

HISTORICAL ARCHITECTURAL REVIEW BOARD
 NEW HOPE BOROUGH
 BUCKS COUNTY, PENNSYLVANIA

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

TUESDAY, JUNE 6, 2023
 COMMENCING AT 6:30 P.M.

BOARD MEMBERS PRESENT:

- KEITH VOSS - CHAIRMAN
- STEVE OLKOWSKI - BUILDING INSPECTOR
- JUSTIN HALSEY
- JAMES FREEO
- JOHN WILLIAMS

ALSO PRESENT:

JoAnn Connell - HARB Administrator

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CHAIRMAN VOSS: Let's begin our June 6th,

2023 HARB Meeting. Keith Voss, Chair. Liaison for the

Planning Commission.

MR. HALSEY: Justin Halsey, Borough

resident and licensed architect.

MR. FREEO: Jay Freeo, Borough resident.

MR. OLKOWSKI: Steve Olkowski, Code

Enforcement Officer.

MR. WILLIAMS: John Williams, New Hope

resident.

CHAIRMAN VOSS: All right. Formal review

for 135 Old York Road.

I will let you take it away.

MR. MANN: Good evening. Brian Mann,

M-A-N-N, with the Omnia Group Architects. We were here

before you guys several months back with this property.

At the time what we were presenting was the development of

an existing house into a twin property. You may remember

that.

But since then, given the fact that there

was some land development issues and zoning issues that

complicated it, Keith decided to go ahead and simply put

an addition to the existing house. So that is what we are

showing here that you have before you. There is one

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addendum that we had.

I will run through, you know the slides

that you have in hand. Here's the site plan. The

existing dwelling is in gray. The existing dwelling, you

will see it in the photos on the additional pages, has an

old rotting addition on it that needs to come down.

And the blue that you see on here is the

extensive -- the new dwelling along with the access

driveway and a deck along the rear of the property. These

two trees I think -- the trees that we are showing are

good.

CHAIRMAN VOSS: You may have addressed this

earlier. Preservation of the existing as being with any

-- you know, timeframe for when it was built.

MR. MANN: What little we do know about

this building is it dates from the 1920s. And the

addition -- I don't know, it's hard to tell.

MR. BOYD: I thought the addition was like

'82-'85, something like that. It is not -- its got newer

materials and cedar siding and stuff like that.

MR MANN: And it was pretty slapdashed.

This is what we are proposing and this will be subject to

the addendum that we are talking about because we made

some color changes in the interest of satisfying a

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1 potential buyer. But the essential massing detailing will
 2 stay entirely the same. We will show you a picture of
 3 that and we have handouts of that as well.
 4
 5 These are pictures of the existing
 6 building. The top left is the view from the road, not
 7 from Keith's driveway but from an adjacent property. To
 8 the right that you can just see through the trees, looks
 9 sort of like a log cabin. It is not. It is wood siding,
 10 wood clapboard siding.
 11 And to the right of that, the page with the
 12 columns and the dormers is the existing home which will be
 13 saved and improved. To the bottom it is a view from the
 14 main road to the left inside corner, these correspond to
 15 the land plan that you have so you can see them.
 16 And then the bottom right is a view of that
 17 -- call it a sun room, that addition that sits on the back
 18 of the property. And you can see there -- if I can figure
 19 out how to do that.
 20 Well if you look in the bottom right and it
 21 is on your drawings as well, you will see that the sills
 22 are completely rotted. The building is effectively beyond
 23 repair.
 24 So these are renderings. They also
 25 correspond to the views on the land plan so this is a

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1 existing building. So I will quickly correlate.
 2
 3 So this is the garage that you saw on the
 4 adjacent property. This is where we are still in the
 5 street looking at the three quarter view of the back of
 6 the existing building and this is just driving a little
 7 bit further up the street, which reveals the front of this
 8 but skued to the orientation of the street.
 9 MR. FREEO: The only view you did not
 10 really see from the street is the north elevation.
 11 Everything else you see including along -- I believe it is
 12 Suga you can see the east side.
 13 MR. MANN: You would. So you can see --
 14 this is visible. These are clearly visible from the
 15 street. This is visible as well from the street and from
 16 Suga.
 17 MR. FREEO: This might be a good time --
 18 not to interrupt you but it has to do with the point
 19 Justin just brought up about visibility from the street.
 20 It appears to me that the trees that are
 21 depicted in these plans are not necessarily representative
 22 of what is out there now. And page one is okay but when
 23 you get to your aerial on page eight. Okay. That tree on
 24 the left -- there is a tree right in front, that tree on
 25 the left isn't there. Is this a new tree that will be

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1 slight aerial from the driveway about halfway into the
 2 property and the building on the right is the existing
 3 building. The dormers remain intact. The porch remains
 4 intact. The columns will be replaced in kind.
 5
 6 And then to its left is the addition. The
 7 addition is a little knuckle that connects the new
 8 slightly more voluminous structure to the old, sort of
 9 steps it up. It is a garage, a two car garage. There is
 10 a bathroom above the garage. There are -- we have floor
 11 plans. I will walk you through the floor plans.
 12 MR. HALSEY: From the street can you see
 13 anything like this or can we just for a very quick second
 14 go back to the existing photos? Which of these can you
 15 see clearly actually from the street?
 16 MR. MANN: So you can see this bottom left
 17 clearly from the street. You can also see the top left
 18 clearly from the street. I will show you on the site
 19 plan.
 20 So the street is here along the bottom of
 21 the plan and that bottom left is a straight-on view here
 22 on page six, straight on looking at the property. It is
 23 catty corner to the street. And the one to the right,
 24 where I said it was taken not from the property, this is
 25 the garage on the other property. Notice the back of the

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1 planted because it appears to be a mature tree which helps
 2 block the view.
 3
 4 MR. MANN: I think we are representing --
 5 if we go back to the site plan, these two trees here, I am
 6 showing them to you in the existing --
 7 MR. FREEO: Those I am okay with. The
 8 third one to the left. Right there.
 9 MR. MANN: That might be a little
 10 architectural license.
 11 MR. FREEO: Okay.
 12 MR. BOYD: There is a huge hedgerow there.
 13 MR. FREEO: That is the point, the hedgerow
 14 is not depicted on any of these plans and that is a
 15 significant hedgerow. They are evergreen or arborvitae or
 16 something. They are all the way along the east side and
 17 the north side of that property and they do a beautiful
 18 job of shielding that house, if anybody has any objection,
 19 but they are not shown on your plans.
 20 I wanted to make sure that the intent
 21 wasn't going to be that they will be ripped out.
 22 MR. BOYD: All of those trees stay. All of
 23 the arborvitae stay. There is additional trees on the
 24 left on Suga that will block a lot of this house.
 25 MR. FREEO: I agree. They are not shown in

9

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2 the plans.

3 MR. BOYD: They are not shown in the plans.

4 To be honest, the last time we came here or one of the

5 submissions we showed the trees on the front, we showed

6 the trees on the side and we were told don't show the

7 trees. It hides the building. I think we got gun shy and

8 probably pulled all the trees off so you can see the

9 building.

10 MR. HALSEY: I'm saying that -- I don't

11 think I was at that particular meeting, I was at the -- I

12 have seen this project once before.

13 And anecdotally, my wife and I went through

14 Upper Makefield HARB and had to play -- go back and forth

15 a little bit on this and I think an honest representation

16 of the existing foliage is totally appropriate and if it

17 came before -- I can't speak for everyone else, I think it

18 would be totally appropriate to represent existing foliage

19 that was intended to be maintained.

20 MR. BOYD: This tree that is out in front,

21 it is giant. I mean it blocks --

22 MR. FREEO: Yeah, it does.

23 MR. BOYD: -- a good amount of space on the

24 front.

25 MR. FREEO: Okay. All right. So

10

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2 evergreens all stay?

3 MR. BOYD: That is depicted on our site

4 plan and that has been submitted and pretty much approved

5 by zoning. All of those trees stay.

6 With the single house pretty much

7 everything stays. We are putting this little piece on the

8 back. We are putting a small little stormwater management

9 area in the back, like maybe 15x15 to catch some

10 downspouts but nothing else comes down other than the two

11 dead trees that are out there.

12 And we had an arborist report submitted

13 which zoning has seen and was okay with.

14 MR. MANN: Okay.

15 MR. FREEO: Thank you.

16 MR. MANN: I think we saw that page.

17 Another representation, this is focusing on the garage

18 itself. Let me go around to the left access to the deck,

19 the existing house in the background.

20 MR. WILLIAMS: On the material legend it

21 doesn't show anything about the garage or the door or

22 anything of that sort. I am just wondering if that --

23 MR. BOYD: That was in my narrative and I

24 also submitted a cut sheet. It is a Haas full overlay

25 door and it will either be in that stain color or in

11

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2 white.

3 MS. CONNELL: Send it to my e-mail. I can

4 give you my copy if you like.

5 MR. WILLIAMS: I am okay.

6 MR. BOYD: The light fixture was part of

7 it. That came up in one of the zoning reviews too.

8 MR. MANN: The rear of the property with a

9 little bit of the side, the long side, this is the

10 existing building in the far background and the addition

11 in the foreground.

12 MR. HALSEY: I think from the last proposal

13 -- I understand that you guys withdrew a single family

14 home. There is something much more rambling farmhouse

15 like about this proposal that is nice.

16 MR. MANN: Well thank you. We agree. I

17 think we fought the last one architecturally and I think I

18 was the one that said to Keith --

19 MR. BODY: Yeah, he sent me an e-mail one

20 day and you said, you know this would be really nice as a

21 single.

22 MR. MANN: Yeah.

23 MR. BOYD: I am like all right, I give up.

24 Single.

25 MR. MANN: We were really fighting for

12

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2 exactly what you are saying, Mr. Halsey. So I appreciate

3 that you saw that.

4 Basic site plan with the wrong foliage of

5 the -- relatively all in scale with one another so we are

6 not overwhelming this truly -- truly is a story and a

7 half, this building.

8 MR. HALSEY: How low are the ceiling

9 heights in the bedrooms on the second floor of the

10 existing house? I know you guys were kind of popping up a

11 little bit as you move through the laundry space.

12 MR. MANN: So at the edge -- at the two

13 outside edges with the gable, you're talking about

14 44 inches. So this is really not a whole lot of space

15 until you get to the center of it. It is a pretty awkward

16 existing plan. I can show you --

17 MR. HALSEY: So those bedrooms that existed

18 previously on the main floor were pretty compromised in

19 terms of ceiling heights.

20 MR. MANN: They were and they remain that

21 way. So on this sheet the existing second floor is

22 depicted to the left. There is stairs that come up the

23 center to this little skued hall. That dash line is the

24 line of the eight foot ceiling. So the space behind here,

25 you can access it for storage or something but it is

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2 44 inches at the edge.
3 There is the dormers here that give you
4 just a little bit more, really pinch closets. It is not a
5 big unit we came up with. We straightened out the
6 hallway, we dug closets to the back edge so that the back
7 wall of the closets are five foot nine and then we popped
8 the dormer off to get that bathroom to work.

9 But the existence of the bedrooms
10 themselves, the one on the left, bedroom three is pretty
11 much intact. The one on the right which also says bedroom
12 three, I think is bedroom two, that just takes advantage
13 of hallway space before we bring that all the way through.
14 So they are slightly bigger. They still probably have
15 compromised closets but it is what it is. We aren't going
16 to take the roof off this thing and punch it up.

17 Go back to the first floor. Any changes
18 depicted in blue independent of things like cabinetry and
19 such. So stairway remains intact. The entry door remains
20 in the same location, we just opened it up. This has a
21 full bath and we opened that up, put a coat closet, come
22 in to the kitchen with an island. Far right side pretty
23 flexible space but some kind of eating area/lounge area.
24 And then the new space --

25 CHAIRMAN VOSS: You don't have to go --

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2 same level so it feels like two major gable volumes
3 intersecting but I totally understand that to be able to
4 have people come in the space and think that they might be
5 able to walk from one side to the other comfortably so --

6 MR. MANN: There were also some limits to
7 the extent of building that we can put on it. So you
8 know, if we had been able to push another ten feet over
9 here then we might have taken the laundry and put it in a
10 different location and skinned up that connection but we
11 were compressed in a bunch of different ways.

12 MR. HALSEY: I am guessing it is a --
13 totally reasonable to be a financial constraint here but
14 reframing the roof, I get that. That is a lot of
15 reframing to be -- that height of the laundry room gable
16 coming across and slightly raising the windows there so
17 that even the original volume feels like it ties directly
18 in.

19 And I am guessing that additional roofing
20 framing is not a palatable expense.

21 MR. BOYD: I think it changes the look and
22 it is going to make the dormers look squatty.

23 MR. HALSEY: That is right.

24 MR. BOYD: I think we kind of try to leave
25 well enough alone. You raise it and you kind of chase

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2 unless people want to see in detail the new construction,
3 since we are primarily the exterior of the building. It
4 is nice for us to know how the -- it is being used.

5 One of the questions I raised is the second
6 floor where you have the laundry. Generally I like to see
7 the connector between the old and the new sort of lower
8 roof level but I see now why that is not really a
9 possibility in order to make a useable room.

10 MR. MANN: It is a lower roof level so it
11 is a smaller volume than the adjacent owner's suite but it
12 is spanning too. The issue is that it is a full two
13 stories at spring off of the edge rather than taking it
14 all the way to the front line and stacking up the floor
15 plans, you push that laundry room back to soften the
16 impact of the bulk.

17 CHAIRMAN VOSS: No, I would prefer to see
18 it come into the old building, lower -- a lower roofline
19 but again given the height of that second floor I don't
20 think it makes sense. I don't know what other people are
21 thinking.

22 MR. HALSEY: No, no. That is the only
23 thing I was actually really looking at. Not the only
24 thing. Once I reviewed the packet, I was thinking to
25 myself is there any way they can allow that to be at the

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1
2 your tail for that little bit I guess.

3 MR. HALSEY: Yeah. And there is something
4 a little bit like sort of a collage of additions that is
5 happening with the proposal too which is nice.

6 MR. BOYD: Personally I would have liked
7 the ceiling height addition but then I think it makes it
8 -- the more we do that makes it look like a new
9 construction house and not an addition to an existing
10 house because nothing in that old house makes any sense.

11 MR. MANN: Well they did then. We did not
12 even consider that because we thought that would be
13 sufficiently violating the --

14 MR. HALSEY: I am sorry, that was more of a
15 thought. That wasn't really related to --

16 MR. MANN: I can see -- we can even come up
17 a half story here and put in small windows. It would have
18 a different sort of -- it would step back in time a little
19 bit if we did that.

20 MR. HALSEY: You're almost getting more of
21 a shaker house. That is true, chasing -- then all of a
22 sudden you're chasing down a million other things to make
23 that look right.

24 MR. MANN: I mean we tried to take
25 advantage of -- we know we have a bulky condition here.

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 2 The garage module is what it is but we really tried to
 3 tame it so much as we could.
 4 That is the reason for the little details,
 5 sort of the leftover barn rail, putting a balcony here
 6 which comes off the bathroom so nobody will ever use it
 7 but it is just to soften the bulk of this garage.
 8 I think this is as cute as it can be for
 9 the back of the house and the spaces are really nice.
 10 They are really nice. This stays intact. This is pretty
 11 ratty right now, this will get cleaned up and parched.
 12 CHAIRMAN VOSS: The wood siding staying on
 13 the old part of the house and Hardie plank on the new?
 14 MR. BOYD: Right now there is aluminum
 15 siding on that house. We are probably going to replace
 16 this with Hardie plank.
 17 CHAIRMAN VOSS: That is the other question,
 18 the same on both?
 19 MR. BOYD: Yeah.
 20 MR. HALSEY: I do want to say that I think
 21 this is partly the constraint of doing the typical size
 22 double hung but it is really nice seeing a house with so
 23 many of the windows have the muntin pattern and the same
 24 proportion.
 25 One of the hallmarks of sort of new

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 2 solution for the water.
 3 MR. HALSEY: If you guys wanted to be a
 4 standing seam, we can read in a spec for that potentially.
 5 I know it says existing shingles on the drawing, I want
 6 you -- I don't want you to have to come back for something
 7 minor like that.
 8 It looks like it is intended to be probably
 9 an aluminum standing seam with a bronze filler.
 10 MR. MANN: It is and I believe that is
 11 referenced in our notes.
 12 This is a reflection of comments from the
 13 last time so these are architectural drawings of the
 14 existing conditions to give you a sense of proportion.
 15 And same thing here, so you can see plate heights, roof
 16 angles matching the angle of the existing building,
 17 companion roofs with points of reference there.
 18 MR. HALSEY: Typically the addition,
 19 especially if we are talking about in town, want to feel
 20 subservient to the main but in this case you're sort of
 21 putting together a building that looks like a farmhouse
 22 that has been renovated four or five times over a period
 23 of 50 to 100 years. And also I think there is a slightly
 24 different standard to apply to buildings that in no way
 25 kind of reenforce the street wall of Main Street.

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1
 2 construction is you just slam a bunch of windows in a
 3 building and they put muntins on them and the pattern ends
 4 up being whatever and whichever window and in this each
 5 pane is relatively similar in proportion and that helps on
 6 a simple wood house.
 7 CHAIRMAN VOSS: The porch has a metal roof?
 8 MR. MANN: Yes.
 9 CHAIRMAN VOSS: You're saving it?
 10 MR. BOYD: No, It has got a hole in it from
 11 a branch falling through. It has to be done.
 12 CHAIRMAN VOSS: A seamed roof?
 13 MR. BOYD: I think it might be a shingle
 14 roof now.
 15 CHAIRMAN VOSS: I didn't look it at, I
 16 looked at --
 17 MR. BOYD: I am pretty sure it is a shingle
 18 roof. I can leave it either way. I don't really have a
 19 preference.
 20 MR. HALSEY: The site plan says standing
 21 seam. I am just trying to see if I can --
 22 MR. MANN: It is a very low slope so it is
 23 a little bit less about the aesthetic there unless you're
 24 in your drone you won't catch this view anyway. But
 25 because it is a low slope it is a better, more practical

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 2 So I think as -- a reasonable approach
 3 where even though the guidelines typically require a --
 4 you know, subservient relationship of the main to the
 5 addition or less visible, I think this is sort of an
 6 example that works despite that.
 7 MR. MANN: Yeah, I mean the other situation
 8 we are dealing with is the existing house, you know,
 9 doesn't fall readily into any style period.
 10 MR. HALSEY: No, it is not a particularly
 11 special house.
 12 MR. MANN: Right. So I think one of the
 13 things that we tried to do, which we in the last -- we
 14 really specifically tried to give that somebody had built
 15 that, started in stone and they built a clad roof and so
 16 on. We got away from that and really tried to make this
 17 more holistic approach because there is no, you know,
 18 group to rely on or Victorian to rely on or Italian 8th or
 19 Colonial to rely on. It is just a cute little cottage.
 20 And so I think if there is any style that
 21 perpetuates this cottage style is it is just very simple
 22 cute little house and it stays little. So the addition,
 23 the first floor is a little over 700 square feet just to
 24 give you a sense. So it goes from 915 to 1622. Second
 25 floor is 641, that goes to 1355. That is square feet so

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1 we are not blowing anything up for sure.
 2 One last thing to say is, and Keith can
 3 speak to it. So you have an interested buyer?
 4 MR. BODY: Yeah.
 5 MR. MANN: Going back to -- and that is in
 6 your kit. So that is the house in this very light stage;
 7 white accents, white colonial windows, white trim. And
 8 this is the revised which is effectively white siding --
 9 slightly off-white siding, black windows, white trim.
 10 MR. FREEO: I think the best elevation that
 11 you have here is probably A4, sheet A4. And on A4 the
 12 portion to the right is the as-built structure. I believe
 13 the outline of that is the as-built structure.
 14 MR. MANN: It is.
 15 MR. FREEO: So everything you have to the
 16 left -- I assume that height falls within obviously zoning
 17 guidelines?
 18 MR. MANN: It does.
 19 MR. FREEO: Right. And I am going back now
 20 to your site plan on page 1, there is a beautiful historic
 21 stone home to the -- I guess that would be to the east of
 22 this property. And unfortunately it is set down in a
 23 little bit of a hollow down in there but it is a
 24 beautiful, beautiful home and of course this is going to
 25

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1 MR. MANN: Black windows. In this drawing
 2 we have black windows.
 3 MR. HALSEY: And you guys are rendering in
 4 actual property detail, eve returns rather than crappy
 5 looking pork chops. That is the intent?
 6 MR. MANN: That is the intent. That is the
 7 intent, yeah. I shouldn't speak for him, but yeah.
 8 MR. HALSEY: Would you mind -- I don't
 9 mean to read this in as a condition. Do you -- would you
 10 mind doing fascia over the columns at the porch that wraps
 11 and returns up the gable slope of that porch rather than
 12 just having the siding or are you intending to do a super
 13 modern --
 14 MR. MANN: No, that is an error. So that
 15 should absolutely have a show beam at the top of the
 16 columns.
 17 MR. BOYD: I think that is on the existing
 18 porch.
 19 MR. HALSEY: It might be this rendering
 20 versus the other one.
 21 MR. MANN: It is hard to tell.
 22 MR. BOYD: I am pretty sure there is a beam
 23 there and it will stay.
 24 MR. HALSEY: You will wrap that and --
 25

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1 be -- sort of dominate that property but it is what it is.
 2 I mean you're within the height guidelines. The
 3 arborvitae will not shield that. The arborvitae are
 4 farther back. And you're within the height guidelines.
 5 And all you can do is expand this property
 6 I guess from north to south, which is what you have done
 7 with the addition. But it will -- unfortunately we don't
 8 have the perspective of the neighboring historic property
 9 with this structure.
 10 But having been just out there again today,
 11 it will overwhelm it. There is just no question about it.
 12 Now what can you do? Probably not a whole lot because
 13 this property sits probably a good 15 feet above that
 14 property.
 15 MR. MANN: Yeah, it does. You can see the
 16 grade is quite significant along the east edge here.
 17 MR. FREEO: Yeah.
 18 MR. MANN: And the proximity, we are
 19 certainly not sort of the downtown type density so there
 20 is quite a bit of variation along this street. There is
 21 some pretty horrible stuff on this street as well. I
 22 think this will be a nice addition.
 23 MR. HALSEY: Are you guys proposing white
 24 or black windows? Just so we know which.
 25

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1 MR. BOYD: Across the bottom edge is what
 2 you are talking about.
 3 MR. MANN: Absolutely. It will be white
 4 painted trim wrapped in --
 5 MR. HALSEY: What I was asking is if
 6 instead of having siding come down to meet the columns in
 7 this location, if they can wrap the beam that is hidden by
 8 the siding with a piece of white trim to match all of the
 9 trim color. That will be a more traditional look and I
 10 think that was the intent there.
 11 MR. BOYD: Yeah.
 12 MR. HALSEY: Plenty of time to figure that
 13 out.
 14 MR. MANN: It is more of the rendering
 15 material noted down in that location. I know exactly what
 16 you mean.
 17 CHAIRMAN VOSS: I have a question about the
 18 vertical trim element on the corners. Is that existing?
 19 I notice it is in all of the new pieces, I mean the new
 20 corners. I didn't see it in the current.
 21 MR. MANN: Yeah, there is no corner trim
 22 there. It is aluminum so what they did was -- the corner
 23 is probably under it from the old siding and when they
 24 stripped the old siding off they put the aluminum on every
 25

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1
2 -- a little makeshift corner piece that goes over each
3 seam of the aluminum up the side. So there is a line
4 there, it just doesn't look like that line. It is not a
5 wide --
6 CHAIRMAN VOSS: Is the new -- the new one
7 will be pronounced?
8 MR. BODY: Honestly it is a little bit
9 about building science, being able to get the corner tight
10 and weatherproof. And the back part of that corner is
11 recessed where the siding slide into it and they can be
12 caulked in.
13 MR. HALSEY: And also for traditional wood
14 siding if this is sort of somewhere between a shaker
15 bungalow and a colonial but not really defined, corner
16 boards are absolutely traditional and typical.
17 CHAIRMAN VOSS: I keep forgetting, removing
18 vinyl -- aluminum siding -- this is a much more
19 appropriate finish.
20 MR. BOYD: Well it is like old carpet in a
21 house; when we pull that aluminum off and maybe we find a
22 gem, maybe we don't. You know, I assume that the siding
23 is on there for a reason but you never know, sometimes you
24 might find something great back there that people didn't
25 want to paint it so let's put aluminum up there. So I

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1
2 review. So if you find something interesting in wood that
3 you want to replace in kind, then you don't have to come
4 before us.
5 MR. HALSEY: Or restore.
6 MR. BOYD: Okay.
7 MR. HALSEY: Yeah, You would just write to
8 JoAnn, I think, and say we discovered natural wood siding
9 that was previously painted, we are going to restore it on
10 the existing portion.
11 MR. BOYD: Fair enough.
12 MR. OLKOWSKI: The one on A4, the drawing
13 of the garage door. It looked like a four panel door on
14 that one and it looks different than the one on the other
15 handouts.
16 MR. HALSEY: These renderings are meant to
17 be the most up to date, correct?
18 MR. MANN: Correct. We don't have the
19 mullions on the windows. This was more to demonstrate
20 again being -- from the floors we understood was to give
21 some sense of the proportional reference, not
22 construction.
23 MR. OLKOWSKI: Thank you.
24 MR. MANN: We can specify that for now the
25 garage doors --

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2 don't know what is behind it but we have to present
3 something to you.
4 CHAIRMAN VOSS: Does somebody -- keep in
5 mind do we want to assign an agent? If they take off the
6 aluminum siding and find something underneath and opt not
7 to, for example use the Hardie plank.
8 MR. HALSEY: I think it is -- wood is
9 always a fine substitute that would be easily approval on
10 an agent review. I think there is about a three percent
11 chance that you find something behind there that is
12 saveable so I am not sure anyone is going to have to
13 review it. Natural wood is an appropriate substitute for
14 Hardie plank.
15 And I think we feel comfortable with Hardie
16 plank in general based on the products being approved
17 recently.
18 CHAIRMAN VOSS: We can just allow for a
19 condition if you find something, we are happy if you
20 decide not to use Hardie plank on the original if it works
21 for you. So then a need for a review, if that is the case
22 --
23 MR. BOYD: So what is the process of that?
24 CHAIRMAN VOSS: We won't -- we will put it
25 in -- just an allowance so you won't need to have an agent

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2 CHAIRMAN VOSS: If the Board thinks of any
3 questions -- I will open it up to the public if they have
4 any questions.
5 Any further questions?
6 MR. HALSEY: Are you filing in for Rich as
7 the motion master?
8 MR. OLKOWSKI: Are we asking for
9 confirmation on trees and shrubs location?
10 So the only items that we will have the
11 material on the porch and then confirm the siding once you
12 remove it. If you find anything of note, contact JoAnn
13 and let them know that you will --
14 MR. BOYD: What are we confirming about the
15 roof, the shingle or metal?
16 MR. HALSEY: I don't think -- I think
17 metal is a nice contrast. Shingles are totally
18 appropriate too. Whichever way you to want to do --
19 whichever one you will actually do.
20 MR. BOYD: Okay.
21 CHAIRMAN VOSS: There is a conflict in what
22 is going on the --
23 MR. BOYD: We want to go metal.
24 MR. HALSEY: We will call it aluminum
25 standing seam roof in bronze?

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2 MR. BOYD: Yeah. Let me ask one question.
3 If we want to do it in black --
4 MR. HALSEY: You can just send a sample to
5 JoAnn. It will become an agent review. I don't think we
6 have -- I don't have a strong preference on what color.
7 MR. BOYD: Only because the shingles are
8 black and might be -- the metal might want to be black but
9 --
10 MR. HALSEY: In bronze or black.
11 MR. BOYD: Can we have that condition?
12 MR. OLKOWSKI: You will just confirm with
13 Joann.
14 MR. BOYD: Sure.
15 MR. HALSEY: Do you want me to read an
16 official motion or do you want to --
17 MR. OLKOWSKI: If you want to.
18 MR. HALSEY: So I make a motion to approve
19 the application as submitted -- sorry, recommend the
20 application be approved as submitted with the following
21 conditions; one, that the beam at porch be wrapped in trim
22 to match the proposed house trim. And two, that the porch
23 roof be clad in aluminum standing seam in either bronze or
24 black.
25 CHAIRMAN VOSS: Second?

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2 MR. WILLIAMS: Second.
3 CHAIRMAN VOSS: Any further discussion? I
4 was asking if there were any further conditions we wanted
5 to add.
6 MR. FREEO: I think we ought to be clear on
7 which are the most current plans that are going to be
8 followed. We have a lot of different plans.
9 MR. HALSEY: That is true.
10 MR. FREEO: So which set is the official
11 set?
12 MR. HALSEY: Does this have a date on it?
13 I can read in as part of my motion that the most up to
14 date renderings of the proposed renovation include black
15 windows and white trim. I think that sets this package
16 apart from the previous --
17 MR. BOYD: White siding.
18 CHAIRMAN VOSS: And white siding.
19 MR. HALSEY: And white siding.
20 CHAIRMAN VOSS: All right. Any further
21 questions?
22 All those in favor?
23 MR. FREEO: Aye.
24 MR. HALSEY: Aye.
25 MR. OLKOWSKI: Aye.

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2 MR. WILLIAMS: Aye.
3 CHAIRMAN VOSS: Aye. Sounds like no one
4 opposed. All right. Thank you.
5 Agent reviews. JoAnn, just the address and
6 that will be fine? They are all signs.
7 MS. CONNELL: Yes.
8 CHAIRMAN VOSS: I will just confirm then
9 that we have four agent reviews. 115 East Bridge Street,
10 that was approved. On 20 South Main Street was approved
11 as presented. 128 South Main Street sign was approved as
12 presented and 41 West Bridge Street sign was approved as
13 presented.
14 We have the minutes from the May 2nd
15 meeting. Everyone else have a chance -- any questions?
16 No questions.
17 Do we have a motion to approve minutes?
18 MR. HALSEY: I have a motion to approve the
19 minutes.
20 MR. WILLIAMS: I will second.
21 CHAIRMAN VOSS: All in favor?
22 MR. FREEO: Aye.
23 MR. HALSEY: Aye.
24 MR. OLKOWSKI: Aye.
25 MR. WILLIAMS: Aye.

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2 CHAIRMAN VOSS: Aye. Opposed?
3 And we have a little bit of new business
4 just because it is something that has come up in a third
5 place that I noticed and that is the notion of in the past
6 there has come before HARB a statuary was installed
7 outside someone's home in the Historic District. And
8 there are now two new places in the Borough where that has
9 occurred.
10 And I don't know if we want to -- there is
11 nothing in the design guidelines that addresses artwork,
12 sculpture. These are fixed so I guess that would be a
13 difference between temporary structures but I didn't know
14 without looking at any specific examples if this is
15 something that we think we need to be addressed as part of
16 our design guidelines and concern or if we are happy just
17 -- or if we want to distinguish residential versus
18 commercial, anything like that.
19 Just think about it up as a question for us
20 to think about.
21 MR. HALSEY: I almost think it would be --
22 well one, I know that Roger, the owner of the -- I don't
23 know the piece -- the corner property right there came
24 through HARB to do the bronze statue he has there and went
25 through a process.

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 2 And I always thought is this a private
 3 property issue? Is this really -- there is sort of a
 4 balance there between displaying art on your own property
 5 and having any public control, what we can potentially do
 6 is say proposed architectural, the scale and try to get a
 7 boundary of what that would be.
 8 I don't know that we should control modest
 9 art displays on peoples' properties but I think that
 10 something that has a character that gets anywhere close to
 11 a scale of a portion of a house -- there is a very large
 12 piece of art right as you get on the bridge as you're
 13 going to Lambertville to the right. I think it is great.
 14 I am happy it is there but that is at a scale that might
 15 be -- more thinking about views and the things that we
 16 typically care about in our ordinance.
 17 MR. OLKOWKI: Location too. Talking about
 18 private property even on the walkway, they decide to put
 19 something too close to it, a walkway that might interfere
 20 with pedestrian traffic.
 21 CHAIRMAN VOSS: It is away from HARB's
 22 purview and actually this particular example is something
 23 that the Planing Commission has started talking about, not
 24 the statuary so much as when we start distinguishing what
 25 is a sign.

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 2 And you can imagine for example a music
 3 house, they might have a statute of a guitar out in front
 4 or -- but the question that we would be treating is not
 5 from the HARB perspective necessarily but as an activity
 6 of the Borough, meaning planning, sign ordinance or
 7 something like that might come in play.
 8 MR. HALSEY: You mentioned, Keith, and Rich
 9 was talking about it last time, the notion of streets
 10 bounded by a certain speed limit, which I think we almost
 11 have too many of the 25 mile an hour around here, but Main
 12 Street is one thing whereas someone installing a piece or
 13 artwork is a totally different thing.
 14 I think there might be -- Main and Bridge
 15 and -- there may be certain portions of the Borough that
 16 get highlighted, streets on a map that get highlighted
 17 that say HARB for a sign installation required but art or
 18 --
 19 CHAIRMAN VOSS: So would you like the idea
 20 -- I am just trying to get a consensus, some ideas here.
 21 So would you like the idea of for example saying if it is
 22 a commercial district, then it is an automatic review for
 23 arts and signs? And if it is in one of the residential
 24 districts, then either we say we don't want to step in or
 25 we can say agent review, make it fast.

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 2 I am just asking because most people I have
 3 to say probably wouldn't even think to ask.
 4 MR. HALSEY: I think what your point is
 5 somebody could install a very large thing, object, that is
 6 not a sign but falls under a piece of art that could have
 7 a dramatic impact on the -- I think the -- I like
 8 personally like the commercial district idea.
 9 If it is attached to a business, that
 10 apparently feels more appropriate to review than someone
 11 installing a bronze statue in -- again on the property
 12 that we talked about today. I think it -- I would be more
 13 interested in reviewing commercial district.
 14 MR. WILLIAMS: Is the question as far as
 15 size?
 16 CHAIRMAN VOSS: Something like --
 17 MR. WILLIAMS: Because as you say,
 18 appropriate. You can't have something that is over the
 19 top of the building, but you know, how small is large?
 20 CHAIRMAN VOSS: We don't necessarily want
 21 it blocking the view of the historic structure either so
 22 that would be something -- in my sense that would be
 23 something of concern and that takes together the size and
 24 the distance.
 25 So for example of a certain large piece of

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 2 art might be appropriate if it is 30 feet -- some distance
 3 away from the nearest side of the structure. So again, I
 4 don't know -- this is -- these are good ideas.
 5 MR. HALSEY: Architectural character --
 6 there is a couple ways to bound this, what size district.
 7 But architectural in character has, in my mind, enough
 8 definition where we can then tie into the existing
 9 ordinance in a couple different ways.
 10 If we are talking about something that has
 11 no relationship to the scale to the building it is next to
 12 or near, then that is one thing. But the moment something
 13 -- I don't think we need to define an exact proportion to
 14 scale but I think architectural character, that gives us
 15 an avenue to have a specific discussion about whatever the
 16 piece is proposed and whether it competes with the massing
 17 and visibility of the existing buildings around it.
 18 CHAIRMAN VOSS: I mean a lot of what we
 19 have in here is general in nature, descriptions of the --
 20 in our design guidelines if they do talk about massing and
 21 they do talk about comparisons to current buildings. So
 22 rather than indicating specific sizes, it is all
 23 comparison.
 24 I did have in mind a size but I don't know
 25 if we need it. I was thinking something like the size of

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2 a door. It is in the reference and it sort of says well
3 if you have -- generally a door is a smallish portion of
4 the building and as long as something is not wider/taller
5 than that we probably wouldn't give it a second thought.
6 So again I think I would like to just --
7 come up with a way -- this helps JoAnn a little bit, know
8 when to assign this as an agent review for that matter,
9 perhaps an agent we always bring them before the full
10 board.
11 MR. OLKOWSKI: Would there be a timeframe
12 associated with something like that so if they put
13 something out, would that have to get reviewed every year
14 or whatever?
15 CHAIRMAN VOSS: I wouldn't think so. I
16 think once it is approved, it is approved.
17 MR. OLKOWSKI: Okay.
18 CHAIRMAN VOSS: My assumption is a lot of
19 these cases it will be noticed after the fact. And so --
20 just again, it is not an architectural detail structure
21 and so -- where HARB is actually interested in the view of
22 the architectural features and the properties themselves,
23 not able to necessarily think about the exterior piece of
24 art fall into that category.
25 So very often I would assume that they have

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1 environments would be part of the comparison?
2 MR. HALSEY: Yeah, I think just like our
3 ordinance asks us to look at the surrounding features of
4 the building and the nature of the street wall, I think
5 that kind of ties in nicely to that.
6 MR. FREEO: I think some guidelines
7 probably need to be written and they probably need to be
8 perhaps specific in that I think for the most part most of
9 what we see in town is in reasonably good taste, but then
10 again you could get some artwork that is not in good
11 taste. And if there aren't regulations preventing that,
12 it may be difficult to get it removed.
13 So perhaps the guidelines should reference
14 size as well as content and then yet again is it fixed or
15 is it portable? So that is another thing. What if you
16 can pick it up and put it out during the day and bring it
17 in at night? I don't know. I am just throwing that out
18 there.
19 What constitutes a piece of artwork that
20 this would fall under?
21 CHAIRMAN VOSS: Well that is the one thing
22 I was trying to avoid, was any judgment of the art itself.
23 Same thing is happening with our sign discussion. We are
24 not trying to impinge on anyone's right to express
25

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1 already been installed when they come to ask us about it.
2 MR. OLKOWSKI: Okay.
3 MR. HALSEY: And I do think that the idea
4 of the door size does make a ton of sense. I think we
5 constrain ourselves a little too much on -- unless we say
6 it is three feet by seven feet tall, that is our limit. I
7 think the more general term architectural character and
8 scale makes sense because what that implies is other ways
9 -- other buildings or it's components. So we look at
10 surrounding buildings and we understand the scale of their
11 openings and the scale of the building itself and if this
12 competes with those elements, we can make an argument that
13 it requires review.
14 CHAIRMAN VOSS: If we were to do that,
15 phrasing would be -- what about the building right next
16 door, the property line and the building next door is
17 small. It hasn't been built up yet. Is that an
18 appropriate comparison as well?
19 MR. HALSEY: I think the context of the
20 pieces being installed is the context. If the existing
21 building is small and the surrounding buildings that
22 border the site are a little larger, that creates an
23 environment that you can evaluate to scale.
24 CHAIRMAN VOSS: So the surrounding
25

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1 themselves. And again, I think if it were something that
2 were an expression that is in some manner --
3 MR. FREEO: Offensive.
4 CHAIRMAN VOSS: -- offensive, it would be
5 addressed by ordinances that aren't HARB.
6 MR. HALSEY: Yeah, if it is discriminatory
7 or --
8 CHAIRMAN VOSS: So again we don't need to
9 protect that. Our goal here is just to protect the
10 architectural elements and again if something -- a piece
11 of art is too large and too close to a building, even if
12 it is the most attractive thing ever, it is not
13 detracting, it is -- unless we think it is appropriate to
14 become part of the architecture of the building. I think
15 that is a judgment that we will be asked to make is how is
16 the -- how this piece as it becomes architectural in
17 nature, then it becomes under our purview.
18 I think that is your notion of saying when
19 it is large enough that it has an architectural scale,
20 then we start paying attention to it. But as far as what
21 content is, that is actually not HARB related.
22 MR. FREEO: What we are saying is the
23 height of a door we are --
24 CHAIRMAN VOSS: I just used that as an
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2 example for reference.
3 MR. FREEO: I understand. But we are
4 assuming that that object is placed at ground level and
5 not at the porch level or the first floor level.
6 CHAIRMAN VOSS: I wasn't assuming anything.
7 MR. FREEO: No, but I am just saying but
8 don't you have to control it in some fashion? Someone
9 will say it is the same size of the door and put it on the
10 third floor.
11 MR. HALSEY: I still think it is -- does it
12 in anyway relate to the scale of the building components
13 itself and no matter -- a statute the size of a door
14 placed on the first floor, anywhere, it is still something
15 that is large enough to relate to a component of that
16 building, and I think then -- and there is a little bit of
17 a gray area there, I know the bronze statue that our
18 neighbor installed is of a number of people in --
19 MS. CONNELL: Ferry Street?
20 MR. HALSEY: Yeah, in the middle of
21 dancing, it gets close to the scale of a window if you try
22 to bound it, but it is very thin and the elements are very
23 thin in nature. I don't think -- it doesn't have an
24 architectural quality, it is very much a piece of
25 sculpture that is no way in or competing with the

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2 outside the front door, might be too significant and
3 detract from the primary facade of the building.
4 I am just making that up but that might be
5 something we then want to discuss because the
6 architectural scale is now in a location where it has an
7 impact.
8 MR. FREEO: This brings to mind the -- I
9 guess I will call it artwork that is on North Main as you
10 are exiting town, and it is on the west side on the left,
11 I think that is outside the historic district I think.
12 MR. HALSEY: Yeah, the Borough stops like
13 four houses before that.
14 MR. FREEO: Right. There is a massive sort
15 of sculpture like thing there and it is not within the
16 Historic District.
17 CHAIRMAN VOSS: Even if you think about it,
18 their size compared to the size of the building element
19 that is near it, it is a long, large -- I mean it is
20 noticeable, it is an apartment building.
21 MR. HALSEY: Right.
22 CHAIRMAN VOSS: And in comparison to that,
23 again this is not as significant any more, it still has an
24 architectural scale. I think we would have wanted to
25 discuss it if it were in the Historic District. Even

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2 architectural nature of that site. I would personally
3 make that argument with those terms about that piece.
4 Whereas, someone installing something of a scale of the
5 large metal piece that is to the left right as you come to
6 New Hope crossing the bridge, I think it is great. I like
7 that it is there.
8 MR. FREEO: At that location.
9 MR. HALSEY: At that location. But it is
10 of a scale and a nature and required some engineering that
11 puts it into a conversation with the architecture. And I
12 think that is a relatively -- there is a little bit of
13 gray area there but I think it allows us to find specifics
14 in our ordinance that kind of tie in.
15 CHAIRMAN VOSS: Well if I use the example
16 on Ferry, part of the reason that it doesn't seem to be
17 architectural in size and have an architectural scale is
18 because it is quite a distance from the nearest building.
19 MR. HALSEY: Yes.
20 CHAIRMAN VOSS: The nearest building is a
21 garage. And so in fact that would -- we -- it may still
22 be of a size and scale that we want to discuss it but I
23 think the discussion would quickly lead to a confirmation
24 that it is appropriate.
25 Whereas the -- that same element put

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2 again, I would approve of its location just because it is
3 -- not because of the content of the art, me liking it or
4 not, but it -- I think it is also distant enough from the
5 building that it is not -- it doesn't compete with the
6 architecture of the building.
7 MR. FREEO: So I guess the question is do
8 current HARB guidelines provide enough information that
9 HARB can critique or take issue with objects that are
10 placed in front of buildings or yards or whatever the case
11 might be or do we have to --
12 CHAIRMAN VOSS: I think that is the issue
13 is if we define -- if you have an element that is of a
14 particular size and particular proximity to the building,
15 then it comes before us. It doesn't have to be called art
16 but usually you wouldn't have a doorknocker that is not
17 attached to a door, right?
18 So a doorknocker, theoretically, I mean
19 that comes before us. It is attached to the building.
20 When it is that close and it is -- so the question is as
21 you have something that is not attached, but has a scale
22 that competes with the architecture of the building or not
23 competes, but relates to the architecture of the building,
24 I see that as an object of the property, not of the
25 building.

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 2 MR. HALSEY: Because we will not review
 3 peoples' furniture if -- there needs to be a boundary
 4 there. Sometimes we might want to review peoples'
 5 furniture, I don't think that -- that is not an
 6 appropriate thing to discuss in this.
 7 CHAIRMAN VOSS: For example, if you were to
 8 build a radio tower or a large windmill, I am not calling
 9 that art, but at the same time it has architectural scale
 10 to it and if its in proximity of the building, I think it
 11 needs to come before us. Even though it is a windmill,
 12 and maybe windmills are appropriate for that particular
 13 building, that era but I think that needs to come before
 14 us as well.
 15 MR. FREEO: Do the current guidelines have
 16 enough meat in here that we can require it to come before
 17 us? That is my question.
 18 CHAIRMAN VOSS: That is why I wanted to
 19 bring it up to see if they have -- we have what it means
 20 to be you know, a construction which is the term being
 21 used is art construction, is a water tower.
 22 MR. HALSEY: But the moment we tie it to --
 23 going back to the architectural scale and character, then
 24 all of a sudden we have a lens through which -- through
 25 the guidelines to discuss it because the guidelines are

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 2 in the Historic District, right?
 3 CHAIRMAN VOSS: Yes.
 4 MR. DUFFY: What about posters? Have you
 5 ever done any of that, like large posters on historic
 6 buildings?
 7 CHAIRMAN VOSS: The difficulty at this
 8 point is the -- we need the sign ordinance. The posters
 9 you're talking about are actually addressed by ordinance,
 10 not historic.
 11 So in other words, they are -- their
 12 existence should be discussed by -- at the ordinance
 13 level. Obviously zoning.
 14 MR. DUFFY: Is that what you see it
 15 through?
 16 MR. OLKOWSKI: Yes.
 17 MR. DUFFY: I just wanted to ask the --
 18 CHAIRMAN VOSS: If it is approved as a
 19 sign, then it needs to be approved by us for the character
 20 of that sign. So it will be style, the materials, that
 21 would then come before us but it has to be approved as a
 22 sign first.
 23 MR. DUFFY: By you?
 24 MR. HALSEY: Zoning first.
 25 MR. OLKOWSKI: Zoning approves it first.

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 2 very clear about how a new building elements or new
 3 construction needs to relate to the existing and I think
 4 there is enough -- there is enough in there to give us a
 5 lens to review. I think long term maybe it is worth
 6 developing but I worry about developing anything a little
 7 too quickly.
 8 Again while we may want to regulate other
 9 peoples' taste in art, sometimes I am hesitant to do that
 10 without being extremely, extremely careful and --
 11 CHAIRMAN VOSS: It may serve us to take an
 12 opportunity to modify that ordinance to suggest that a
 13 modification that allow for -- I can imagine things like
 14 solar panels in the Historic District; like up against the
 15 building, perhaps not. On the roof, perhaps. More
 16 distance on the ground, perhaps.
 17 Again so I am just trying to think of
 18 things that might come before us and it might be nice for
 19 us to at least know that that is our plan.
 20 Yes, did you have something?
 21 MR. DUFFY: It is a question not of that.
 22 CHAIRMAN VOSS: Identify yourself, please.
 23 MR. DUFFY: Ed Duffy, New Hope, 23 Arden
 24 Way. Good mic.
 25 You're in the business of approving signs

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 2 MR. DUFFY: So zoning has to approve it
 3 first?
 4 MR. OLKOWSKI: Zoning approves it first to
 5 make sure it is the right size for that property and meets
 6 the requirements.
 7 MR. DUFFY: A sign has to go through
 8 zoning?
 9 MR. OLKOWSKI: A sign application permit
 10 will go to zoning first to make sure that it is the right
 11 size for the footage of that property, then it comes to
 12 HARB and then HARB, you know verifies --
 13 CHAIRMAN VOSS: The style.
 14 MR. DUFFY: I didn't think about that
 15 twist. Okay. So it starts at zoning. Cool.
 16 CHAIRMAN VOSS: We can talk about specific
 17 things on planning.
 18 MR DUFFY: Thank you. I appreciate the
 19 couple minutes.
 20 CHAIRMAN VOSS: So again I think it is
 21 just something for us to start thinking about. I know --
 22 I don't know if I can make an assignment if Jay wants to
 23 take it.
 24 MR. FREEO: I can certainly contribute for
 25 it.

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2 CHAIRMAN VOSS: All I am looking for -- the
3 reason I picked you is because I was thinking it might be
4 interesting -- or John, based on what you heard, take
5 those ideas and summarize it and then might be -- maybe I
6 will assign it to you, if you don't mind. Then you can
7 present it to us and see if we think that captures the
8 spirit of where we were sort of leaning.
9 MR. WILLIAMS: Absolutely.
10 CHAIRMAN VOSS: Then ultimately we can set
11 it up in such a way that it will be sort of added to the
12 -- I think the design guidelines are part of the ordinance
13 and so this would have to be an addendum to that.
14 So it would be nice for us to settle on
15 that and again the notion of scale and proximity perhaps.
16 We have to come up with an addendum.
17 MR. FREEO: Chapter 10 of the ordinance I
18 think references the HARB review board and then I think
19 the guidelines are -- sort of shoot off of that Chapter
20 10.
21 CHAIRMAN VOSS: It authorizes but it makes
22 reference to design guidelines so that therefore they
23 become part of the ordinance.
24 Motion to -- further questions?
25 MR. HALSEY: Is that on John?

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2 MR. WILLIAMS: Thank you. I don't want to
3 -- so we can talk about --
4 MR FREEO: Develop a proposal.
5 MR. WILLIAMS: I can talk to -- with any
6 of you about just the principles of scale to the building.
7 CHAIRMAN VOSS: Definitions clearly --
8 MR. HALSEY: Just the character.
9 MS. CONNELL: Right.
10 CHAIRMAN VOSS: Or the current design
11 guidelines.
12 MR. WILLIAMS: Things of that sort.
13 CHAIRMAN VOSS: Meeting adjourned.
14 - - -
15 (The proceedings were concluded.)
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2 CHAIRMAN VOSS: It is on John.
3 MR. WILLIAMS: I will work on that.
4 MR. FREEO: I will contribute as needed.
5 MR. HALSEY: Can we discuss things like
6 that -- not decisions, outside if we want to get an e-mail
7 chain going, if John sends something to the group and we
8 are able to discuss that between meetings.
9 MS. CONNELL: No discussions. You can
10 accept it but -- he can send it to me and then -- but if I
11 send it out, you guys can't talk amongst each other
12 because the discussion should be here.
13 MR. HALSEY: Okay.
14 MS. CONNELL: Unless you just want two
15 people to talk, that is allowed. I have to find out what
16 the content is so --
17 MR. HALSEY: We can -- I was just curious
18 if there is an e-mail --
19 CHAIRMAN VOSS: That is why I like
20 assigning it to a person.
21 MR. WILLIAMS: Isn't it more of members
22 talking to make decisions?
23 MS. CONNELL: But see that will lead up to
24 a decision, that will be a basis of a decision so you have
25 to be very careful.

HARB - JUNE 2023

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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