MR. TRASK: It was originally the old
 16 storage and office space of Farley's. It is still going
 17 to remain that. Half of the unit on the interior of
 18 Farley's is being split into two retail spaces now. The
 19 one half will be back of the house of Farley's and the
 20 other half will be back of the house of whatever tenant
 21 moves in there but it is remaining as is.
 22 MR. FEY: You may recall we were here and
 23 presented a renovation on that rear building and adding
 24 additional floors. That component of the project is on
 25 hold.

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 2 So as the renovation of the first floor and
 3 the existing apartments is happening, we need to put
 4 mechanicals in to support the new tenant of the Farley's,
 5 which were using air conditioners through window air
 6 conditioners. So we have to -- also as we do any new
 7 work, as the building is in the floodplain, not put any
 8 additional mechanicals in the basement and are pulling the
 9 electric up out of the basement.
 10 So everything we are doing is in plan of
 11 moving towards that so we can put the mechanical now and
 12 as if/when the rear section is to progress, that will not
 13 look like that any more.
 14 MR. HALSEY: We will keep our fingers
 15 crossed.
 16 MR. O'BRIEN: That will be a separate
 17 tenant in that back portion?
 18 MR. TRASK: So no --
 19 MR. FEY: The entire first floor of the
 20 building is currently Farley's and the soap store.
 21 Farley's is being split down the middle, front to back.
 22 So they will occupy half of the space they currently have
 23 and the new tenant will occupy the other half.
 24 MR. O'BRIEN: That is in the front portion?
 25 MR. FEY: No. They are split left to

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 2 right, not front to back. So they will both be long, thin
 3 stores that run from the front door all the way to the
 4 back.
 5 MR. O'BRIEN: Okay. And again off topic,
 6 do you have zoning approval for that?
 7 MR. FEY: Yes.
 8 MR. O'BRIEN: Okay.
 9 MR. TRASK: Then the next area is the trash
 10 area. So currently the trash cans are sitting out there
 11 but we also are with the new PECO permit pending approval,
 12 we will locate the new electrical meters in this area and
 13 we would like to locate them above the existing Bilco door
 14 along the wall with the fencing we would like to cover
 15 those meters as well as provide a nicer front to the trash
 16 area than leaving cans out.
 17 MR. FEY: We don't want to look at a Bilco
 18 door, we don't want to look at a stack of meters and we
 19 don't want to look at the trash cans.
 20 MR. FREEO: Quick question. The RFE on
 21 this building has to be pretty high up I think.
 22 MR. FEY: The RFE is roughly at the step of
 23 the front of the building but the building does terrace
 24 down from the interior. But when you are on the first
 25 step walking in the Farley's, you're pretty close to the

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 2 and actually be pulled out.
 3 MR. TRASK: This is the rendered rendition,
 4 this color is a tad bit darker than the Charcoal Slate
 5 than is shown in the rendering. The Charcoal Slate was
 6 the same color to match the trim and everything else but
 7 this came out a bit dark.
 8 MR. HALSEY: It is intended to be the same?
 9 MR. TRASK: Correct. Yes.
 10 CHAIRMAN VOSS: That is wood?
 11 MR. TRASK: It is wood. So Appendix C,
 12 this is where we address our materials. I included -- we
 13 are proposing a cedar slat fence painted the Charcoal
 14 Slate gray and I included in this photo is the aluminum
 15 slat fence purely for the color. We are not proposing an
 16 aluminum fence, we are proposing a cedar fence unless told
 17 otherwise or suggested.
 18 MR. FREEO: I think you're running that
 19 cedar vertically?
 20 MR. TRASK: Horizontally for the slat, then
 21 for the fencing by the trash cans we are doing stockade
 22 vertical.
 23 MR FEY: The mechanical screen --
 24 MR. FREEO: The mechanicals are horizontal?
 25 MR. TRASK: Correct. So this will be for

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 2 RFE.
 3 MR. FREEO: Will that put your electrical
 4 meter above the fence line?
 5 MR. FEY: Depends on how many they stack
 6 and we don't know that yet.
 7 MR. FREEO: I think you need it above.
 8 MR. FEY: There are limitations to the
 9 height of a fence that we are allowed to put in. PECO is
 10 the only one that has no rules. They do whatever they
 11 want no matter what we suggest. But we would suggest that
 12 they put as much of the meters behind that fence as code
 13 allows us.
 14 MR. FREEO: Sure.
 15 MR. TRASK: That door towards the soap
 16 store is elevation I believe 72.9 feet and the RFE for the
 17 site is 72 so it is nine inches out of the RFE.
 18 MR. FREEO: You might be all right then.
 19 MR. TRASK: The back door actually steps
 20 down on the inside, that is within the floodplain but the
 21 front door and Farley's in the front portion are at 72.9
 22 feet.
 23 CHAIRMAN VOSS: And the door to the trash
 24 receptacle area is in the back?
 25 MR. FEY: We are proposing these swing open

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 2 the mechanical units on the roof. And then stockade fence
 3 vertical slat painted as well similar to The Salt House.
 4 And again I have provided alternative
 5 layouts of fencing towards the bottom but what we are
 6 proposing is the top left. Just if there was any reason
 7 that you guys had a preference towards gapping or anything
 8 else but I think matching The Salt House is appropriate.
 9 CHAIRMAN VOSS: That makes sense.
 10 MR. TRASK: Not proposing tabs unless
 11 requested for the doors on the rear, and I will jump back
 12 to those real quick.
 13 MR. O'BRIEN: The slat screening at the
 14 HVAC are mounted horizontally?
 15 MR. TRASK: Yes.
 16 MR. O'BRIEN: And what color are you
 17 proposing?
 18 MR. TRASK: HC-170 Charcoal Slate. That is
 19 Benjamin Moore Historical Collection.
 20 On the rear of the terrace we have the four
 21 entry doors into the apartments. These are not main entry
 22 doors, these are secondary. They have main access through
 23 the central corridor. There is a stair tower off the
 24 front of the entire street but these doors all -- this is
 25 between the top right and even in -- some of these are in

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2 disrepair, a lot of water damage. They are all wood doors
3 and the screening on all of these doors are a mesh, all
4 wood as well frame.
5 And we are proposing replacing them and we
6 have two options for doors. The first door is still an
7 all wood door but manufactured for an exterior function.
8 We are proposing the Simpson Thermal/SDL so
9 it has the grills between the glass so it looks
10 appropriate, looks like -- that was the approval for all
11 of our windows as well within 7/8ths SDL. This door
12 closely resembles what is existing. A few of the doors
13 have minor alterations on their paneling on the bottom but
14 they all consist of a two over two.
15 This is a wood door option but the reason
16 we have two is that these are on a much longer wait time
17 and being proactive, last about 22 weeks. The -- we are
18 also proposing these Smooth Star fiberglass doors and this
19 was a tenant -- an owner preferred. A shorter wait time
20 for these doors as well as that he feels more comfortable
21 not putting wood on the exterior again to receive the same
22 amount of damage again.
23 MR. HALSEY: There is other wood door
24 companies I know we want to like approve a spec but can we
25 say the Simpson wood door or similar like Upstate? Does

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2 MR. TRASK: Correct, but they are visible
3 from --
4 MR. FEY: Not visible from the right of
5 way, from the Playhouse and parking lots.
6 MR. TRASK: Not the right of way.
7 MR. HALSEY: We can just say --
8 MR. O'BRIEN: It doesn't matter.
9 MR. HALSEY: We prefer wood as long as you
10 match the -- that is a nice looking sticking profile for
11 the use.
12 MS. CONNELL: I don't have a specification
13 sheet with these exhibits.
14 MR. HALSEY: When we make a motion
15 regarding this I can put some clear language together for
16 it.
17 MS. CONNELL: I need a specification sheet.
18 MR. HALSEY: Or similar or approved equal?
19 MS. CONNELL: I need a specification sheet
20 first thing in the morning if you want to use it. In the
21 morning I need that for the packets for Council. They
22 have to see exactly what the door looks like. They want
23 to see that model sheet.
24 MR. O'BRIEN: We don't have purview if it
25 is not viewable from the right of way.

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2 True Style do exterior? I forget. We do a lot of
3 Simpson's exterior. I would be -- absolutely prefer wood.
4 I think that is totally appropriate.
5 MR. TRASK: I would agree --
6 MR. HALSEY: The sticking profiles are very
7 specific enough, if you match those and the nature and the
8 style and configuration, there is no real variation
9 between whatever manufacturer.
10 MR. TRASK: We agree. This was an owner's
11 request that he wanted fiberglass. If you're telling us
12 wood, you're telling us wood.
13 MR. HALSEY: Wood but get ones that
14 doesn't take 22 weeks.
15 MR. TRASK: Okay. Thank you.
16 MR. HALSEY: I am saying that.
17 MR. TRASK: I have a note in question --
18 yes, JoAnn?
19 MS. CONNELL: Okay. So we are removing
20 that specification?
21 MR. HALSEY: We can say wood door with --
22 if he puts the thing back up I can put a note in the
23 motion.
24 MR. O'BRIEN: These are in the rear of the
25 building, not visible from the right of way; correct?

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2 MR FREEO: But it is the parking lot in
3 essence.
4 MR. O'BRIEN: Not a right of way.
5 MR. FREEO: They traverse through there.
6 MR. O'BRIEN: Not a right of way. Okay.
7 We don't have a purview to say whether it is a window or a
8 door or anything, it is not viewable from a right of
9 way. Okay.
10 So we can recommend that it be a certain
11 material. We cannot dictate that it be a certain material
12 because it is out of our purview for the HARB.
13 CHAIRMAN VOSS: That actually answers your
14 concern.
15 MS. CONNELL: So we are leaving it as is?
16 CHAIRMAN VOSS: We will leave it as is but
17 we can support the idea of the wooden door or equivalent.
18 MR. FEY: And we can share with our owner
19 who is not here, all though this may not be an area that
20 you have jurisdiction over, the building as a whole should
21 respond to the goals of the HARB Board and your preference
22 was for wood. And then it is our job to find one that can
23 be obtained.
24 MR. HALSEY: That is a really good
25 question, JoAnn, because for the Beaufort when they

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1 presented their final materials -- I forget what it is on
 2 North Main Street that it is being moved back and a huge
 3 addition, they presented a lot of specific products but I
 4 believe there were certain instances where they presented
 5 Marvin wood windows but we were able to say or.
 6 MS. CONNELL: Then I had to get all of
 7 those sheets from them. Very specific, yes, you know that
 8 is why we can't have this happen often because it won't be
 9 clear.
 10 MR. HALSEY: Maybe there is something we
 11 can discuss internally. I do think that a performative
 12 spec is a valid way to specify because you're specifying
 13 --
 14 CHAIRMAN VOSS: Let's hold off on this
 15 now, we will bring it up as new business.
 16 MS. CONNELL: We have to follow Council's
 17 rules.
 18 MR. HALSEY: Yeah. I will find an avenue
 19 to talk about that.
 20 MR. FEY: So the summary of course would be
 21 that the Board at this point does not feel that these
 22 particular doors are viewable from a public way?
 23 MR. O'BRIEN: From the right of way.
 24 MR. FEY: Okay.
 25

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1 light pattern so if there was a preference to that I was
 2 taking note of, which are both achievable as well.
 3 MR. FEY: Anything else?
 4 MR. TRASK: Yes.
 5 MR. O'BRIEN: That is a dangerous set of
 6 stairs.
 7 CHARIMAN VOSS: For the doors we like the
 8 wood that was proposed or something similar. That is our
 9 opinion.
 10 MR. FEY: Understood. Thanks.
 11 MR. TRASK: Should we skip the screen door
 12 then?
 13 MR. FEY: You can skip the screen door.
 14 MR. TRASK: I specified -- for the fencing
 15 hardware I specified some iron latch work, something a
 16 little bit more traditional. A lot of the gestures like
 17 on the existing shutters are a textured iron, as you
 18 probably don't see now because the shutters are gone but
 19 as we put them back up all -- with all of the metal will
 20 be there.
 21 And we are proposing a similar textured
 22 metal for all of the hardware on the fencing similar to
 23 The Salt House, very minor little details.
 24 MR. O'BRIEN: And the proposed color of
 25

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1 MR. O'BRIEN: From a right of way.
 2 MR. FEY: And we can remove them from our
 3 application. Is that my understanding?
 4 MS. CONNELL: You can leave it in.
 5 MR. O'BRIEN: You can leave it in but you
 6 don't have to.
 7 MS. CONNELL: I would just make a note on
 8 the Certificate of Appropriateness.
 9 MR. O'BRIEN: Replace doors that cannot be
 10 seen from the right of way.
 11 MR. FREEO: One other thing I will point
 12 out, it may not make a difference is that between the two
 13 doors one is a four light and one is a six light.
 14 MR. TRASK: So the existing doors are two
 15 over two and this proposal -- it was my follow-up
 16 questioning --
 17 MR. FEY: There is a two over two on the
 18 right side.
 19 MR. FREEO: Got you.
 20 MR. TRASK: I put the colonial nine over
 21 nine because that is more in line with the window adjacent
 22 to it so it was just a point of conversation. I am
 23 scrolling too fast.
 24 The windows adjacent have that similar
 25

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1 the stockade fending?
 2 MR. TRASK: The same HC-170.
 3 MR. O'BRIEN: Okay. The Charcoal Slate?
 4 MR. TRASK: Yep.
 5 MR. HALSEY: So every single trim, window,
 6 fencing, door element is exactly that?
 7 MR. FEY: Correct.
 8 MR. TRASK: Yes.
 9 That is it. That is what I have.
 10 MR. HALSEY: It is sort of difficult to
 11 critique the aesthetic alteration of that lumpy exterior
 12 in a historical context but thanks for screening the
 13 mechanicals I guess.
 14 MR. O'BRIEN: An addition on top of an
 15 addition on top of an addition.
 16 MR. HALSEY: And some non-compliant
 17 stairs.
 18 MR. TRASK: You should see the inside. The
 19 amount of joint wood of addition on addition is absurd but
 20 it looks great. We are kind of highlighting a lot of it.
 21 MR. FEY: A lot of structure in it.
 22 CHAIRMAN VOSS: Any further questions? I
 23 will open the door to public comment.
 24 MR. HALSEY: Rich, you're the motion --
 25

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1
2 MR. O'BRIEN: I would like to make a motion
3 to recommend a COA for the following application at 44
4 South Main Street; the new slat screening for the HVAC
5 units that are to be roof mounted, the screening will be
6 mounted horizontally and be Charcoal Slate in color.
7 The stockade fencing at the trash area will
8 also be Charcoal Slate in color with hardware as indicated
9 in the application. And the rear door that was identified
10 in the application is not within the jurisdiction of the
11 HARB, however the HARB would like to suggest a wood door
12 to keep inline with the existing historic nature of the
13 building.
14 MR. HALSEY: I second that.
15 CHAIRMAN VOSS: That is -- just to add
16 clarification, you have your description of the stockade
17 fence --
18 MR. TRASK: The slat is horizontal and
19 stockade is vertical.
20 MR. O'BRIEN: Correct.
21 CHAIRMAN VOSS: You said it correctly, I
22 just wanted to be sure.
23 MR. O'BRIEN: Stockade fencing with
24 hardware as indicated in the application, color to be
25 Charcoal Slate.

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1
2 apartments or units, residential units, so they don't need
3 two addresses.
4 There is also another tenant residential
5 and another commercial so there is really only three
6 addresses but there is four spaces.
7 We can come back to this page, we all know
8 where it is. Page 01 is an existing photograph. This has
9 been in front of Borough Council, it has moved through a
10 number of reviews. This submission that we put together
11 here may have a lot of pages, it is the same submission we
12 gave to Borough Council. We thought we would keep it all
13 in there.
14 When you look at the building from this
15 angle you can clearly see that there is the main body of
16 the historic building here with some turn gable rooflines
17 and some very curious windows, some really elegant kind of
18 Victorian detailing on the arched windows.
19 And then you get to the part that is
20 clearly not the historic part and that is the 1960s, late
21 '70s bow window -- bow/bay window. And the second is that
22 you instantly notice that this part of the building to the
23 right makes sense, the stairs are centered, they move to
24 the glass and it is a centered door. It all makes sense.
25 This side of the building on the left makes

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1
2 CHAIRMAN VOSS: Any further discussion?
3 I will call to question. All those in
4 favor of the motion?
5 MR. FREEO: Aye.
6 MR. HALSEY: Aye.
7 MR. O'BRIEN: Aye.
8 CHAIRMAN VOSS: Aye. Opposed? Thank you.
9 Okay. I guess we can invite Ralph Fey for
10 this next one.
11 MR. FEY: I am going to present this one.
12 CHAIRMAN VOSS: Okay. So we are now doing
13 3, 5 and 7 West Bridge Street and just for clarity can you
14 actually help me understand which -- how the numbers work
15 out?
16 MR. FEY: It is three -- the mailboxes are
17 3, 5 and 7. I believe that 3 is the creep shop, 5 is the
18 other store that I forget the name of and 7 is one of the
19 apartments upstairs but I really don't know.
20 MR. HALSEY: We are all under one single
21 tax lot?
22 MR. FEY: Yes. It is just mailboxes.
23 CHAIRMAN VOSS: It was an issue we had.
24 MR. FEY: The way it worked out before
25 there is an owner of the creep shop in one of the

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1
2 no sense. The steps are actually projecting even farther
3 into the street and there is no landing at the top and
4 there are taller risers and quite uncomfortable. So we
5 felt the left side of the building had been altered the
6 most and had not been done -- altered well.
7 Our proposal was to find a better location
8 for the stairs, make them more compliant, less intrusive
9 into the street and less steep. And to basically remove
10 this piece here that is in the inside corner of the two
11 gables. You can see how this roofline is awkwardly
12 meeting this existing Victorian roofline.
13 We believe, we could not find a photograph
14 to support our belief, that a lot of this was added. And
15 the building would be brought back if you will, to its
16 more historic original quality if we took this off, put
17 our stairs to the side, brought it up to a terrace where
18 you can actually stand and enter the building without
19 being so jammed up to the street.
20 That is the short version of our goal from
21 the front.
22 MR. HALSEY: You guys were not able to find
23 any photos to prove that?
24 MR. FEY: We did not. So I am not saying
25 it is not old but it didn't feel in its construction as

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1 wonderful as that.
 2
 3 MR. O'BRIEN: How long did the roof get --
 4 MR. FEY: Are they still there? I missed
 5 that. How long has that been --
 6 MR. O'BRIEN: How long has that been there
 7 and the planking been up there because you can see where
 8 the runoff has stained the shingles. That is the purpose
 9 there --
 10 CHAIRMAN VOSS: It is historic now.
 11 MR. FEY: If it has been there for 50 years
 12 we can keep it. I don't know.
 13 So another aspect of the building as you
 14 see that at some point this -- let's call it stair area,
 15 doorway and stair or addition was added to the building, a
 16 little more sympathetic because it actually has the same
 17 window configuration and two over two. It is the natural
 18 wood like some of the upper parts are so we will actually
 19 leave that part. I will be able to construct it so it
 20 makes sense with the floor plan.
 21 CHAIRMAN VOSS: I have a question. Was
 22 there a chance that the -- that there was a roof over --
 23 so if that green section -- if that were actually removed
 24 and there would have been a door entering the building
 25 there, would there have been a roof of similar style?

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1 context. The building to the right has a -- seems to have
 2 taken its cues off of this with the entrances on top of
 3 glass and I think that when you can see back to here, from
 4 here all all feels like original building. There have
 5 been some additions to the rear.
 6 So this is from the bridge, that is in
 7 there intentionally. We wanted to show you that that
 8 gable that is in the front also transfers to the rear and
 9 then you begin to see a lot of the lesser quality bohemian
 10 additions of stairs and towers and weird rooms when you
 11 get closer to it.
 12 Again, the main roofline feels additional
 13 and all of these other shed-like additions.
 14 CHAIRMAN VOSS: Can you go back? Do you
 15 have a sense of how much of that will be hidden by the new
 16 construction, the side of the mansion?
 17 MR. FEY: None. The mansion in this piece
 18 right here is turning into a conservatory, it just has a
 19 slight angled roof.
 20 CHAIRMAN VOSS: It is not much higher than
 21 what we are seeing?
 22 MR. FEY: The roof will be about here
 23 because this is a flat roof and it will have a pitched
 24 roof but its location is back further.
 25

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1 Would there have been no roof at all? What do you think
 2 would have been there? It looks like you're planning
 3 nothing.
 4 MR. FEY: I think it would have been
 5 nothing and I think at some point one may have added that
 6 porch first, that roof and then someone else may have come
 7 along and said I want to add all of this. This window
 8 treatment doesn't feel the same as that. This is you know
 9 the old lumber yard kind of aesthetic that you know these
 10 -- I don't know, they don't feel like they came at the
 11 same time but I can't speak to them.
 12 MR. HALSEY: It also feels like the roof
 13 over that store front on the right came after the store
 14 front itself.
 15 MR. FEY: I agree. I think this is not
 16 original. But how old is original and how long has it
 17 been there? It is part of it now.
 18 So our goal was not to try to figure out
 19 when. If we could have found a photo, we would have gone
 20 right to it like we did with Farley's but we couldn't find
 21 a photo but a drawing. But we did not feel that that bay
 22 window, those double doors and that stair were in any way
 23 helping the aesthetic of this building.
 24 So again it is important for us to show
 25

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1 CHAIRMAN VOSS: I just want to say when
 2 you show us the new proposed rear windows, I want to know
 3 -- it would be nice to compare to this viewpoint. I know
 4 it is a little different if you are close and like I said,
 5 it appears the structures to be in the way.
 6 MR. FEY: Agreed. So Connor is just trying
 7 to show how close the adjacent buildings are and a little
 8 bit how close the building is to the right, we call it the
 9 Pepto Bismol building, and how close it is to the left.
 10 They are alleyways.
 11 So this building suffers from some other
 12 things that have nothing to do with HARB and have a lot to
 13 do with the usability and the appropriateness of the
 14 building and that it is currently not accessible without
 15 going up those two flights of stairs that we showed you.
 16 Our plan is to create an accessible walk
 17 that will start at the sidewalk, come through this
 18 alleyway, around the back of the building and into the
 19 shops so it is as direct as we can possibly make it and
 20 part of --
 21 CHAIRMAN VOSS: The left side of the
 22 building --
 23 MR. FEY: That is the Pepto Bismol
 24 building.
 25

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1
2 CHAIRMAN VOSS: So if you're facing this it
3 is on the right?
4 MR. HALSEY: It is the west side of the
5 building.
6 MR. FEY: West side. And that is this
7 corner right there -- is right there -- that stair is
8 right there. So you can see there was a shed added and on
9 top of the shed there was an outdoor terrace and then
10 there is another addition happening in here.
11 These are the bits that -- do not feel are
12 the original bits, these are the bits that we want to take
13 down and reconstruct from here forward into this, which I
14 will show you.
15 So thank you, Connor, for the circles.
16 That is very helpful.
17 The upper roofline is to remain. We would
18 like to extend the roofline of the rear gable in our
19 design and we would like to take down this bit.
20 CHAIRMAN VOSS: You're extending the
21 roofline? The window that is there, does it have any --
22 is it mirrored anywhere else in the building? Is that
23 window at all relevant?
24 MR. O'BRIEN: It is mirrored on the front
25 of the building.

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1
2 MR. FEY: It is actually a different style
3 window, the window in the front has two windows. That is
4 some sort of weird bay so it is a double hung.
5 CHAIRMAN VOSS: The size is about the same.
6 MR. FEY: Looks like it. We do have flat
7 elevations that we drew to be able to double click.
8 Okay. So this is where the building gets a
9 little complicated and I am here to try and trade a little
10 stuff, this is where we would like to remove a little
11 piece of the front and bring that gable-ended piece --
12 meaning like this and then back here is where we would
13 like to reconstruct all of those lower sections. This is
14 just showing you a fill-in and make them a solid mass as
15 opposed to what is there now.
16 MR. FREEO: Mr. Fey, I have a question for
17 you, if I may. On the left, which is the first floor
18 existing.
19 MR. FEY: Here?
20 MR. FREEO: Yes. I don't see where that
21 white structure is in the back in this plan view.
22 MR. FEY: White structure?
23 MR. FREEO: Yeah, it looks like an addition
24 to the back which you said was going to be demolished.
25 MR. FEY: The shed? That is here. So the

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1
2 main building is this. That is the little shed.
3 Connor, can you go back to the rear photo?
4 This piece right here.
5 MR. FREEO: I am referring to the shed to
6 the right. Where is that in the plan?
7 MR. FEY: I can show you that. That is a
8 --
9 MR. HALSEY: I think he is talking about
10 the white right in the middle.
11 MR. FEY: All this?
12 MR. FREEO: Where is that?
13 MR. FEY: That is all this. This is what
14 is existing. All this shed, little weird thing, shed,
15 deck on top. It is all --
16 MR. FREEO: Because the key says to be
17 reconstructed. Was that really being demolished or are
18 you leaving the framing and reconstructing it?
19 MR. FEY: For clarity that is the new
20 footprint and you can see that we are going to add
21 little here and fill in here.
22 MR. HALSEY: I think they are basically the
23 same. You guys are saying if it is enclosed by the
24 boundaries of the new building, it is existing to be
25 rebuilt.

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1
2 MR. FEY: We don't intend to leave the
3 walls, if that is what you are saying. We are not going
4 to build on top of that. We are using its footprint which
5 is a compliant footprint setback within the building
6 setbacks but we are going to build -- rebuild it.
7 MR. FREEO: Right.
8 MR. FEY: It is not good construction.
9 Okay.
10 CHAIRMAN VOSS: The staircases -- I guess
11 we will wait.
12 MR. FEY: This is the -- can I have the
13 plan of the first floor? The first floor we will keep our
14 existing right-hand side steps and entrance. We are --
15 this is existing wall, that is why it is light colored.
16 We will continue this wall back and create two as close as
17 we can, equal retail spaces, retail space to the right is
18 that and retail space to the left is that.
19 And stair to the two apartments above
20 instead of coming through the retail space as it does now
21 is how you get to the apartments, the one and then that
22 back stair that I had showed you here will be an actual
23 honest real stair tower and then the accessible ramp will
24 run around the rear and bring you into here.
25 CHAIRMAN VOSS: The stairs to the left are

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1 commercial?
 2
 3 MR. FEY: Here and here.
 4 CHAIRMAN VOSS: Are you removing the
 5 stairs?
 6 MR. FEY: This will go away.
 7 CHAIRMAN VOSS: On the left where there is
 8 two steps up?
 9 MR. FEY: Connor, can you go back to the
 10 photo?
 11 So these are here and they -- from there we
 12 will add more steps to get to that part.
 13 CHAIRMAN VOSS: Okay.
 14 MR. FEY: I don't know if we will leave
 15 that exact step but we intend two better steps back.
 16 CHAIRMAN VOSS: Materials at this point --
 17 MR. FEY: We will get there.
 18 CHAIRMAN VOSS: So I am just -- is that
 19 brick -- is the new patio into the commercial, is that
 20 going to be brick? I just didn't see it mentioned. Maybe
 21 I missed it.
 22 MR. FEY: Connor is at a disadvantage, he
 23 didn't draw these drawings. There we go. Bluestone
 24 steps. So we are at 14.
 25 So that is two concrete steps, the one

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1 little one and the one beyond will become bluestone and
 2 then you can't see because we are notching them in, the
 3 rest of the steps to get into this level behind the
 4 existing elevation.
 5 CHAIRMAN VOSS: We are walking past it but
 6 that is where pedestrians we will see the patio.
 7 So bluestone on the steps?
 8 MR. FEY: Everything is bluestone.
 9 CHAIRMAN VOSS: Okay.
 10 MR. O'BRIEN: You said you're now pulling
 11 the sidewalk from the street along the side of the
 12 building to the rear but the rear it appears has two
 13 steps, three risers that identify as going down which
 14 would be --
 15 MR. FEY: So I don't have that drawing in
 16 this packet so you will have to take my word for it, and
 17 it has been submitted to the zoning board and it gets you
 18 all the way around the entire back to this door and in.
 19 MR. O'BRIEN: Okay.
 20 MR. FEY: Because I don't have it.
 21 MR. O'BRIEN: The one store has the new
 22 porches.
 23 MR. FEY: The only one I can get to.
 24 MR. O'BRIEN: Right.

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1 It does not take you to the other retail
 2 space?
 3 MR. FEY: It does not currently.
 4 Second floor is two apartments. Stacked
 5 above the apartments as I mentioned this is a stair now, a
 6 real stair. It not an outdoor stair, it takes you to a
 7 rear and front apartment.
 8 Front elevation is drawn here but the
 9 intention is that it is exactly what is there now;
 10 restored windows, painted, removed addition, new door, new
 11 window. The addition to the side which is currently wood,
 12 we are proposing companion material. I believe this is
 13 board and batten as you can see it on another drawing. I
 14 believe it is board and batten.
 15 MR. O'BRIEN: So you are making the door
 16 that is there now into a window?
 17 MR. FEY: Which one? This one?
 18 MR. O'BRIEN: Yes.
 19 MR. FEY: That stays a door.
 20 MR. O'BRIEN: Not according to your plan.
 21 MR. FEY: Right here. Door.
 22 MR. HALSEY: He is asking if it was
 23 existing, an existing door.
 24 MR. FEY: Existing door stays a door.

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1 MR. O'BRIEN: Right. And that is not the
 2 access to the stairs?
 3 MR. FEY: It is.
 4 MR. O'BRIEN: That goes upstairs?
 5 MR. FEY: It is.
 6 Next one. Next one. There we go.
 7 The difference between this point and this
 8 point are those four risers. So we are entering here to
 9 the level that is up to the rear because the grade goes
 10 up. So you're able to go into the basement and continue
 11 up to these.
 12 MR. O'BRIEN: Okay.
 13 MR. FEY: So we are using that to traverse
 14 -- it also means that someone can come through the back
 15 and through the stairway.
 16 MR. HALSEY: Can we go to the front
 17 elevation real quick? So -- and I guess it might help if
 18 we skip back to the existing but I realize what you guys
 19 are doing is taking the existing sort of '60s/'70s bay
 20 window and injecting that scale window into the retail
 21 space.
 22 I think while we don't have the historical
 23 photos, it was probably more rigor to that facade bringing
 24 down to a sill height to two over two or four -- maybe
 25

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1
 2 three vision tall window there. I get that it is a retail
 3 space.
 4 MR. FEY: Maybe two windows side by side --
 5 MR. HALSEY: Honestly just a single taller
 6 window.
 7 MR. FEY: That won't work for a retail
 8 space.
 9 MR. HALSEY: Yeah.
 10 MR. FEY: So at that point I would leave
 11 the bay that is there because that actually works for
 12 retail space.
 13 MR. O'BRIEN: That stair tower
 14 is currently --
 15 MR. FEY: It is kind of a weird little
 16 slightly sloping front to back roof, yes.
 17 MR. O'BRIEN: You're actually making it a
 18 slope roof?
 19 MR. FEY: We are sloping it in a different
 20 direction. So right now it slopes front to back, we are
 21 sloping it like a shed to the side.
 22 MR. FREEO: Mr. Fey, in the upper view on
 23 drawing 14, that upper elevation, the front of the
 24 building, that foundation, I think that is probably cast
 25 and blast concrete or block of some sort, it is stucco

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1
 2 MR. HALSEY: It is. Okay. I am not
 3 questioning it.
 4 MR. FEY: That was meant to be.
 5 But I understand what you are saying about
 6 if we are going to disconnect from what it is above, let's
 7 make it look like what is next door to it.
 8 MR. HALSEY: Yeah.
 9 CHAIRMAN VOSS: No height problem if you
 10 were to do that?
 11 MR. FEY: No.
 12 MR. HALSEY: You can bring -- just like the
 13 book store, I know the bay window you did sort of a skirt
 14 at the bottom; correct? It could be something similar to
 15 that where the entire read of that entire rectangle is all
 16 a different painted wood than the --
 17 MR. FEY: As opposed to a puncture to the
 18 wood wall?
 19 MR. HALSEY: Yeah.
 20 MR. FEY: Totally understand that.
 21 MR. HALSEY: That is generally -- it is
 22 this really delicate thing of taking a very lumpy
 23 misshaped and add-on building that has gotten so far away
 24 from the historic volume and sort of determining what the
 25 appropriate intervention is here.

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1
 2 over I think.
 3 Is that what you are going to continue all
 4 the way across and wrap around?
 5 MR. FEY: That is our intention to continue
 6 that stucco finish, yes.
 7 MR. FREEO: Okay.
 8 MR. HALSEY: I understand what you're
 9 saying about the retail. Totally understand. There is
 10 something so odd to me about the thinness of the section
 11 of the wall inside to the left of that window that it was
 12 -- I almost would rather that become a full store front
 13 expression or you basically take the two bay proportions
 14 from upper and do three bays on the lower because I think
 15 you're showing four. That bay picture window has four
 16 bays. It is just -- there is something that just --
 17 MR. FEY: We already have that, that was
 18 all store front. This is all store front right next door.
 19 MR. HALSEY: There is a couple ways to
 20 skin it, you can't -- I don't think we can have the skinny
 21 side piece.
 22 MR. FEY: I hear what you're saying.
 23 MR. HALSEY: It looks like the door is
 24 perfectly aligned to the right side of the window above?
 25 MR. FEY: It was meant to be.

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1
 2 Obviously there is a number of different
 3 places -- there is just a subtle refinement of trim and
 4 window configurations that would really -- I don't think
 5 would add a tremendous amount of cost but would really
 6 pump it --
 7 MR. FEY: Just give us your suggestions, I
 8 am happy to pump them up.
 9 MR. HALSEY: I would almost want to sketch
 10 over this guy.
 11 MR. FEY: Absolutely.
 12 CHAIRMAN VOSS: This drawing is --
 13 MR. FEY: That is the door. That is the
 14 window. That is not wood siding down there. So that it
 15 becomes in fill like you just drew.
 16 MR. HALSEY: Yes.
 17 MR. FEY: I attempted to do the same thing.
 18 MR. HALSEY: So then it becomes a three
 19 division. Is that clear enough where we -- basically it
 20 is a little farther over.
 21 MR. FEY: Yes, it is.
 22 MR. HALSEY: You get a big window, you get
 23 a different expression skirt and you still get that door.
 24 MR. FEY: Understood.
 25 MS. CONNELL: Can see I see that?

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1
2 MR. FEY: That is exactly why we are here
3 for those details and if you see others.
4 CHAIRMAN VOSS: How would you describe
5 that in this motion or do we have to have a new drawing?
6 MS. CONNELL: I don't understand the look
7 of this.
8 MR. HALSEY: Yeah, I can do it -- let's see
9 how we -- I will bring trace papers to the next meeting.
10 CHAIRMAN VOSS: Off the record.
11 - - -
12 (Discussion held off the record.)
13 - - -
14 CHAIRMAN VOSS: Back on the record. The
15 idea is that you are able to do this to describe it the
16 way that I think we will be happy.
17 MR. FEY: You want to go to the other
18 elevations?
19 MR. HALSEY: Sorry, can we stay on this.
20 On the right side above the store front where the material
21 transitions to a more natural wood, is there a defined
22 fascia there that is proud of both the siding and the wood
23 because it is currently --
24 MR. FEY: I believe that the upper is proud
25 of the -- it is a little tiny shadow line there so

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1
2 wall, we would like to keep those. They seem rather
3 period perfect. In the windows too. Go for it.
4 No. Hopefully you know the idea is just
5 like Farley's that we don't have to rely on one, two,
6 three, four, five air conditioners.
7 Work our way around. Come back. Thank
8 you, Connor.
9 CHAIRMAN VOSS: Just a suggestion, in the
10 future when you say both side elevation, which side?
11 MR. FEY: Got it. The side facing the
12 green building, the left side. This is the stair tower,
13 shed roof and then as I mentioned earlier, the existing
14 building is that and we are continuing that roofline to
15 the rear. You will see that on here.
16 So we have made it a double, brought it in
17 to the existing roofline. This one is a continuation of
18 the existing gable. This one is new, shedding the water
19 here and down.
20 We have a canopy over our entrance, street
21 and entrance to shop and entrance to stair tower and see
22 the change in height here from rear to front. You can see
23 the ramp coming into the rear which gives you access to
24 the store, just the one. And --
25 CHAIRMAN VOSS: There is no -- the canopy

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1
2 whatever you would like to see we can add a little trim
3 piece there.
4 MR. HALSEY: Again without historical -- I
5 would prefer to see a fascia that is proud of the siding
6 below and that wood siding with a drip over it at that
7 level.
8 MR. FEY: Put a horizontal piece with a
9 drip edge to define the board from the vertical natural
10 wood.
11 MR. HALSEY: I think that is just a piece
12 of the siding. I guess I am trying to avoid the flat
13 transition between materials, which I know is already
14 present in the building.
15 MR. FEY: If we leave it alone I can't be
16 wrong but it --
17 MS. CONNELL: What would that be made out
18 of, that piece?
19 MR. FEY: It would be made out of Boral.
20 MS. CONNELL: What color?
21 MR. FEY: Paint to match existing
22 clapboard.
23 MS. CONNELL: Existing what? I am sorry.
24 MR. FEY: Clapboard. Siding.
25 The air conditioners that are through the

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1
2 does not continue over the -- up the middle shop, the
3 middle door? There is nothing.
4 MR. FEY: This one?
5 CHAIRMAN VOSS: That is in front of the
6 stair?
7 MR. FEY: Yes, that is in front of the
8 stairs.
9 CHAIRMAN VOSS: There is nothing covering
10 the doorway?
11 MR. FEY: Nothing covering this doorway.
12 CHAIRMAN VOSS: But you do extend the --
13 MR. FEY: This is existing so when we take
14 off the roof --
15 CHAIRMAN VOSS: Just the roof will be
16 there?
17 MR. FEY: The roof that was there will
18 disappear and the wrap will continue to be there. It is
19 actually there now.
20 CHAIRMAN VOSS: It only wraps that far?
21 MR. FEY: It wraps back to the building and
22 stops.
23 MR. HALSEY: Is that cantilever of the
24 stair tower already existing?
25 MR. FEY: No.

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1
2 MR. HALSEY: That is a condition of the
3 building already I believe in a couple places where we
4 have upper floor cantilevers and again, I don't even know
5 how this --
6 MR. FEY: It is only to the rear.
7 MR. HALSEY: Yeah.
8 MR. FEY: It is there, it is 30 inches
9 between this building and the building next door. We will
10 be able to see it and it was a product of maintaining the
11 footprint.
12 MR. HALSEY: I very much --
13 MR. FEY: A product of the --
14 MR. HALSEY: I am not trying to overstep
15 our purview here. I just feel like if we can fix -- there
16 is a few of those locations around the building that it is
17 nice to see the original volume and the continuity of the
18 volume.
19 MR. FEY: And the upper elevations are the
20 rear elevations facing the backyard.
21 MR. HALSEY: Which is visible, not visible?
22 MR. FEY: So I believe there was when we
23 went back, that one shot that we circled --
24 MR. O'BRIEN: The three dimensional --
25 MR. FEY: -- that is you're looking over

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1
2 other roof called out as a black standing seam. Maybe it
3 is intended as such but on sheet 14, the top view, I think
4 that is where you would see it. I don't think I see it
5 called out.
6 MR. FEY: No, it is not. You're right.
7 MR. FREEO: If that is the case, then what
8 about the -- on top of page 14, top, the roof that is
9 extending out over the bay windows, that appears to be
10 similar pitch to the one above the stair.
11 MR. FEY: This one?
12 MR. FREEO: Yeah.
13 MR. FEY: I believe that is existing. I
14 don't think we are changing that.
15 MR. FREEO: Oh.
16 MR. FEY: Connor, back to the front photo
17 again.
18 MR. FREEO: That is like cedar shake. Is
19 it cedar shake?
20 MR. FEY: It appears to be cedar shake that
21 somebody painted and we weren't going to touch it at this
22 point.
23 MR. FREEO: Okay.
24 MR. FEY: That is kind of New Hope charm
25 and some quirkiness. We had not listed that as to be

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1
2 top of the mansion and conservatory. Can we go back to
3 that? So that elevation will be here. So if you were to
4 be I don't know, a couple steps to the left hopefully you
5 will see a very --
6 MR. HALSEY: Or in front of looking that
7 way.
8 MR. FEY: Or up to the bridge right there.
9 MR. FREEO: If we can go back to the prior,
10 I think number 15. Quick question on the roofing
11 materials.
12 It appears the only roof on the project I
13 believe that is a standing seamed black metal roof is that
14 little canopy over the door that goes to the second floor.
15 Is that one also black seam --
16 MR. FEY: I believe the two --
17 MR. FREEO: Everything else I see is that
18 Timberline wood?
19 MR. FEY: Timberline doesn't do well unless
20 you have more than a certain pitch. They don't guarantee
21 it. That is just there for the less steep areas.
22 MR. FREEO: Got you. Okay. So that is
23 also a black seamed metal --
24 MR. FEY: 5/12s they won't guarantee it.
25 MR. FREEO: Okay. Because I don't see that

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1
2 changed at this point.
3 MR. HALSEY: Can we go to the rear again
4 for a second? I guess my question with the project is
5 just like a lot of the projects on the river where we are
6 maintaining and respecting the historic volume and
7 detailing and window configuration and then the rear that
8 is less visible becomes something totally different, this
9 is sort of in between those two things and it is not as
10 visible as the front facade but it is something you will
11 reportion the fenestration patterns on from a couple of
12 other locations in town.
13 My thought here is that we are getting
14 close to some divided light, three bay configurations but
15 they are much larger than they would have been here and I
16 kind of wanted to see the project consistently go to a
17 more modern and consistent detailing like in the upper
18 left or refine something that matches the volume of the
19 gabled sections of the original house a little more
20 carefully.
21 MR. FEY: So Frank Cretella who owns this
22 building would have been very happy for me to say wall of
23 glass. He loves wall of glass.
24 MR. HALSEY: Wall of glass --
25 MR. FEY: So this is as close as I came to

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1 wall of glass but if that were to be here, I am sure he
 2 would be thrilled.
 3
 4 MR. HALSEY: If you wanted to compose -- I
 5 guess there is a deck up there, if you wanted to compose
 6 the right side as one continuous wall, the triangle
 7 sections at the bottom, I get the wall of glass. I
 8 understand the dynamics of client's requests and design
 9 and all of that stuff but again just like the front store
 10 front, that entire facade could be trimmed in such a way
 11 that integrates those six windows -- yes, as one unit and
 12 similarly trims the left side interrupted by a deck as one
 13 single unit matching the divided light proportions and
 14 gives and composes something that is both rigorous in the
 15 sense of the way the front facade was originally composed
 16 but also getting what you want.
 17 And again, this is not crazy visible but I
 18 think Frank would still be getting what he wanted and
 19 getting something that really -- essentially you guys want
 20 to restore something about the -- not magic, but like the
 21 sort of nice -- sits there nicely of the original value
 22 with the original fenestration pattern.
 23 That is what is nice about that original
 24 volume of this building is that it has some well
 25 proportioned windows and sort of like a vernacular shape

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1 sentence. I think what you are saying is it was actually
 2 -- did make mention of new construction in the back when
 3 you talked about that but the part that -- it is
 4 30 percent highly visible, that is the way I was -- highly
 5 visible.
 6 And so I am more comfortable with the idea
 7 of as the visibility -- the directness of the visibility
 8 drops, I have been more comfortable with allowing it to
 9 increase the percentage. You know this is definitely
 10 above 30 percent in the wall of glass category.
 11 I was actually wondering if the reason you
 12 used two different patterns, the window patterns on the
 13 left and the right, was if that was intended to represent
 14 sort of two different looks of the front of the building.
 15 I actually like Justin's idea more if there
 16 could be a more uniformity across. I think it actually in
 17 spite of the fact that it is a lot of window, uniformity
 18 makes it feel like there is like -- it fits better.
 19 MR. FEY: I agree. I will be happy to come
 20 back with that drawing.
 21 MR. HALSEY: We are not doing a working
 22 session. I hope my language was clear.
 23 MR. FEY: It was clear.
 24 MS. CONNELL: Am I understanding that the
 25

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1 to it and it is getting there. It is a lot less lumpy
 2 than what exists now.
 3 Obviously, it would be hard to go in a
 4 negative -- it would be hard to get more lumpy than what
 5 it is now but --
 6 MR. FREEO: So tell me this too that -- the
 7 south elevation when you look at it it is predominantly
 8 glass as you point out, Justin, it is predominantly glass.
 9 Don't we have a 30 percent guideline for a given
 10 elevation?
 11 MR. HALSEY: I don't actually know if that
 12 is -- because it is not facing the public right of way --
 13 actually I don't know.
 14 MR. FEY: I would just like to say this is
 15 not putting holes in the existing building, this is the
 16 addition. This is the not following the 30 percent glass
 17 rule because this is the addition. If I was taking an
 18 existing building, historic building and putting holes in
 19 it, I might say yes but I don't feel the 30 percent
 20 implication has to do with an addition because I --
 21 CHAIRMAN VOSS: I think the 30 percent --
 22 MR. FEY: So no building should have more
 23 than 30 percent glass; no glass corners, no glass walls.
 24 CHAIRMAN VOSS: I was going to finish the
 25

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1 rear will be eliminated from the vote when it occurs and
 2 you will be back before HARB with a new location of these
 3 windows or look of these windows?
 4 MR. HALSEY: Is there any benefit to -- I
 5 don't know if there is a benefit to approving without the
 6 rear or whether it is a just a revision and a --
 7 MS. CONNELL: Is it the same windows that
 8 you will be using?
 9 MR. FEY: To not disrespect Keith Voss, we
 10 actually got the permit for the left and the right the
 11 same, that is why we were choosing to use six panes,
 12 three, six panes, three.
 13 We are basically just using that over and
 14 over again because these were columns holding up this
 15 projecting thing and two sidelights that is basically just
 16 recreated. But if I can, it seems to me that we want to
 17 take them and squeeze them together and frame them. I
 18 don't think it is a sophisticated change and it is exactly
 19 the same windows.
 20 MR. HALSEY: I am actually also thinking
 21 that one of the things that is pleasing about the front,
 22 even though there is not that many windows visible, is
 23 that the light divisions are incredibly similar.
 24 The proportions on the top left we have
 25

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1
2 tall, skinny, slightly fatter below and slightly fatter to
3 the right and that refinement and getting the trim spacing
4 right and the window size -- obviously we are working with
5 probably in-stock units so there will be some variety but
6 that will bring -- and I'm sorry, I can't -- I personally
7 don't want to see triangle lights there just because I
8 think it will feel -- because I think what we are trying
9 to do here is to get the rear to feel as rigorous as the
10 original volume. I think that feels like the goal.
11 MR. FEY: I don't have a problem with
12 removing the lights from the gable.
13 MR. O'BRIEN: Yeah. Removing the triangle
14 lights all around at that gable end is an improvement but
15 be careful with the doors on the first floor because that
16 is actually a door from the retail space and needs to be a
17 --
18 MR. HALSEY: I am not saying reduce that,
19 I am saying it is a complex proportion study that -- how
20 can you use stock size windows of the current spec to get
21 a general similar divided proportion, whether that is --
22 whatever; 1.2 to 1, 1.3 to 1. You will never get perfect
23 but as close as possible within the constraints of --
24 MR. O'BRIEN: I think the windows/doors at
25 the deck area could just be created as windows on the

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1
2 members right now. I try not to delay motions whenever
3 possible but I do think that -- I feel like we need to see
4 the revised version to -- I personally feel like we need
5 to see the revised version to motion.
6 MR. FREEO: To make sure it complies.
7 MS. CONNELL: The only thing I can do is if
8 I get it first thing in the morning and then I can send it
9 to whoever Keith decides to agent.
10 CHAIRMAN VOSS: So we can -- allow us to
11 approve it --
12 MS. CONNELL: With all of the information,
13 I need the model numbers and --
14 MR. HALSEY: There is -- I don't need to
15 spend the next two months doing this but there is too much
16 -- I wouldn't be able to turn this revision around
17 tomorrow.
18 MR. FEY: It sounds like we are coming
19 back. You don't have to feel guilty about it.
20 MR. HALSEY: Yeah. This is the first time
21 this is in front of us, correct?
22 MR. FEY: It is.
23 MR. HALSEY: I think it is a big
24 improvement of what was there and I think there is another
25 -- one layer more of refinement that will be -- it will

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1
2 bump-out section both above and below.
3 MR. HALSEY: Yeah. It is about
4 consistency, not exactly which window looks better.
5 MR. FEY: Did you say use that as a
6 starting point and put it everywhere?
7 MR. O'BRIEN: Yes.
8 MR. FEY: I understand that. And these
9 would go away?
10 MR. O'BRIEN: You could keep the one --
11 MR. FEY: The one that is squared?
12 MR. O'BRIEN: Exactly. But recreating that
13 bank of four just at the bump-out above and below.
14 MR. FEY: Very clear.
15 MR. O'BRIEN: You can just get tempered
16 glass and run it all the way to the floor.
17 MR. FEY: Absolutely. We can do that.
18 CHAIRMAN VOSS: Rich, you will attempt to
19 describe that?
20 MR. O'BRIEN: Yep.
21 CHAIRMAN VOSS: So he is asking the
22 question can we make -- will we be able to have the level
23 of detail that we are --
24 MR. HALSEY: I personally would not be able
25 to take this to motion and satisfy every one of these

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1
2 sync very nicely.
3 MR. FREEO: While we are on the subject of
4 the windows, the two windows in the lower elevation which
5 is in the east elevation, triangular shaped similarly.
6 Those are less exposed to view --
7 MR. HALSEY: Those are existing.
8 MR. FREEO: Oh, those are existing. Okay.
9 MR. HALSEY: There is a balance here,
10 obviously if you have an unlimited budget --
11 MR. FEY: Those are custom windows.
12 MR. HALSEY: To propose the building --
13 there is a balance between budget, the lumpiness, trying
14 to fit program in and again I am not trying to be like
15 just come back and do it again. There is more work above
16 it. I think we can get somewhere that even people from
17 Ferry will be like that feels more rigorous, you know.
18 MR. FEY: Our two words to recall today are
19 lumpy --
20 MR. HALSEY: It is less lumpy.
21 CHAIRMAN VOSS: So I am trying to find it
22 earlier now that we -- the dormers, are they dormers at
23 the top?
24 MR. FEY: Here?
25 CHAIRMAN VOSS: Yeah.

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1
 2 MR. FEY: No, it is just gabled ended -- a
 3 flat gable ended, squared off flat roof bay.
 4 CHAIRMAN VOSS: So are the two triangular
 5 elements -- I was trying to -- I can't see them on here.
 6 Do they come the same distance back?
 7 MR. FEY: Do you have the roof plan on
 8 that, Connor?
 9 CHAIRMAN VOSS: When looking from North
 10 Main, this is only second floor and the third floor
 11 doesn't have that detail that I can tell.
 12 MR. HALSEY: I think one other thing about
 13 the next --
 14 MR. FEY: I believe that this is the gable
 15 end that you are seeing in the rear. This is the other
 16 gable end you're seeing in the rear and this is flat roof.
 17 I have to get a roof plan.
 18 MR. HALSEY: The issue we ran into recently
 19 was that the documents approved or recommended for
 20 approval by HARB were totally -- there was nothing wrong
 21 with the documents but on a project on South Main then
 22 there were a lot of follow-up violations that were
 23 claiming errors or changes but the original documents that
 24 were used as a basis of approval weren't comprehensive
 25 enough for those claims to really be made invalid. That

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1 was my take on a recent meeting.
 2 So what I think -- the other things that
 3 are -- cover all of us and protect the owner from that
 4 situation is site plan, all plans and then existing
 5 proposed elevations either stacked or click click between
 6 so that there is just the absolute fundamental base
 7 documentation.
 8 The color images are helpful at the end but
 9 I think we will be able to have a clear conversation and
 10 get you guys through this easier if it is just site plans,
 11 existing, proposed and then we can talk about the more
 12 colorful stuff in the end.
 13 MR. FEY: Agreed. No excuse for no site
 14 plan and I apologize again. We will get them.
 15 MS. CONNELL: I have a little concern
 16 also. I will be a little worried about breaking this up,
 17 if you remove the rear completely.
 18 MR. HALSEY: I don't think we are breaking
 19 it up, we are asking for a revision.
 20 MR. O'BRIEN: What I hope we will do this
 21 evening is actually table this application so the
 22 applicant comes back with a more detailed plan as well as
 23 incorporating some of the recommendations and we will go
 24 off the record and I will read some of the recommendations
 25

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1 we made tonight so that they are clear to the applicant.
 2 MS. CONNELL: Okay. And the deadline for
 3 the March meeting is the 14th. I will give you to the
 4 16th but at noon because this is --
 5 MR. FEY: Thank you. That should be
 6 sufficient time to get all of the drawings back together
 7 and clarify the guidance. Even if there is minor tweaks,
 8 we should be able to incorporate all of the facts.
 9 Can we just do the materials real quickly?
 10 So our trim is Boral. Not that trim, it is trimmed to
 11 match the building but the material is Boral. TruExterior
 12 is the same as Boral, just another tradename.
 13 So our color palette for trim and paneling
 14 is Sandy Hook Gray. Cornville Gray was also listed as
 15 trim paneling and siding. I can go to each of the
 16 elevations and show you where and I will do that when we
 17 come back. I won't waste your time now.
 18 Primary color of the front is Feather Down
 19 and the darker trim that you saw around the windows is
 20 HC-190 Black. And we will make sure that we know where
 21 they are.
 22 The roof is the Timberline Weathered Wood
 23 to match the shingle. The metal is the Angular Charcoal
 24 Gray which is a low-sheen metal roof hand crimped like
 25

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1 that, like that metal porch is right there. That house
 2 holds a lot of the similarities as far as the horizontal
 3 siding and the two windows.
 4 The window hardware is black powder coat
 5 and the window itself is Smoke. Just confirming that the
 6 gel is in fact a true simulated divided light with the
 7 putty style of muntin in the 7/8ths dimension which
 8 matches the existing. Not sure where this stair is.
 9 MR. TRASK: It is the railing specification
 10 on the front portion on the front porch of the blue
 11 terrace.
 12 MR. FEY: Where we took the building away
 13 people will fall off.
 14 CHAIRMAN VOSS: This is between the
 15 sidewalk and the front?
 16 MR. FEY: Yes.
 17 MR. O'BRIEN: Just make sure you put the
 18 appropriate handrail extension.
 19 MR. FEY: Yeah. This is a better example
 20 of the style bar stock as opposed to the round. That is
 21 better I think. We actually can take that other image out
 22 and use this one and we will show the extension on --
 23 MR. FREEO: That is intended for the
 24 balcony, right?
 25

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2 MR. FEY: I feel they should all be the
3 same.
4 MR. FREEO: Yeah. Okay.
5 MR. FEY: So I want to remove the other
6 one. Mixing and matching doesn't go, unless you feel it
7 does.
8 These are columns to the rear, they are
9 perma wrap columns, prefab.
10 CHAIRMAN VOSS: What is the material,
11 aluminum?
12 MR. FEY: No, they are a cellular PVC. We
13 are choosing the volo light fixture. And in the rear
14 slate -- that was bluestone, that was one of the questions
15 on the steps and terrace. We will tighten up where the
16 colors are on the building.
17 MR. O'BRIEN: Off the record.
18 - - -
19 (Discussion was held off the record.)
20 - - -
21 CHAIRMAN VOSS: We will table this until
22 our next March meeting. Okay.
23 - - -
24 (Discussion was held off the record.)
25 - - -

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2 MR. O'BRIEN: Okay. The application for
3 Regina Gallagher at 129 South Main Street. It was a
4 window sign application for a 12x12 square identifying the
5 boutique for The Every Day Ghoul.
6 And in reviewing both our guidelines as
7 well as the application, it met the requirements of
8 Section 8.2.13 figure 76 for a window sign. It should be
9 noted that there is no additional lighting for this
10 application.
11 CHAIRMAN VOSS: Thank you.
12 We have minutes approval for January 4th.
13 Did any one see any corrections or
14 modifications?
15 MR. HALSEY: No.
16 MR. FREEO: I did not.
17 CHAIRMAN VOSS: All those in favor?
18 MR. FREEO: Aye.
19 MR. HALSEY: Aye.
20 MR. O'BRIEN: Aye.
21 CHAIRMAN VOSS: Aye.
22 And just one bit of new business if we can.
23 Do you think -- could you put information -- some wording
24 that we can have go to Borough Council with regard to
25 accepting --

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2 MR. HALSEY: A performance spec.
3 CHAIRMAN VOSS: -- a performance spec
4 because we need to figure out -- with the supply chain
5 issues I think we want to give a little more flexibility.
6 MR. HALSEY: Also for JoAnn's mental
7 health.
8 MS. CONNELL: Council has to see
9 everything that you --
10 MR. HALSEY: But the standards that are set
11 by LPC in New York typically are -- they accept a number
12 of different versions of spec. One is an actual material
13 product spec which is exactly what you always get.
14 But because there is so much variety and
15 there is so much recreation of detail and there is also
16 supply chain issues, there is a lot of different areas
17 that get handled by performance specs.
18 And there is three general types of specs;
19 one that is accepted by an industry standard, one that is
20 a written criteria.
21 MS. CONNELL: Now that would be --
22 MR. HALSEY: I will just pull the industry
23 standard language.
24 MS. CONNELL: If we adopt that, that is
25 fine.

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2 MR. HALSEY: Then you just adopt that
3 because it is just like --
4 MS. CONNELL: We will have to have the
5 pictures so we can pull them and see what they --
6 MR. HALSEY: It just depends on what spec
7 language you go with because if you're adopting an
8 industry standard, that language and all that stuff is
9 embedded there and its -- and if its a performance spec
10 and you're calling out let's say aggregate type for
11 concrete, you're detailing the visual characteristics of
12 that.
13 MS. CONNELL: Council wants to see the
14 visual characteristics as well as the specifications. I
15 have to have them in all of the exhibits.
16 Do you see what I am saying?
17 MR. HALSEY: I think there is --
18 MS. CONNELL: If you look it up, HARB wants
19 model numbers, manufacturers and everything that goes with
20 that. Even the Benjamin Moore HC-170, they want all of
21 that. Look at the HARB specs.
22 MR. HALSEY: I know but if we adopt a more
23 industry standard language around specifications, it will
24 give us more flexibility and make you have to do less of
25 the tracking down of those last pieces. It is actually

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1
 2 incredibly rigorous.
 3 I put together a ton of LPC presentations
 4 that I think were significantly more rigorous in their
 5 drawing quality than anything we see.
 6 MS. CONNELL: Never hurts to try.
 7 MR. HALSEY: They didn't have all of that.
 8 CHAIRMAN VOSS: What I would like to do is
 9 have him print up a proposal spec, just what it will look
 10 like and --
 11 MS. CONNELL: And how we can marry it into
 12 the exhibits.
 13 CHARIMAN VOSS: Correct. If they are okay
 14 with it, that is what we can do. And maybe we just tie it
 15 in with an agent review that we accomplish before it makes
 16 it to Borough Council. That way they get a two week
 17 window instead of a 24 hour window to get things fixed.
 18 MR. HALSEY: But there is -- JoAnn, you
 19 really should not have to be managing every piece of
 20 paperwork and chasing people down.
 21 MS. CONNELL: I have gone through a lot of
 22 that.
 23 MR. HALSEY: It will be May or something
 24 because we have -- I will not lie, it will take a little
 25 bit of thought and it will not be for the next meeting

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C E R T I F I C A T E

I hereby certify that the proceedings
 and evidence are contained fully and accurately in the
 notes taken by me in the above cause and that this is a
 correct transcript of the same.

Karen W. Browndorf, RPR
 Official Court Reporter

- - -

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1
 2 that I have this ready but I will work on that. I think
 3 it will make the process a more little user friendly and
 4 objective.
 5 MS. CONNELL: That will be great.
 6 CHAIRMAN VOSS: No more talking.
 7 - - -
 8 (The proceedings were concluded.)
 9 - - -
 10
 11
 12
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 14
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 17
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