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HISTORICAL ARCHITECTURAL REVIEW BOARD
 NEW HOPE BOROUGH
 BUCKS COUNTY, PENNSYLVANIA
 - - -
 NEW HOPE BOROUGH COMMUNITY ROOM
 123 NEW STREET
 NEW HOPE, PENNSYLVANIA 18938
 - - -
 TUESDAY, MARCH 7, 2023
 COMMENCING AT 6:30 P.M.
 - - -

BOARD MEMBERS PRESENT:

KEITH VOSS - CHAIRMAN
 RICHARD O'BRIEN - BUILDING INSPECTOR
 JUSTIN HALSEY
 JOHN WILLIAMS
 - - -

ALSO PRESENT:
 JoAnn Connell - HARB Administrator
 - - -

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1 HARB - MARCH 2023
 2 CHAIRMAN VOSS: We are ready to start with
 3 a formal review for Bucks County Playhouse.
 4 We should introduce ourselves. I am Keith
 5 Voss, Chair, and I am the liaison for the Planning
 6 Commission.
 7 MR. HALSEY: I am Justin Halsey. I am a
 8 resident and licensed architect.
 9 MR. O'BRIEN: My name is Rich O'Brien with
 10 Keystone Municipal Services. We serve as building
 11 inspector for the community.
 12 MR. WILLIAMS: John Williams, resident,
 13 New Hope.
 14 CHAIRMAN VOSS: Bucks County Playhouse.
 15 MS. ADKINS: Adele Adkins, A-D-E-L-E,
 16 A-D-K-I-N-S. I am the managing director for the Bucks
 17 County Playhouse.
 18 I think I am here to answer questions. Do
 19 you want me to talk about it?
 20 MR. HALSEY: It appears you're putting
 21 some mechanical equipment on the roof in the back, which
 22 is -- unless we are considering the bridge a public way,
 23 is not visible.
 24 MS. ADKINS: Correct. And the paint chips
 25 I believe you have match the color of the roof now that

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 2 the ductwork will be painted and the compressor.
 3 MR. HALSEY: You will paint the
 4 compressor? That is above and beyond.
 5 MR. O'BRIEN: Okay. One thing you should
 6 know, the International Mechanical Code in 2018, which is
 7 what the Commonwealth of Pennsylvania is enforcing
 8 currently, requires that you have a guard adjacent to
 9 mechanical equipment that is within ten feet of the edge
 10 of any roof. Okay. So this -- I believe it is lattice or
 11 whatever you're putting to block the compressor up
 12 there --
 13 MS. ADKINS: I think we are just painting
 14 it. I don't think -- we are not putting lattice work up
 15 there.
 16 MR. O'BRIEN: You're going to need a guard
 17 if it is within ten feet of the edge of the roof on any
 18 side, that is within ten feet of the edge of the roof.
 19 MS. ADKINS: Okay.
 20 MR. O'BRIEN: I highly recommend that you
 21 contact the building inspector. Mr. Lupinetti is his
 22 name, and he will go over the sections of the
 23 International Mechanical Code with you.
 24 MS. ADKINS: He has been involved to date
 25 so --

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2 MR. O'BRIEN: Okay. What you are looking

3 to do is just paint the unit and get permission to have it

4 on the roof.

5 CHAIRMAN VOSS: It has not yet been

6 installed?

7 MS. ADKINS: No, all of the internal

8 ductwork to the theater has been done and in May, the

9 ductwork for the external and the compressor is slated to

10 be done.

11 MR. O'BRIEN: You're not looking to put

12 anything in front of it to shield it from the river or

13 anything like that?

14 MS. ADKINS: No, because the design person

15 felt it would look better painted rather than some kind of

16 siding in front of it. This would be similar to Ghost

17 Light and Stella, what they have on their roof.

18 MR. O'BRIEN: Yeah. I don't know where

19 their equipment is as it relates to the edge of the roof.

20 It certainly looks like it is closer to ten feet to the

21 edge of the roof.

22 MS. ADKINS: It does look like that. I am

23 not convinced it is as close as it looks by this hand

24 drawing that I have, but we will certainly verify that and

25 put in the rails if it is within ten feet.

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2 MR. O'BRIEN: Okay. Thank you.

3 MR. HALSEY: Out of curiosity, where is the

4 mechanical equipment? I walk back there a lot. Where is

5 the mechanical equipment that currently is serving the

6 theater?

7 MS. ADKINS: I don't know where it is. We

8 don't have industrial air in there, we have what is for a

9 house so that is one of the problems that there is no

10 fresh air in the theater at all.

11 MR. HALSEY: Okay.

12 CHAIRMAN VOSS: One of my concerns is if

13 we do need additional railing do you think it will be

14 small enough that the sample paint will hide it in a

15 similar way? I am only wondering if this needs to come

16 before HARB again for railing or at that point is a

17 railing with screening because --

18 MR. O'BRIEN: They are not proposing any

19 screening at this point.

20 CHAIRMAN VOSS: If we are putting in

21 railing maybe we are looking at optimally railing and

22 screening for you instead of just railing and then paint,

23 I am just --

24 MR. HALSEY: If they have to come -- if

25 the code requires them to do that, then we can at least

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2 act on this and then they will have to come back anyway if

3 they need to do it.

4 CHAIRMAN VOSS: I am happy with that.

5 MS. CONNELL: Council would have to see

6 that if you're moving it over.

7 MR. HALSEY: Rich, is it three feet is the

8 requirement for the --

9 MR. O'BRIEN: Forty-two.

10 MR. HALSEY: If it turns out that you guys

11 need this, I think it would be appropriate to do a simple

12 linear four to five inch wood board painted with vertical

13 posts on the inside. Something very, very simple to just

14 match either the color of the wood or the roof would be --

15 like it doesn't have to -- it should just be made out of

16 wood and --

17 MS. ADKINS: What is hard to see in this

18 drawing that I have is that roof that the compressor is

19 actually on is the flat roof that is over the deck

20 restaurant so the compressor will be against the roof part

21 that is the playhouse so it is pushed back there.

22 So again, we will absolutely measure

23 because it does look like it is almost hanging off the

24 edge of this drawing.

25 MR. O'BRIEN: Right.

8

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2 MS. ADKINS: But it is setback and we will

3 make sure that we have a safety rail.

4 CHAIRMAN VOSS: So there were a few

5 questions that Jay had. I will just -- I will ask them

6 just so you can hear them.

7 The first is can the mechanical and the

8 ductwork be located within the structure instead of on the

9 rooftop?

10 MS. ADKINS: No. We wish.

11 CHAIRMAN VOSS: I figured I would ask.

12 Secondly, he said can it be located just

13 below the restaurant level with only the vertical ductwork

14 exposed to the right of way and then have that shield?

15 MS. ADKINS: No.

16 MR. HALSEY: That I would actually prefer

17 it not as someone that uses that area frequency. Yeah.

18 Sorry.

19 CHAIRMAN VOSS: Third, can screening be

20 designed and installed to hide it if there are no other

21 alternatives on the location?

22 MS. ADKINS: Again those visual design

23 people -- if the screening is better -- it was determined

24 that painting it would blend much more than any kind of

25 false screening that would open the -- it would just be

9

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2 sticking up on the roof of the deck restaurant.
3 CHAIRMAN VOSS: Okay. And the fourth
4 question he had is why is the existing rooftop ductwork
5 slightly to the north, it is painted white from what we
6 can tell. He is asking whether -- why is it exposed to
7 the right of way? And then he asked following up with
8 screen, he feels the screen should be constructed around
9 this existing mechanical unit and ductwork.
10 So I guess I will just modify that a little
11 bit which is have you thought about doing any color
12 matching, hiding, screening of the -- I know it is not
13 part of this project, since we are thinking ductwork --
14 MS. ADKINS: So this is the color match
15 that you have, it is this bottom one.
16 CHAIRMAN VOSS: That will be for the
17 currently existing ductwork?
18 MS. ADKINS: That is what I am requesting.
19 CHAIRMAN VOSS: He is asking about the
20 current ductwork to the north which is --
21 MS. ADKINS: Show me where, I am not sure.
22 Oh. We can certainly paint that.
23 CHAIRMAN VOSS: I -- the reason he asked
24 is he was thinking if there is screening going on, can we
25 extend the screening to hide it since we are not --

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2 MS. ADKINS: We are painting it.
3 CHAIRMAN VOSS: I don't know that I would
4 like it in gray, then it will stand out. Personally I
5 think the white hides it better.
6 MR. HALSEY: I think it is fine to paint
7 the condensing units if you guys really want to. It is a
8 little helpful to paint the ducts totally. I think this
9 is fine just the way it is unless you were going to
10 install a screen, in which case that is not part of this
11 application and we don't have any purview there.
12 It might be nice to do a screen that hugs
13 the border of the roof here that is just 42 inches high
14 and paint it red to match the building. I think that
15 would be an aesthetic benefit.
16 MS. ADKINS: Okay.
17 MR. HALSEY: There is no -- since it is
18 not part of the application, we can't really say that.
19 MS. ADKINS: Good to know that. Thank you.
20 MR. O'BRIEN: Just one last thing. I would
21 check with the unit manufacturer, whether it is Carrier or
22 Trane, that painting the unit doesn't void the warranty.
23 Okay?
24 MR. HALSEY: I would be comfortable --
25 just so you guys don't run into that type of situation

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2 before where you do something for aesthetics and then the
3 manufacturer says you couldn't do that. I think painting
4 the ductwork is a great idea on the roof.
5 I would almost recommend you withdraw the
6 painting of the actual unit for this application. If we
7 can make that a condition because I just think it will end
8 up giving you a headache.
9 MS. ADKINS: Great. Much appreciated.
10 MR. HALSEY: If it turns out and you can
11 and you want to, that is fine. I just -- it is mechanical
12 equipment, it is going to look like mechanical equipment.
13 It is what it is.
14 MS. ADKINS: Thank you.
15 CHAIRMAN VOSS: Those were his questions.
16 Thank you.
17 MS. ADKINS: Thank you.
18 CHAIRMAN VOSS: That answers all of my
19 questions. Any further questions? The public can -- we
20 will open up to any questions from the public? All right.
21 Do we have a motion?
22 MR. HALSEY: I will do one but you are the
23 motion king.
24 MR. O'BRIEN: I make a motion to approve
25 the application as submitted with the following

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2 conditions; paint shall not be required on the condensing
3 -- or sorry, the mechanical equipment itself, the ductwork
4 shall be painted per the color samples submitted.
5 CHAIRMAN VOSS: Second?
6 MR. WILLIAMS: Second.
7 CHAIRMAN VOSS: Any further discussion?
8 All those in favor?
9 MR. HALSEY: Aye.
10 MR. WILLIAMS: Aye.
11 CHAIRMAN VOSS: Aye.
12 MS. CONNELL: That is the bottom color, the
13 chip?
14 MS. ADKINS: Yes.
15 CHAIRMAN VOSS: All those opposed?
16 MR. O'BRIEN: Opposed. I think there
17 should be a screen.
18 CHAIRMAN VOSS: Thank you.
19 MS. ADKINS: Thank you.
20 CHAIRMAN VOSS: Let us know when you are
21 ready and we will restart.
22 MR. FEY: We are ready.
23 CHARIMAN VOSS: The second item on the
24 agenda is 3, 5 and 7 West Bridge Street formal review.
25 MR. FEY: Ralph Fey, Ralph Fey Architects.

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2 MR. TRASK: Connor Trask.
3 MR. FEY: So we can just jump in. We
4 attempted to take all of the feedback and adjust most of
5 the front and rear elevations and some of the color
6 charts.
7 I would like to start, if it is okay with
8 you, on page 16 which is the front elevation. We can
9 certainly revisit any other drawing. These are materially
10 different drawings.
11 Connor has brought it up, the color
12 rendition from his screen up to there is not as good as
13 hopefully what you have, and if you need to see mine -- I
14 don't know what yours printed like.
15 The largest difference here is that we
16 consolidated the door and front window on the left side.
17 And I just want to point out that the door and windows are
18 a color called Smoke and it did not come up very well
19 here. You can see there is a little darker tone here but
20 on this particular one I apologize, it is supposed to be
21 Smoke like all of the other windows and doors.
22 The consolidation was to carry the awnings
23 through, create a single opening and the facade and
24 fenestration will be Smoke.
25 So the second really large difference we

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2 yet. The back looks great. The front looks good. I
3 agree with the softening of the trim.
4 Can I say one very, very minor thing that I
5 think will absolutely not push us back to another review
6 is that can we add one more vertical muntin to the wide --
7 MR. FEY: That was carefully studied and --
8 of course.
9 MR. HALSEY: Just to make the proportions
10 a little more even with the door. So there will be four
11 divisions in the picture light and two divisions in the
12 door.
13 MR. FEY: You are right. There are three
14 divisions in the picture light and we will change that to
15 four.
16 MR. HALSEY: Can we match the sill height
17 of the window to the top of the lower panel of the door
18 just so that there is --
19 MR. FEY: It was intended to be.
20 MR. HALSEY: I just couldn't see it.
21 MR. FEY: It was intended to be. And of
22 course it is supposed to be Smoke and it is just --
23 somehow on the screen it looks Smoke but in the printing
24 in the transition it looks more white.
25 CHAIRMAN VOSS: So what elements are

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2 made, when we started to look at the overall window and
3 window trim and we tried to put our historic hat on, we
4 realized that previously all the trim in the building was
5 black and the black trim was not feeling historic, was
6 kind of setting a slightly different tone.
7 And Connor, if you have the last
8 presentation. But we thought we preferred the building
9 and thought it had a more authentic look to do the trim to
10 match the body of the building instead of to do such a
11 harsh and strongly contrasting black trim.
12 I would say that when we first -- our
13 original design -- you can hear me, right? When we did
14 our first design we were relying on the existing building
15 to be the existing building and we may not have been as
16 confident to change it but we did not feel and if you --
17 can you also bring up the existing photos?
18 We did not feel that the front of this
19 building was the best building it could be with all black
20 trim. Certainly you can tell us that we have taken a jump
21 too far, but we felt that the windows were deserving to be
22 the dark color but the trim seemed too harsh.
23 So either comment now or you can let me go
24 through the whole thing.
25 MR. HALSEY: We haven't gotten to the back

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2 intended to be black still?
3 MR. FEY: No --
4 CHAIRMAN VOSS: None of it?
5 MR. FEY: Smoke will become the new window
6 color of choice.
7 CHAIRMAN VOSS: No black trim anywhere?
8 MR. FEY: If Connor reverts back to the
9 photo, I can best show. These windows are not black, it
10 is a grayish window with black trim. So when we took the
11 black trim off we are looking to keeping that tone but
12 different windows are different colors. I think maybe the
13 last time they were painted they were this green so we
14 chose to make everything the Smoke.
15 MR. HALSEY: Are you guys going to be
16 doing general kind of painting and maintenance throughout
17 the building? Would you guys consider -- this isn't part
18 of the application, would you consider painting the brown
19 the Smoke to match the trim?
20 MR. FEY: Yes. We wouldn't be horrified
21 if we cover up the -- I don't think it is original.
22 MS. CONNELL: Is that cedar?
23 MR. FEY: It does have that look of aged
24 cedar where it kind of takes on the dark reddish tone. We
25 have no problem either painting it or most likely stain it

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 2 a gray or -- it is not going to stand up white very long.
 3 MR. HALSEY: No. I am saying a Smoke
 4 stain or something, I just -- the building -- not -- I
 5 mean there are not a lot of historic buildings that have
 6 so many disparate materials slammed together in one thing.
 7 I think the idea of sort of using one
 8 cohesive theme makes a ton of sense. I am not asking you
 9 to do more work.
 10 MR. FEY: We actually like the way of
 11 extra work here to call out the detail. The rest of the
 12 building doesn't have that detail. We like to follow the
 13 three color rule. So we have actually picked three colors
 14 to the balance of the building. It is the Smoke and the
 15 --
 16 MR. TRASK: Chantilly Lace.
 17 MR. FEY: Chantilly Lace. I was about to
 18 say Truffle. And what was the third one?
 19 MR. TRASK: Chantilly Lace and Hollow Gray.
 20 MR. FEY: Chantilly Lace and Hollow Gray.
 21 MR. TRASK: Which is actually the --
 22 MR. FEY: Not on the front.
 23 MR. HALSEY: All of the wood elements,
 24 again not part of the application, but I think it would
 25 look great to stain those if it is possible.

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 2 MR. HALSEY: I'm sorry, the existing --
 3 MR. FEY: The default in our office is
 4 roughly 14 inches. I am happy to adjust it.
 5 MR. HALSEY: No. I thought the -- is it
 6 clapboard, I guess. I thought the clapboard was a little
 7 more narrow but it actually -- eyeballing it, it is
 8 probably about ten inches at least.
 9 MR. FEY: That will continue what is
 10 already started on the building.
 11 MR. HALSEY: Yeah.
 12 MR. TRASK: It is a foot.
 13 MR. FEY: It is a foot.
 14 MR. HALSEY: Why don't they make Boral or
 15 -- Hardie at least only has those wide widths, I feel like
 16 they should start making four to five inch exposure to
 17 match.
 18 MR. FEY: You can adjust the exposure if
 19 you --
 20 MR. HALSEY: The Hardie representative was
 21 very adamant.
 22 MR. FEY: I misspoke.
 23 MR. HALSEY: Maybe he was wrong.
 24 MR. FEY: They are not specifically looking
 25 for the historic market.

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 2 MR. FEY: We will probably stain them.
 3 Sand them down and stain them to the paint color to match
 4 the Smoke.
 5 Okay. So let's go back to our page 16.
 6 There were multiple colors on the side stair addition as
 7 well and we have attempted to unify the side addition a
 8 little more.
 9 It is out of Boral and it is the Hollow
 10 Gray, HC-108, which is pointing to the trim there. And
 11 then of course the window is the Jeld-wen window in Smoke.
 12 It doesn't come up very different but they are two
 13 different colors, windows are Smoke and the balance is
 14 Hollow Gray.
 15 MR. HALSEY: Are you guys -- the Boral, is
 16 it going to be -- I am sorry, maybe I just didn't see this
 17 here. The -- what is the exposure you guys will go with
 18 on the new side? Will it match the existing?
 19 MR. FEY: Are we talking about horizontal
 20 or vertical?
 21 MR. HALSEY: The vertical, yeah.
 22 MR. FEY: It appears to be drawn about a
 23 foot, I don't have a scale with me.
 24 Connor, do you have a scale with you?
 25 MR. TRASK: Yeah.

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 2 MR. HALSEY: No.
 3 MR. FEY: Whereas Boral is and follows
 4 even the curve of some of the curved ones and they have a
 5 German siding one so they are very much aimed at that
 6 market. I digress.
 7 Questions on the front?
 8 MR. O'BRIEN: Just one question. The
 9 application that you submitted previously on page 14
 10 showed the four bay window. In our previous meeting one
 11 of the comments was to go to a three bay window.
 12 MR. FEY: Which window are we talking
 13 about?
 14 MR. O'BRIEN: The front main window next
 15 to the door.
 16 MR. FEY: This window here?
 17 MR. O'BRIEN: That was originally a four
 18 bay window. One of our previous comments and direction to
 19 you last month was to go to a three bay.
 20 MR. FEY: One, two, three and connect to
 21 here.
 22 MR. O'BRIEN: Do you have a four bay -- a
 23 four mullion separated window there in your previous
 24 application?
 25 MR. FEY: That is the previous application.

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2 MR. O'BRIEN: The one you came back with
3 had a three window --
4 MR. FEY: You're asking us to make it four
5 again?
6 MR. O'BRIEN: That was my question to the
7 Board was do we want it to be three or four?
8 MR. HALSEY: I said I wanted one more
9 vertical muntin to make it a four bay window rather than a
10 three. So one more vertical division. The current
11 application shows three. I believe it should be four.
12 MR. FEY: I am fine with four. And thank
13 you, Rich, for pointing out that we were asked to do that.
14 MR. O'BRIEN: Right.
15 MR. FEY: We listened.
16 MR. O'BRIEN: Okay.
17 MR. FEY: If I can speak for the Board for
18 a minute, the thought process was we wanted that to go
19 away, which left three.
20 MR. HALSEY: Right.
21 MR. FEY: And then when we connected them
22 and pushed them together, they became a little wider so
23 the idea that maybe it wasn't three but will be better
24 proportioned at four makes sense to me.
25 MR. O'BRIEN: I am not a fan of three

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2 two.
3 MR. FEY: Can we go to the lighting page so
4 we can identify the fixture?
5 Looking for a little circle on something so
6 we have the --
7 MR. TRASK: I believe it is three. You're
8 mentioning that we have a light in the front?
9 MR. FEY: Right there, it is hanging.
10 Connor, go back to the front. It is hanging here. Now go
11 back to the -- I believe --
12 MR. TRASK: French Quarter Drop. That
13 would be the French Quarter Drop.
14 CHAIRMAN VOSS: Okay. So the only
15 questions I had had to do with the stair and flat areas.
16 I see in your new narrative you mentioned bluestone and
17 concrete.
18 Can you help me understand the location of
19 the concrete?
20 MR. FEY: Can you bring up the -- is it in
21 the plan or elevation?
22 CHAIRMAN VOSS: It is actually in your
23 narrative where you mention those two choices.
24 MR. FEY: So we have --
25 CHAIRMAN VOSS: You only say bluestone

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2 necessarily, but that was our direction to them
3 previously.
4 MR. HALSEY: No, no, but I think it is
5 completely as Ralph said, once you actually figured out
6 what units you're use using and you figure out what the
7 dimensions are, you get a drawing and you say does that
8 look right.
9 MR. FEY: And you look at the door.
10 MR. HALSEY: But again, that will
11 absolutely not table this.
12 MR. O'BRIEN: No.
13 MR. HALSEY: That is my opinion now.
14 MR. FEY: Most of the windows are of a
15 more vertical nature, each of the panes that you see
16 consistent to be a little more vertical.
17 Anything else on the front?
18 CHAIRMAN VOSS: I have a few. I think you
19 have addressed some of them.
20 One is the hanging lamp, it is not called
21 out here. I assume it is the same style that you are
22 indicating for the back?
23 MR. FEY: Yes.
24 CHAIRMAN VOSS: Because there were two
25 choices in the package as I recall. This is one of those

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1
2 steps in the plan.
3 MR. FEY: Sure. We don't have bluestone on
4 the face. I think if you go back to the original
5 photograph there is parged material here and parged
6 material painted up here and that is kind of what we are
7 talking about. I think all of the steps themselves in the
8 plan are bluestone.
9 CHAIRMAN VOSS: Including the risers?
10 MR. FEY: Probably not the risers.
11 MR. O'BRIEN: So basically when you do --
12 sheet 31 on the left-hand side.
13 MR. FEY: Probably should have taken one
14 of those out because they are different and --
15 MR. O'BRIEN: But you're proposing the
16 left-hand side --
17 MR. FEY: The left-hand side on 31. Please
18 cross off the one on the right-hand side. We should have
19 taken it out.
20 CHAIRMAN VOSS: But all of the horizontal
21 will be bluestone and the vertical will be -- wherever
22 vertical appears will be concrete?
23 MR. FEY: Yes.
24 MR. O'BRIEN: And that is inclusive of the
25 walk to number three to the door, correct?

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2 MR. FEY: Let's be sure we are answering
3 the right question. I believe the answer is yes. So
4 here?
5 MR. O'BRIEN: Yes.
6 MR. FEY: The answer is yes. Risers
7 concrete, steps bluestone.
8 CHAIRMAN VOSS: And the color of the
9 concrete facing the street?
10 MR. FEY: Off-white concrete color.
11 CHAIRMAN VOSS: So we go natural.
12 MR. FEY: Natural.
13 CHAIRMAN VOSS: Then kind of a rebuilt --
14 MR. FEY: It will be natural.
15 CHAIRMAN VOSS: And I was just -- the
16 steel railings that you have, is there a reason it is
17 horizontal slats?
18 MR. FEY: No.
19 CHAIRMAN VOSS: I don't have a preference.
20 MR. FEY: I think that is --
21 MR. TRASK: I believe in the prior meeting
22 we had vertical in the front and horizontal in the rear
23 and you asked us to put the horizontal in the front, if I
24 am not mistaken, to match.
25 MR. FEY: If you are all thinking you want

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2 street from this is vertical and roughly the same size.
3 MR. TRASK: There is the drawing from last
4 time.
5 MR. FEY: I think I prefer this one.
6 CHAIRMAN VOSS: I lean in that direction
7 but --
8 MR. FEY: Well I think we made the change
9 not because we were proposing it, we made the change for
10 the coming of a homogenous project. This one has to
11 question whether homogeneity is the appropriate response
12 to this historic side of the addition.
13 CHAIRMAN VOSS: If we like to make that
14 change, we can --
15 MR. FEY: I personally prefer to go back to
16 what was originally proposed on the sheet 14, but I don't
17 have an overly strong feeling if that is not in conflict
18 with the Board's thoughts.
19 CHAIRMAN VOSS: I think I know the answer
20 to this, the shape of the rails -- they are rectangular
21 here?
22 MR. FEY: What was the question?
23 CHAIRMAN VOSS: The rails, they are boxes?
24 MR. FEY: They are rectangular, they are
25 bar stock. Not rounded, rectangular.

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1
2 everything to be vertical, it is not a huge difference to
3 us.
4 CHAIRMAN VOSS: The only reason I am
5 asking because you're pointing out that the mullions --
6 since they are narrower now, you do get more of an upward
7 view. However if you look at the emphasis on the
8 right-hand side of the building, that you're not working
9 on, it is highlighted in black and white that they are
10 horizontal and I just was wondering which of those two was
11 the driving influence.
12 MR. FEY: On the rails?
13 CHAIRMAN VOSS: Yes. So horizontal is
14 fine.
15 MR. FEY: I will admit that the rear was
16 driven by more contemporary aesthetic and the horizontal
17 was what we chose and now that I see horizontal in the
18 front in the context of this, I am not so sure that I am
19 one with the concept of all railings should be the same.
20 I believe there is an addition to the rear
21 that lives in the world of being an addition and there is
22 a historic presence to this that lives on the street.
23 Do you have the previous drawing of the
24 railing?
25 CHAIRMAN VOSS: The railing across the

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1
2 MR. O'BRIEN: Just make sure your handrail
3 extensions are in --
4 MR. FEY: You can see them drawn there and
5 not clearly drawn there. No railings are drawn in the
6 step on this particular elevation. They will be peaking
7 out and projecting past.
8 MR. O'BRIEN: Turned sideways.
9 MR. FEY: But they have to be there.
10 MR. HALSEY: The Smoke is the color of the
11 addition at the back?
12 MR. FEY: Connor?
13 MR. TRASK: It should be. Rear elevation
14 color --
15 MR. FEY: No, this column is Hollow Gray.
16 MR. TRASK: The column color is Hollow Gray
17 but the windows are Smoke.
18 MR. FEY: Technically the body of it is
19 Hollow Gray and the windows and doors are Smoke.
20 MR. HALSEY: So then if you were to stain
21 the natural wood elements in a couple of the eaves, that
22 would be Hollow Gray. I am just trying to track it.
23 MR. FEY: I agree, let's change this stain
24 to Hollow Gray.
25 MR. HALSEY: The rear addition looks really

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1
 2 nice.
 3 MR. TRASK: Thank you.
 4 MR. FEY: Do I need to walk through it or
 5 does it speak for itself?
 6 We utilized the required accessible door
 7 width as our module, framed the doors and windows to align
 8 with that module. There is no pointy window on there,
 9 no triangular windows.
 10 CHAIRMAN VOSS: Just a clarification, I
 11 think the arrow is pointing to it but the number two arrow
 12 on the left, does that also include the board and batten
 13 for the triangular --
 14 MR. FEY: Yes, it is the building --
 15 CHAIRMAN VOSS: Perfect.
 16 MR. FEY: And that wraps around. And the
 17 setback.
 18 MR. HALSEY: So these windows are aluminum
 19 clad?
 20 MR. FEY: They are.
 21 MR. HALSEY: So the cladding will be --
 22 MR. FEY: That is the manufacturer's color
 23 that we have taken it from.
 24 MR. HALSEY: Got you.
 25 MR. FEY: We have that in the set farther

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1
 2 MR. TRASK: That is not correct.
 3 MR. FEY: Two different fixtures. There
 4 are the Rodin or Rodin, I don't know how to pronounce it.
 5 MR. TRASK: There is the Quarter Drop, the
 6 Rodin in copper and then the London Street Moustache. The
 7 one in the center is the wall on the right portion of the
 8 rear elevation.
 9 MR. FEY: So you want to do the light
 10 again?
 11 MR. O'BRIEN: The light at the front going
 12 into number three is going to be drop bracket?
 13 MR. FEY: Correct.
 14 MR. O'BRIEN: But the back has all three?
 15 MR. FEY: It does have all three. They
 16 are just basically a similar fixture with different
 17 brackets. This one and that one are very similar. That
 18 one is absolutely different.
 19 MS. CONNELL: So do we cross them out?
 20 MR. FEY: No, they are all being used.
 21 MR. HALSEY: They are all being identified
 22 but the only one I think we have the question about is the
 23 one on the front on drawing number 16, it appears to be --
 24 actually it is pointed out in -- no, it is not. It
 25 appears to be the Bevolo French Quarter Rodin top so we

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1
 2 back. Manufacturer's color is Smoke Gray.
 3 MR. HALSEY: Yeah.
 4 MR. TRASK: That is page 26.
 5 MR. FEY: And here you can see a window --
 6 dark window related to a lighter body of building that
 7 doesn't have black trim and it is aesthetically more
 8 pleasing and more historic in nature. But Smoke is here.
 9 MR. TRASK: That is it.
 10 MR. FEY: Yeah.
 11 MR. HALSEY: If you guys preferred the
 12 window to be black, I am not sure if that wasn't your
 13 preference.
 14 MR. FEY: No, that has been done enough.
 15 I don't want to be like every third building that is being
 16 constructed right now. I like the subtler tone on tone
 17 and the windows are not currently black.
 18 MR. HALSEY: Yeah.
 19 MR. FEY: Do we have any questions on the
 20 rear elevation? Same aesthetic for bluestone tread
 21 walking surface, concrete riser. That will be colored
 22 with all gray.
 23 MR. O'BRIEN: And all of the exterior
 24 lights are the French Quarter with the drop bracket,
 25 correct?

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1
 2 can make that --
 3 MR. TRASK: French Quarter drop bracket.
 4 MR. FEY: French Quarter drop bracket.
 5 MR. O'BRIEN: That is the entrance into
 6 number three.
 7 MR. HALSEY: Okay. It looks -- okay. That
 8 is fine too.
 9 MR. TRASK: I see your confusion.
 10 MR. HALSEY: Okay. It is the same size.
 11 MR. FEY: Back to the rear elevation.
 12 MR. O'BRIEN: The light itself is the same,
 13 just a different bracket.
 14 MR. FEY: So never let it be said that we
 15 don't like putting light fixtures on buildings.
 16 Does anybody feel there is too many lights?
 17 MR. HALSEY: The top left might be nicer
 18 with a one center one but again that is not--
 19 MR. FEY: Here?
 20 MR. HALSEY: I am just voicing my opinion.
 21 It is not -- I don't think that that has any weight in
 22 terms of the historic approvability.
 23 How much -- what is -- I didn't look at the
 24 plan, what is the relief between the two facades?
 25 MR. FEY: I want to say it is about

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1
2 18 inches.
3 MR. HALSEY: Okay. So it would be weird
4 to have the lights flanking the bay on the left because it
5 would be too close.
6 MR. FEY: It is here?
7 MR. HALSEY: Yeah, it is on the right.
8 MR. FEY: So this is below and above it
9 does that so this is the area that we are --
10 MR. HALSEY: It is not quite -- it would
11 look a little weird because even if the lights match on
12 the side of apartment three's window bays but it might
13 look a little cramped if they were on the sides of bedroom
14 one with no --
15 MR. FEY: Back to the rear elevation.
16 Wait a minute. So we are saying it doesn't make sense to
17 put them here and here?
18 MR. HALSEY: Yeah, but then those -- then
19 those two lights will be a little too close to each other
20 without enough depth to them.
21 MR. FEY: I will tell you what I was
22 actually thinking was to lose these and just keep the
23 lighting at a lower level and maybe we don't need them up
24 there. As I was looking at this with fresh eyes today, I
25 was thinking we don't need stacked on top.

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1
2 MR. HALSEY: I think that would be totally
3 fine.
4 MR. FEY: Add that to your approval. I
5 think it needs to be stated.
6 MS. CONNELL: Four lights, Ralph?
7 MR. FEY: Delete two second floor lights on
8 the right-hand rear addition.
9 MR. HALSEY: Do you want -- but you're
10 suggesting keep the ones on the left?
11 MR. FEY: I was thinking keep these and
12 lose those but you raised a good question, do we even need
13 those?
14 MR. HALSEY: I was --
15 MR. FEY: I know this is a door. We are
16 required to have a light where there is a door, hence you
17 know you end up with some weird -- you have to have a
18 switch and a light on the outside of a door.
19 MR. HALSEY: What if --
20 MR. FEY: This is not -- but this is not a
21 balcony you can walk on. We can take these off.
22 MR. HALSEY: I think that removing all
23 second floor lights --
24 MR. FEY: Makes sense. You were right,
25 take off four lights.

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1
2 MS. CONNELL: Could you point out what
3 lights again?
4 MR. FEY: All second floor lights; one,
5 two, three, four all removed.
6 MS. CONNELL: All top floor. Thank you.
7 MR. FEY: That may have been a real balcony
8 at one time which is why we had a light out there but it
9 is no longer walkable.
10 MR. O'BRIEN: Is there a door?
11 MR. FEY: There is a door but that is just
12 acting as letting air in. Page 15. Go to page 15, upper
13 right.
14 MR. O'BRIEN: Got you.
15 MR. FEY: That is the version of I want to
16 throw my doors open.
17 MR. O'BRIEN: Do they call that a Romeo
18 and Juliet balcony?
19 MR. FEY: Yes.
20 MR. O'BRIEN: They do.
21 MR. TRASK: We provided a site plan and a
22 roof plan per your request as well.
23 MR. FEY: The roof plan is page 20 and the
24 --
25 MR. TRASK: The site plan is page 12.

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1
2 MR. O'BRIEN: JoAnn, zoning has already
3 approved the additions in the back?
4 MS. CONNELL: Correct, zoning has.
5 MR. O'BRIEN: Thank you.
6 MR. FEY: I think there was some question,
7 Rich, previously that I was unable to point to, the
8 concept of providing access to here through a rather long
9 graded walk.
10 MR. O'BRIEN: And that rear door also goes
11 into the retail space, correct?
12 MR. FEY: It does, from here enter into
13 the retail space. Retail on the one side.
14 MR. O'BRIEN: And that was your accessible
15 entrance, right?
16 MR. FEY: It is.
17 MR. O'BRIEN: Just make sure you have the
18 signage in front directing the people to the accessible
19 --
20 MR. FEY: Yes. Thank you.
21 So that is the major upgrade from our last
22 meeting.
23 CHAIRMAN VOSS: So I know it is not a
24 change from the last meeting but on the east elevation,
25 page 17, I was just curious about the lack of windows in

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1 the stairwell.
 2
 3 MR. FEY: Windows to the front and windows
 4 to the back and we are 34 inches from the building next to
 5 us so code-wise we are really precluded from putting
 6 windows without making a small fire-rated so there is
 7 really no good reason to do that.
 8 We have windows here and here and here so
 9 we covered it. It is not a view and it is really not
 10 letting that much light in.
 11 Do you want to go back to the site plan?
 12 CHAIRMAN VOSS: No, that is fine. I just
 13 was thinking --
 14 MR. FEY: Best thing to do is the photos
 15 looking in the alleyway. It is a bit tight. It is tight.
 16 So we kind of opted for windows front and back.
 17 There is a ten-foot rule that generally
 18 deals with windows from adjoining properties and fire
 19 spread and you know percentage of wall and all of that.
 20 We didn't think it was a good idea.
 21 CHAIRMAN VOSS: So that wall will just be
 22 rebuilt and just in-fill window?
 23 MR. FEY: Yeah.
 24 MR. O'BRIEN: You took out all of the
 25 triangular windows on the gable?

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1 windows.
 2
 3 MR. FEY: It will be a black lever handle.
 4 I believe they only make one.
 5 CHAIRMAN VOSS: But you're saying it is
 6 just the one that comes with the door with the choice of
 7 black?
 8 MR. FEY: Yes. It is not a knob, it is a
 9 lever. Knobs don't make ADA accessible hardware.
 10 CHAIRMAN VOSS: Any further questions? Do
 11 we have a public? Any one like to ask a question? I
 12 think we are ready to have a motion.
 13 MR. O'BRIEN: I would like to make a motion
 14 to approve the application for -- recommend approval for
 15 the application for 3, 5, 7 West Bridge Street with the
 16 following conditions:
 17 The roofline at the existing stair tower
 18 to be reconstructed into a ship roof leading away from the
 19 building with a stained seemed roof.
 20 In the rear of the building at the gable
 21 end, all triangular windows to be removed.
 22 Remove all second floor lighting in the
 23 rear addition that is identified on the revised
 24 application.
 25 Light into number three front entrance to

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1 MR. FEY: Not all of them. We left that
 2 one because that is existing but we took them out of the
 3 rear addition.
 4 CHAIRMAN VOSS: So looking at the west
 5 addition too, I want to make sure that we can put together
 6 a motion. All of the wood elements -- three all together?
 7 MR. FEY: Stained.
 8 CHAIRMAN VOSS: I just want to make sure
 9 we are --
 10 MR. O'BRIEN: They occur at all of the
 11 gable ends, correct?
 12 MR. FEY: There is three gable ends, they
 13 happen at all three.
 14 CHAIRMAN VOSS: All on the south side.
 15 MR. FEY: I think we are done pointing
 16 things out. I can answer any more questions.
 17 CHAIRMAN VOSS: I did notice there was no
 18 specs of door fixtures. Did I miss that?
 19 MR. FEY: So the door is the same
 20 manufacturer in --
 21 CHAIRMAN VOSS: The handles.
 22 MR. FEY: The hardware, I believe it is on
 23 the -- go to the Jeld-wen spec.
 24 CHAIRMAN VOSS: I saw something for

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1 be French Quarter Drop with a drop bracket.
 2 The front railing to be changed to vertical
 3 balusters in lieu of the horizontal balusters that are
 4 identified on page 16 of the revised application.
 5 And the gable ends that are currently
 6 wood-sided shall be stained Hollow Gray.
 7 MR. HALSEY: Jockey Hollow.
 8 MR. O'BRIEN: Jockey Hollow Gray?
 9 MR. HALSEY: Yeah. That is just the spec
 10 they call it.
 11 MR. O'BRIEN: Okay. The gable ends that
 12 are currently wood shall be stained Jockey Hollow Gray.
 13 CHAIRMAN VOSS: Do we have a second?
 14 MR. HALSEY: Sorry, one final condition
 15 would be to -- that being on page 16, the picture window
 16 at the left storefront to be four bays in lieu of three.
 17 MR. O'BRIEN: So moved.
 18 MR. TRASK: And also the stairs --
 19 MR. FEY: The risers.
 20 MR. TRASK: The risers be concrete and the
 21 treads to be bluestone.
 22 MR. O'BRIEN: That is shown on the
 23 application in page 31, left-hand side.
 24 MR. TRASK: Right.

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1
2 CHAIRMAN VOSS: Now we have crossed off
3 the right-hand side?
4 MR. O'BRIEN: Right.
5 CHAIRMAN VOSS: Second?
6 MR. HALSEY: I second that.
7 CHAIRMAN VOSS: Any further discussion?
8 All right. All those in favor?
9 MR. HALSEY: Aye.
10 MR. O'BRIEN: Aye.
11 MR. WILLIAMS: Aye.
12 CHAIRMAN VOSS: Aye.
13 Opposed? Okay.
14 MR. FEY: Thank you.
15 CHAIRMAN VOSS: We have two things I would
16 like to bring up, some new business of the -- for the
17 minutes to approve for the February 7th meeting.
18 Were we all present?
19 MR. WILLIAMS: I was not there.
20 MR. HALSEY: I was present, yes.
21 CHAIRMAN VOSS: Do we have any questions
22 or changes to the minutes?
23 MR. O'BRIEN: No.
24 MR. HALSEY: I do not.
25 CHAIRMAN VOSS: All in favor of the

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1
2 So if it is not presented, if it is not in
3 the narrative and it is not -- if it appears in a drawing
4 -- and the reason I am mentioning this is because we have
5 had in the past for example where I have asked someone
6 about the absence of a window or the absence of a chimney
7 and half the time they say it is supposed to be there and
8 then the other half of the time they say no, we want to
9 remove it.
10 And so the question is when there is
11 uncertainty, if we know about the uncertainty we can
12 address it. But if we don't know about it, how does the
13 building inspector -- how do people farther down the line
14 know that it never came up and was addressed?
15 So I think my proposal is that we require
16 the narrative of proposed work from every application now.
17 And it doesn't have to have the vast detail but if for
18 example it does not mention a new chimney being added,
19 then they are not permitted -- they should not be
20 permitted to put a new chimney up.
21 If they want to change the siding of a
22 structure, if it doesn't mention the changing of the
23 siding, then -- I think it is actually going to come up
24 and I want to make sure we can address this.
25 It came up just recently. I noticed that

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1
2 February 7th minutes?
3 MR. O'BRIEN: Aye.
4 MR. HALSEY: Aye.
5 CHAIRMAN VOSS: Aye.
6 Okay. Now we have some new business that I
7 will bring up and it has to do with a question that arose
8 in two or three different places. Of the question that
9 Jay posed and the question that I think it was Rick. What
10 is his position? JoAnn?
11 MS. CONNELL: Are you talking to me? What
12 --
13 CHAIRMAN VOSS: What is Rick's position?
14 MR. O'BRIEN: Building inspector.
15 MS. CONNELL: Building inspector.
16 CHAIRMAN VOSS: Building inspector. He
17 also brought it up so the question is is there a way we
18 can help him identify any changes in the building plans
19 that differ from what is in here.
20 Some examples of that are when we are given
21 a drawing for example that doesn't have a chimney on it
22 and no one bothers to ask about it because it is not
23 written up in the narrative as being removed. And the
24 question is are we approving something like that if we
25 don't catch it in the drawing?

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1
2 the New Hope Arts stripped the plaster off one of their
3 walls and that was not part of their presentation to us
4 and I noticed it after the fact. The building inspector
5 noticed it and didn't agree that it was never discussed.
6 But I just want to make sure if that was an
7 intent, that either it didn't come before us as it was
8 supposed to or they thought that by drawing one of their
9 pictures with stone, that that was enough for us to
10 approve it.
11 And that is -- I -- that is a highly
12 questionable approach and I think we just need something
13 like a narrative that other offices can look at and say
14 well it doesn't mention it in the narrative, therefore it
15 hasn't been addressed. And I want to make sure we have
16 some outline.
17 My proposal is that we require it to be in
18 the narrative and anything that is not in the narrative or
19 conditions that we add to the narrative, would be excluded
20 from the COA. That is sort of the proposal I have.
21 I want to know what you all think about
22 this because again we have seen what happens sometimes
23 when a project is shown with hand-drawn images and somehow
24 people think that that is being approved and then suddenly
25 changes are made without approval. I want to make sure we

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1
 2 have this clarity here.
 3 MR. O'BRIEN: From an applicant
 4 perspective, honestly that happens probably every third
 5 application that people extend what they are doing.
 6 MS. CONNELL: They showed a copy --
 7 MR. O'BRIEN: That is just something that
 8 the building inspector needs to stay aware of and address
 9 at the time and tell them you need to stop work, you need
 10 to go back and get this approved.
 11 I -- honestly at least every third
 12 application I wouldn't be surprised if it extends past
 13 what they have applied for.
 14 MS. CONNELL: Mary, the zoning officer,
 15 just noticed today because I give her the plans also you
 16 know, like for instance the ongoing project with the
 17 mansion, she noticed that they never addressed any
 18 lighting. So now we are going to have -- there is an
 19 e-mail in the process and that will be arranged. So
 20 everybody has got to keep an eye out.
 21 It is a good idea, a narrative is a good
 22 base. I have asked for it and we talked about it, Keith,
 23 for about an hour. I think it is really good.
 24 MR. O'BRIEN: The narrative is a great
 25 idea. Trust me, it is not going to address everything

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1
 2 often change. To be honest with you, it is just the
 3 nature of the business.
 4 MR. HALSEY: Yeah, we just submitted --
 5 right before I came here, we just submitted a major
 6 package to Upper Makefield HARB for a project and we
 7 waited to do that submission until we had true scaled
 8 construction --
 9 MR. O'BRIEN: Finalized design.
 10 MR. HALSEY: Finalized design which is an
 11 expensive risk but it is also -- what is -- we're kind of
 12 -- the timeline of this is kind of forcing people to come
 13 with packages like this where none of the drawings really
 14 match the existing proposals don't match scale in this.
 15 It is sort of like a cartoon version of an
 16 architectural drawing but unless you want to pay someone
 17 \$40,000 to --
 18 MR. O'BRIEN: Upfront to --
 19 MR. HALSEY: -- to develop construction
 20 documents, you will not get them. So it might be -- the
 21 narrative is not a bad idea. It might be -- in my mind
 22 the only way to do this is to make every review until
 23 permanent concept is reviewed and have formal review at
 24 time of permitting. As an architect, I would hate that.
 25 I just --

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1
 2 that people do.
 3 CHAIRMAN VOSS: I understand that. If
 4 someone does something intentionally, that was
 5 intentional.
 6 MR. O'BRIEN: It may not be intentional.
 7 We decided to do this after the fact because we thought it
 8 would look nice.
 9 CHAIRMAN VOSS: That is intentional but we
 10 can address that however we need to. That is different.
 11 I think that the thing I am looking at is
 12 -- I am thinking specifically of 1 -- whatever it is,
 13 South Main Street where they were given permits for things
 14 that were not addressed through HARB.
 15 So there were changes made, they asked for
 16 them, they got them and I think there is -- there was a
 17 disconnect and I just want to make sure that we have a way
 18 to enunciate what the proposed changes are so that when
 19 the building officer looks -- the building inspector
 20 looks, can say you know I see this in the permit request
 21 and I don't see it in the narrative, therefore HARB did
 22 not discuss it so I cannot approve it.
 23 MR. O'BRIEN: And I am sure Justin can
 24 chime in on this, but between coming to the HARB and
 25 actually generating true construction documents, things

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1
 2 MR. O'BRIEN: Never get anything done.
 3 MR. HALSEY: Maybe it might be helpful to
 4 have a boilerplate set of -- like of HARB drawings that
 5 were -- that you know Nicky and I could provide, scrubbed
 6 completely of all information, we would submit and have a
 7 workshop over what information was critical, how the specs
 8 should be written.
 9 And then on the Borough website we have a
 10 boilerplate set saying this is the format, every drawing
 11 is the same scale, each page the drawing appears it is in
 12 the same location, at the same scale including existing
 13 and proposed.
 14 And you know we should be able to click
 15 through a PDF that goes existing/proposed,
 16 existing/proposed for each floor plan, each facade. It is
 17 not that hard to do. I think it is just money. I am
 18 always very aware of this and I wouldn't submit a package
 19 like this but I also wouldn't -- maybe we are charging
 20 more than other people.
 21 I am aware that people need to get
 22 architectural work done without spending an arm and a leg.
 23 So I think a narrative helps. I believe also on a project
 24 of some certain scale, maybe an agent review of the
 25 building permits may be helpful as well.

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1
 2 CHAIRMAN VOSS: So I am wondering if for
 3 example if we can then reference -- I mean if we requested
 4 something, if we can then reference in the motion that we
 5 are approving the items described in the narrative as
 6 proposed work and if they don't have one, then we
 7 enunciate each of the things that we are allowing to be
 8 done.
 9 I just -- I guess the reason I am looking
 10 -- I am not trying to hold them back from things but there
 11 are some things that happen that you know are significant.
 12 Like I said this one just now, the plaster was all
 13 removed. It was intended to be removed, they just never
 14 asked us about it.
 15 MR. HALSEY: I think --
 16 CHAIRMAN VOSS: I have my perspective about
 17 that. I want to have the architect here before I bring up
 18 that perspective but it was never addressed by us.
 19 I am just using that as the most recent
 20 example but there are many examples like this that I can
 21 label where there was -- there was potential confusion and
 22 I don't want the permit signed off on if it is not what we
 23 signed off on.
 24 I just want to -- I am looking for whatever
 25 ideas you all have. My idea was the narrative but maybe

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1
 2 but A, you don't want to drag out the process month after
 3 month; and B, you also don't want to cost applicants
 4 \$50,000 just to come before the HARB.
 5 So the narrative is a fine idea but be
 6 careful of costing people too much money.
 7 MR. HALSEY: I think we can put a very
 8 simple -- hopefully not -- I think we can also provide a
 9 guideline that says you need to provide a site plan, a
 10 roof plan, elevation of all areas of proposed work and
 11 matching scale and format for comparison.
 12 There is something very straightforward as
 13 having the existing and proposed either on the same page
 14 next to each other or click, click.
 15 MS. CONNELL: That is wonderful.
 16 MR. HALSEY: Just so at minimum give us
 17 scale drawings that we can compare of the existing and
 18 proposed conditions. It is actually sort of written in
 19 our ordinance and it is sort of vaguely written on the
 20 application sheet.
 21 But maybe before -- I wanted to do some
 22 thought -- thinking about how to revise the way we do
 23 specs, to also allow for people to be specific but not --
 24 like I find the dumping of spec sheets at the end of this
 25 insane and --

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1
 2 we can -- we need to start thinking about this now and
 3 come back with proposals. Maybe next meeting.
 4 MR. O'BRIEN: If we tried to enunciate
 5 everything that we are approving, it will be 30 pages
 6 long.
 7 CHAIRMAN VOSS: That is why I think have
 8 them create a narrative and the details of -- I think what
 9 -- this is a perfect example of what I would like to see
 10 because in the end it has talked about all of the changes
 11 that we want and then the details are in images and spec
 12 sheets.
 13 MS. CONNELL: Also a good review prior to
 14 the meeting, looking over the plans very carefully would
 15 be helpful. You know like --
 16 CHAIRMAN VOSS: We don't have the plans,
 17 we don't have the permitted plans.
 18 MS. CONNELL: The documents that you have
 19 you could look through them too, you know be another set
 20 of eyes before you come to the meeting and say why is this
 21 missing? Do you know what I am saying? Comparison. That
 22 would help. Zoning is helping, code is helping.
 23 The narrative would be -- I brought up
 24 because I have asked for --
 25 MR. O'BRIEN: The narrative is a fine idea

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 2 MS. CONNELL: I started asking for single
 3 sheets. I don't know if you have seen that.
 4 MR. HALSEY: Yeah, and that is how --
 5 MS. CONNELL: I can't have Council going
 6 all over the place.
 7 MR. HALSEY: There is a focus and a clarity
 8 that we need to require. It doesn't necessarily mean --
 9 we don't need 30 or how many pages here, this could have
 10 been an eight page presentation.
 11 MS. CONNELL: Look at -- they had so many
 12 examples for 44 South Main Street, the same applicant and
 13 I had to cross so many things off.
 14 MR. HALSEY: I think the other thing JoAnn,
 15 and then the other thing is only materials to be provided
 16 in the application should be shown.
 17 Like what we would do typically if it is a
 18 typical window type, there would be one typical section of
 19 head, sill and jams shown, saying this is what the windows
 20 generally look like. There are these four types of them
 21 but their sightlines and profiles are all like this and
 22 then that is the color that they are and then this is a
 23 picture of the cladding and the product called out.
 24 MS. CONNELL: Yeah. Believe me, I have
 25 been doing this for a long time and its been -- it seems

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 2 to be getting more involved but it is getting more
 3 involved in the wrong way. I don't need four examples if
 4 we are only using one.
 5 MR. HALSEY: I think we just as a Board,
 6 need to be pushing not for brain dumps of sheets and
 7 prints, we need to be pushing for clarity of before and
 8 after, scale and clarity of specs.
 9 MS. CONNELL: Send that to me if the Board
 10 agrees in incorporating that in all of the applications
 11 that get sent out if everybody agrees.
 12 MR. O'BRIEN: That is fine.
 13 MR. WILLIAMS: Yeah.
 14 CHAIRMAN VOSS: Yes.
 15 MR. O'BRIEN: With the narrative.
 16 MR. HALSEY: It all will help. We will not
 17 do this perfectly. It is an imperfect process and I agree
 18 that it would kill our ability to do work if we had to
 19 wait for full building permits -- like I can do
 20 construction documents for a large project and they are
 21 like no, this isn't good.
 22 MR. O'BRIEN: Or if we weren't able to make
 23 a motion to say the application as submitted, if we had
 24 to, you know reference every thing in the application we
 25 would slow down this process. We would be here until

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1 eleven o'clock.
 2 MS. CONNELL: You're a human being and you
 3 might forget something.
 4 CHAIRMAN VOSS: The other thing about as
 5 submitted is -- I am just -- I have this one example
 6 sitting in front of me right now. As submitted is -- to
 7 us is not what was submitted in for permits. And the
 8 thing is -- I mean he is having to look for every thing in
 9 the permit and check every one of those against every one
 10 --
 11 MR. O'BRIEN: I will be honest with you,
 12 you're slowing down the building permit process.
 13 CHAIRMAN VOSS: That is why I am trying to
 14 say if we can have a narrative that says here are the
 15 things to look for and it is not one of these things and
 16 it is showing up on the permit request, there is a
 17 problem.
 18 MR. O'BRIEN: Again the narrative is not
 19 going to be complete to identify everything.
 20 MR. HALSEY: I actually think a better,
 21 more rigorous and clearer set of drawings is way more --
 22 give us the before and after of each elevation, before and
 23 after of the plans and clarify exactly what specs on this.
 24 I will put together better language than
 25

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1 that, JoAnn.
 2 MS. CONNELL: And if everybody agrees, I
 3 will put it in action.
 4 CHAIRMAN VOSS: For example if before and
 5 after -- if the before doesn't have a chimney but there is
 6 one on the building, that is a problem.
 7 MR. HALSEY: Then it is our duty then to
 8 look at the building, which we already did. You know
 9 something will still get missed.
 10 We walk around and look at the stuff before
 11 we come to these meetings so if you have those drawings
 12 and you see a chimney -- so that is -- we can help Rick by
 13 doing that.
 14 CHAIRMAN VOSS: Okay. It sounds like we
 15 have some idea --
 16 MR. HALSEY: I will do that first. I will
 17 get to the spec thing.
 18 MS. CONNELL: If you can send me that, we
 19 can start and then of course the narrative so it is
 20 something.
 21 CHAIRMAN VOSS: Meeting adjourned.
 22 ---
 23 (The proceedings were concluded.)
 24 ---
 25

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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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