

HISTORICAL ARCHITECTURAL REVIEW BOARD
NEW HOPE BOROUGH
BUCKS COUNTY, PENNSYLVANIA
- - -

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

TUESDAY, AUGUST 1, 2023
COMMENCING AT 6:30 P.M.
- - -

BOARD MEMBERS PRESENT:

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

HARB - AUGUST 2023

1 CHAIRMAN VOSS: Let's start our HARB
2 meeting, August 1st. Keith Voss, Chair.
3
4 MR. HALSEY: Justin Halsey, local resident
5 and licensed architect.
6
7 MR. FREEO: Jay Freeo, resident.
8
9 MR. O'BRIEN: Rich O'Brien, Keystone
10 Municipal Services. We provide code enforcement, building
11 inspections here in the Borough.
12
13 MR. WILLIAMS: John Williams, New Hope
14 resident.
15
16 CHAIRMAN VOSS: Our first application is
17 from Bucks County Playhouse, 70 South Main Street.
18
19 MR. FRASER: Hello, I am Alex Fraser,
20 director/producer at the Bucks County Playhouse.
21 F-R-A-S-E-R.
22
23 So we are here to present the design for
24 the sign that will be in front of Parry Barn. I think you
25 all had seen it when we originally came through and JoAnn
figured out that we need to have a separate approval of
that.
Our architect unfortunately is out of town
and he can speak to all of this better than me and I have
him available via phone should we need it, but I am happy
to answer any questions you all might have.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

I N D E X

<u>AGENDA ITEM</u>	<u>PAGE NO.</u>
70 South Main Street	3
186 South Main Street	8
24 Waterloo Street	14
16 West Bridge Street	44
Discussion	46

HARB - AUGUST 2023

1 MR. HALSEY: Maybe I missed something.
2 Which color is the sign?
3
4 MR. FRASER: The barn red and the letters
5 will be the cream color.
6
7 MR. HALSEY: That is what I was hoping.
8
9 CHAIRMAN VOSS: And the post I read that
10 they were metal but what is their shape? This -- the
11 posts are new?
12
13 MR. FRASER: No. I think we didn't want to
14 attach it to the building, we wanted to leave the building
15 in its pristine shape as we could so the sign is placed on
16 two posts just in front of the wall just to the right of
17 the front door and the posts would be square. That would
18 be in keeping with -- so that they are as unobtrusive as
19 possible.
20
21 CHAIRMAN VOSS: Posts are not currently
22 there?
23
24 MR. FRAZER: No, they are not.
25
CHAIRMAN VOSS: Okay. You said square
mounted and did I see the color was intended to be black?
MR. FRASER: Yes.
MR. HALSEY: I don't know that I would
raise a big stink, I like that they are square. Then it
looks like they could be wood so the whole sign would be

5

1 HARB - AUGUST 2023

2 wood. I mean you can carve wood in a circle as well. I

3 think it would look nicer if everything except the

4 lettering was the red. Just that is in the -- just an

5 opinion. That is not really --

6 MR. FRASER: You know, I tell you we went

7 back and forth at some degree about whether the sign

8 itself should be black and I think we thought that in

9 keeping with the playhouse and the -- I still call it the

10 playhouse, the Ghost Light Inn, that there is a theme of

11 red that we thought and the wood itself on the barn, all

12 of the window frames are painted red so we thought we

13 would keep it consistent in that.

14 We can certainly look at having the post

15 red. I don't think that is an issue. I thought that they

16 would just disappear if they were black.

17 MR. HALSEY: I don't have a problem either

18 way.

19 And how far is the sign from the building,

20 about a foot relief --

21 MR. FREEO: There is no distance shown on

22 the site plan but it looks like it is --

23 MR. HALSEY: Sort of mid -- it looks like

24 it is midway.

25 MR. FRAZER: Right, which is about this

6

1 HARB - AUGUST 2023

2 far.

3 MR. FREEO: Eighteen inches.

4 MR. FRAZER: It will be far enough from the

5 wall so that it is clear that it is not attached to the

6 wall.

7 MR. FREEO: I think for the post to blend

8 and perhaps just get sort of engulfed with the background

9 of the building, I think it would be pretty cool and have

10 the sign as a standout in and of itself, which is what

11 your objective was?

12 MR. FRAZER: Yes.

13 MR. FREEO: But then again, the building

14 has a lot of red argillites and browns in it with the

15 stone, right? So you can't go wrong with any of these

16 colors.

17 MR. HALSEY: It is just nice that it is a

18 carved sign.

19 MR. FREEO: Yeah.

20 MR. HALSEY: It is a nice sign to accent

21 the historic building I think.

22 MR. FREEO: Yeah.

23 CHAIRMAN VOSS: Did you have a preference

24 between the man-made material and the wood? I think you

25 mentioned both.

7

1 HARB - AUGUST 2023

2 MR. FRAZER: I think the composite will

3 just be more practical, especially -- watching the wood on

4 those windows are in pretty bad shape so I mean those will

5 be redone but I just think the composite will be -- I want

6 to make a thousand percent sure that it doesn't look

7 composite but the architect assures me no one will be able

8 to tell that it is not wood.

9 MR. O'BRIEN: If you make it out of wood,

10 it will be a maintenance issue.

11 MR. FRAZER: Right. Right.

12 MR. FREEO: With the composite you get a

13 wood grain appearance.

14 MR. FRAZER: Yes.

15 MR. FREEO: Okay.

16 CHAIRMAN VOSS: Any other questions?

17 MR. FREEO: No.

18 MR. HALSEY: Can I make a motion?

19 MR. O'BRIEN: I would like to make a

20 motion to recommend approval for the issuance of the COA

21 for the application for a sign at the Parry Barn as

22 submitted.

23 MR. HALSEY: I second.

24 CHAIRMAN VOSS: Thank you.

25 Any further discussion? Any discussion

8

1 HARB - AUGUST 2023

2 from the public?

3 All right. All those in favor?

4 MR. FREEO: Aye.

5 MR. HALSEY: Aye.

6 MR. O'BRIEN: Aye.

7 MR. WILLIAMS: Aye.

8 CHAIRMAN VOSS: Aye. Motion carries.

9 Next application is from 186 South Main

10 Street.

11 MR. FREEO: Because this is my application

12 and is rather insignificant, I would be perfectly happy to

13 do a flop if these gentlemen would like to go first. That

14 is fine with me.

15 CHAIRMAN VOSS: Your's is on the agenda so

16 we will move forward.

17 MR. FREEO: All right. All right.

18 - - -

19 (Jay Freeo stepped to the podium for the

20 presentation.)

21 - - -

22 MR. FREEO: Okay. Jay Freeo, 186 South

23 Main Street and I am presenting this on behalf of Michele

24 Becci.

25 And perhaps the first thing we should look

HARB - AUGUST 2023

1
 2 at are the photos because I think it gives a better
 3 perspective. I think the only reason we confirmed if in
 4 fact this needed a HARB approval was the view from the
 5 river.
 6 And if you folks have the two photos, the
 7 one at the top shows the view approximately 100-150 off
 8 the shoreline. And that piece of plywood in the middle of
 9 the photo represents where the pizza oven will be located.
 10 The pizza oven will essentially be quarried
 11 stone and that is the stone in the photo below. That will
 12 form the base of this pizza oven called the foundation.
 13 And then subsequent photos you will see
 14 what the actual dome looks like, which is the actual oven
 15 itself. I think the only reason we are here now is
 16 because you can see that portion of -- call it plywood,
 17 from the river. Okay. There is no other right of way
 18 potential to view this oven at the location.
 19 Okay. To expedite things what we will do
 20 is go to the site plan next. You gentlemen have a copy of
 21 that. And in the site plan you will see that the pizza
 22 oven is located on the south side of the existing terrace,
 23 it is called the patio rear and it is the back of the
 24 house and like it is noted here, 250 to 300 feet from
 25 where a boat potentially would be on the river.

HARB - AUGUST 2023

1 matches a lot of the dwellings you see in New Hope.
 2 So that is essentially what the proposal is
 3 all about. I did provide a scope of work. I pretty much
 4 just described it there but if anybody has any questions,
 5 I will be more than happy to address them.
 6 MR. O'BRIEN: Is this a wood burn or --
 7 MR FREEO: Good question. It is absolutely
 8 wood burning.
 9 MR. O'BRIEN: So there would be no propane
 10 tanks or anything of view of the river?
 11 MR. FREEO: Correct. No.
 12 MR. O'BRIEN: Thank you.
 13 MR. FREEO: One important thing, you raised
 14 a good point it is -- you may note that on the plan
 15 view, which is in that 11x17 page there, the edge of the
 16 oven is 11 feet off the dwelling so it has got plenty of
 17 distance from the house. I couldn't find any standards so
 18 I went to 11.
 19 And perhaps another thing is if you look at
 20 Section AA which is the front view, you will see that the
 21 oven door itself is a very small opening and that is the
 22 only access to the oven is through that small slot in the
 23 front, not unlike what you see in restaurants.
 24 CHAIRMAN VOSS: That is on the side that
 25

HARB - AUGUST 2023

1
 2 And that gives you a perspective again of
 3 where it is and you can see -- also the property has a
 4 pretty significant retaining wall all around the property
 5 so there is no visibility other than from the river. That
 6 is the site plan.
 7 If we go to the -- sort of the -- call it
 8 architectural rendering of the plan view is that the lower
 9 portion of the page and again you can see some specifics
 10 on the pizza oven located at the south end of that patio.
 11 It is approximately six feet off the edge of the patio.
 12 You will be able to access it directly from the level of
 13 the patio right into the oven so to speak.
 14 And then there is a Section AA and Section
 15 BB which gives you a front elevation and a side elevation.
 16 And I will point out that Section BB side elevation is in
 17 fact the view from the river as noted on the section.
 18 So you will see the quarried stones, that
 19 is the predominant view and you will have a very small
 20 portion, about 24 inches high dome which is the actual
 21 oven itself. And the oven itself will be -- have sort of
 22 a masonry stucco looking finish and then the stone
 23 themselves are all natural stones. They will not be
 24 painted in any way like that and the mortar will be -- I
 25 will use local sand so to get more of -- that kind of

HARB - AUGUST 2023

1 is not visible from the river?
 2 MR. FREEO: Correct. Not visible from the
 3 river, correct. It essentially faces north, that opening,
 4 yes.
 5 MR. HALSEY: Just curious, do you have to
 6 pour anything for the base of this? Are you pouring
 7 concrete as a base for the stone or are you just building
 8 it?
 9 MR. FREEO: My plan right now is I am
 10 pretty sure because of the way the foundation stones --
 11 they are massive. I am going to put a reenforcement
 12 concrete footing in, then lay the stone on top of that.
 13 The stones are heavy.
 14 CHAIRMAN VOSS: Fairly appropriate
 15 addition so I am happy with it.
 16 MR. FREEO: Pizza ovens are communal. What
 17 I mean by that is it takes two to three hours to -- a
 18 little history, anybody that is into bread baking or --
 19 you're welcome to bring it over. I will give you notice.
 20 It takes two to three hours to get a pizza oven up to
 21 temperature to cook a pizza, then two to three minutes to
 22 cook a pizza.
 23 So oftentimes what you do is you fire up a
 24 pizza oven like that, not to be wasteful, you -- everybody
 25

HARB - AUGUST 2023

1
 2 brings their bread or pizza or whatever else and you fire
 3 up as much as you can get while it is sitting there.
 4 Just an added tidbit, which I am sure you
 5 couldn't go without tonight.
 6 MR. HALSEY: It is nice that you brought
 7 this because before I could probably make an argument that
 8 it is not particularly -- it is not definitely noticeable
 9 from the right of way in terms of the street but
 10 definitely it feels totally appropriate and it is nice
 11 that you quarried local -- the stone on the property and
 12 things. It should be a nice addition.
 13 MR. FREEO: Just an added note, the stones
 14 which are being quarried, I say they average 150 pounds
 15 each. They are large but they are -- they were previously
 16 foundation stones of historic homes. Not in this area but
 17 I reclaimed them and that is what they are being used for
 18 now, the foundation.
 19 MR. HALSEY: Lift with your knees, right?
 20 MR. O'BRIEN: I would like to make a motion
 21 to recommend the issuance of the COA for the installation
 22 of the pizza oven at the rear of 186 South Main Street as
 23 submitted.
 24 MR. HALSEY: I second that.
 25 CHAIRMAN VOSS: Any further discussion?

HARB - AUGUST 2023

1
 2 little building. But other than that, these buildings
 3 really turn their back on the street. They do have some
 4 vents on the upper section and there is no section
 5 connection.
 6 In fact it is somewhat of a difficult
 7 building to understand where the entrance is and that
 8 large shed on one of the pieces where we talk about other
 9 than the context is that this building as it sits now, the
 10 first floor is six feet in the floodline.
 11 So any requirements to spend more than
 12 50 percent of the value of the building, not including the
 13 land, would require us to raise the building to a
 14 compliant based flood evaluation. Hence, the building
 15 that is in the middle there on the right, is a two story
 16 building sitting on essentially a one story foundation
 17 which you will see from the other side.
 18 There is a two story building. There are
 19 two -- some historic buildings and they all sit on the
 20 base. We need to raise that base up six feet. So it is
 21 incumbent upon us to make sure our building presents well
 22 to the street, keeps its character and nature of the
 23 community and respects the floodplain conditions.
 24 You can see from the river side it is
 25 predominantly glass on the lower level, on the piece to

HARB - AUGUST 2023

1
 2 Public?
 3 All in favor?
 4 MR. HALSEY: Aye.
 5 MR. O'BRIEN: Aye.
 6 MR. WILLIAMS: Aye.
 7 CHAIRMAN VOSS: Aye. Four/zero.
 8 MR. FREEO: Thank you.
 9 CHAIRMAN VOSS: 24 Waterloo. Just add it
 10 is a concept review.
 11 MR. FEY: Ralph Fey from Ralph Fey
 12 Architects.
 13 MR. TRASK: Connor Trask, T-R-A-S-K.
 14 MR. FEY: I will have my clients introduce
 15 themselves.
 16 MR. COHEN: Jeff Cohen.
 17 MRS. COHEN: Stephane Cohen.
 18 MR. FEY: This is a concept review so just
 19 go through page by page, if I can, and Connor will bring
 20 up the images.
 21 So the existing building at 24 Waterloo is
 22 a collection of buildings built in different times. We
 23 are not really able to date them but we can say that the
 24 streetscape of them has no windows on the primary
 25 structure or the entrance. There is a small window on the

HARB - AUGUST 2023

1
 2 the right which is all glass, large scale glass panes.
 3 The greenhouse, which is -- the wall was
 4 removed and the greenhouse actually is the outside wall.
 5 And the piece on the left has sliding doors, balcony that
 6 is made out of wood.
 7 So again not a lot of context of this sort
 8 of buildings. There is traditional buildings that we
 9 normally expect to see along Waterloo that are a little
 10 more indigenous. These are evolved over time.
 11 MR. O'BRIEN: It is really just a
 12 hodgepodge of additions.
 13 MR. FEY: It is a hodgepodge of additions
 14 and I am not sure which is the original addition. But
 15 they are not a hodgepodge (sic) in the New Hope sense of
 16 being the character of small windows and stone buildings,
 17 they are clearly walls of glass to the rear and completely
 18 shut off to the street. I say that because that is not
 19 what we are intending to do.
 20 MR. FREEO: I may have missed it. I
 21 couldn't tell from the documentation that is provided, you
 22 may have said it, but is any -- I thought the intent was
 23 to essentially demolish what is there and rebuild.
 24 MR. FEY: Yes, that is correct.
 25 MR. FREEO: Okay. Are you able to date any

HARB - AUGUST 2023

1
2 of these structures that are in the photo right there?
3 MR. FEY: I can date the windows. I can
4 date the sliding doors. I can date the greenhouse.
5 MR. HALSEY: Do you see modern joist
6 hangers?
7 MR. FEY: Yes, it is wood-framed
8 construction.
9 MR. FREEO: Okay.
10 MR. FEY: Because there is no end tag
11 timbers or saw marks or any of what we can find.
12 MR. FREEO: I saw a reference to the
13 original structure being 1830. Did you find that as well?
14 MR. FEY: We didn't find the 1830
15 structure. We have block wall foundations, unless our
16 owners who have been in the house a lot, did you find an
17 old building in there?
18 MR. COHEN: No, I saw some stones to the
19 base on the left side. That was the only thing. There
20 was concrete built all around it.
21 MR. FEY: We couldn't find it. I am not
22 saying it wasn't there, but its been really built around
23 and covered up.
24 MR. FREEO: Yeah, I know. It may have
25 been sort of overlaid over the generations.

HARB - AUGUST 2023

1
2 MR. HALSEY: Then I am asking --
3 MR. O'BRIEN: You are in the floodway?
4 MR. FEY: We are not. No, I think the blue
5 line is the floodway on this drawing and just behind the
6 floodway is the flood plain. There are no portions of the
7 building is currently in the floodway and no portion of
8 the building that we are proposing will be in the
9 floodway. It is a good question.
10 Any other questions on this image? We can
11 always come back too.
12 MR. FREEO: I think what you're saying is
13 the regulatory elevation is six feet above that deck that
14 we are looking at now is or --
15 MR. FEY: Yes.
16 MR. FREEO: -- the baseline evaluation?
17 MR. TRASK: Regulatory.
18 MR. FREEO: Okay.
19 MR. TRASK: Base flood elevation is four
20 foot six.
21 MR. FEY: And six foot to -- for the
22 regulatory.
23 MR. FREEO: Right.
24 MR. FEY: Okay. We can always come back
25 for questions. That is a little bit of the context.

HARB - AUGUST 2023

1
2 CHAIRMAN VOSS: Since we have this photo,
3 might as well get into some dimensions. So you said is
4 the base that we can't see right now?
5 MR. FEY: No, the base that you can see,
6 that base that is below the terrace, that is the level of
7 -- let's call that the lowest level.
8 CHAIRMAN VOSS: What I want to know is
9 what is the -- on this drawing, what is the height that
10 you would not be allowed to have living space?
11 MR. FEY: So we have to raise that
12 horizontal line where the deck is. We have to raise that
13 six feet.
14 CHAIRMAN VOSS: Anything below that deck
15 has to be raised six feet?
16 MR. FEY: Everything below the deck has to
17 be masonry or FEMA compliant material that is washable and
18 scrubbable and comply with the FEMA ordinance of parking,
19 storage or access.
20 MR. O'BRIEN: For flood plain that also --
21 MR. FEY: Absolutely. All of the required
22 flood vents and water passing through and the building not
23 getting washed away, being constructed strong enough so
24 that it can take and withstand the pressure of the flow of
25 the water and all of those things.

HARB - AUGUST 2023

1
2 Connor has a red box in the plan on our
3 property, the Cohen's property, 24, is where all of the
4 trees are in the middle. The building to the left is
5 owned by the Asplundhs. It presents to the street as a
6 barn-like. It is kind of a single building, gable ended
7 on the street, Waterloo, and it has an entry door and a
8 garage.
9 It has as you can see, vertical siding.
10 The base here is also in the floodplain, hence the masonry
11 looking base to it and the upper part of the side.
12 On the property to the right of our
13 property is behind that tree, it is a two story structure,
14 which next to it is a one story addition, that we think
15 maybe had a garage because a driveway goes right to it but
16 then its been enclosed again and evolved a lot. A two
17 story structure closest to the subject property, again a
18 longer thinner property like the subject property. Not
19 like the Asplundh property which is a more reaching out
20 towards -- pushing out towards the water.
21 Again you can see the Asplundh property to
22 the left, the footprint of it is as the property -- it is
23 -- there are three lines across the front. There is a
24 series of dotted lines, that dotted line that Connor is
25 pointing to is the average between the front of the

HARB - AUGUST 2023

1
 2 property on the right and the front of the property on the
 3 left. That is there so that you can understand where if
 4 there were no building there so then it would recommend
 5 that we use the average spot.
 6 We are going to show you our building
 7 being located to the same point that the existing of the
 8 front building is located and most likely as we move
 9 forward that might be a variance in our variance package.
 10 We wanted to show you that we will set our new structure
 11 -- essentially our structure is taking that house and
 12 sliding it a little to the left and putting a garage in.
 13 There is no off-street parking and as we
 14 are reconstructing the building, the requirement for two
 15 car off-street parking remains so we will be putting a
 16 garage in and accommodating the requirement for two
 17 off-street parking spaces in our design. And we can go
 18 back and forth between these two.
 19 What Connor is showing you now in the gray
 20 is the building, the right side and with the pad in front
 21 of it it is the parking garage. And then to the left of
 22 that is essentially a building similar in width to the
 23 building that is there now but slid over to the left to
 24 accommodate our garage.
 25 We have located the doors of the garage

HARB - AUGUST 2023

1
 2 is legal to build on the site and then utilizing the space
 3 between the existing front and there as the only
 4 reasonable place to build as this is steep slopes. We
 5 will build a little over this little part of the steep
 6 slope right here by putting a pier in and spanning.
 7 MR. O'BRIEN: Not the purview of this
 8 Board, but have you been to the Zoning Hearing Board?
 9 MR. FEY: We have not. There is always the
 10 chicken and egg discussion. We wanted to come with the
 11 concept here and we are making a submission to the Zoning
 12 Hearing Board later this week. Making a zoning submission
 13 later this week. We just felt that we wanted to start
 14 here. Again, we will be going through the process of
 15 zoning.
 16 We have designed this in such a way that we
 17 believe we have minimized the amount of relief needed.
 18 There is some relief needed on any site that is as
 19 constrained with flood waters and steep slopes but we will
 20 be asking for some very minor dimensional variances to do
 21 with the front yard that I just talked about being where
 22 it is existing instead of the average.
 23 I believe that it is less than three
 24 variances. They are all dimensional and we believe -- you
 25 never know, when we get submitted we might find a few

HARB - AUGUST 2023

1
 2 just enough so that when we pull off the street the car
 3 will fit before we pull into the bay.
 4 MR. HALSEY: And the reason why you are
 5 utilizing sort of the existing footprint and elongated
 6 footprint is because of zoning requirements and inside
 7 development concerns in terms of grading?
 8 MR. FEY: You are right where I wanted to
 9 say lets go back and look at all of the constraints. Now
 10 go back one.
 11 So what you're able to see very likely, and
 12 I apologize for the lightness of it. There is a buildable
 13 envelope shown in the dotted line. The buildable envelope
 14 -- can you use your arrow to identify the buildable
 15 envelope, is that angled line that comes down and
 16 disappears. So that is the buildable envelope on this
 17 site.
 18 It unfortunately -- part of the buildable
 19 envelope was on the other side of the floodway so there
 20 are -- therefore it is not in the buildable envelope, it
 21 is only from the floodway to this line.
 22 Now having said that, you can see the
 23 existing house exceeds the side yard setback so we will be
 24 rectifying that by moving our side yard setback more
 25 compliantly. We will be utilizing some of the space that

HARB - AUGUST 2023

1
 2 more. Okay.
 3 Questions on this one?
 4 MR. FREEO: What defines -- just for my
 5 edification, what defines the buildable footprint?
 6 MR. FEY: Well we take the front yard
 7 setback, side yard setback and the rear yard setback and
 8 we add in the ultimate right of way and the little
 9 triangle that is left is not one of those.
 10 MR. FREEO: Got you.
 11 MR. FEY: Just take the side yards and the
 12 rear yard and the front yard plus the ultimate right of
 13 way and it leaves what we normally call a building
 14 envelope and in this case it is rather small.
 15 MR. FREEO: Thank you.
 16 MR. FEY: So another way to think about it
 17 is we want to put our building in a place on the site
 18 which is consistent with the other buildings along the
 19 street, which they are all tending to be up against the
 20 street and create that streetscape so it is consistent
 21 with the other buildings along the street, which I believe
 22 one of our next drawings will show.
 23 So just for context, the building on the
 24 right, our existing building and a piece of the Asplundh
 25 building on the left. I am sorry, there is a line at the

HARB - AUGUST 2023

1
2 bottom, that kind of a black line that is showing the base
3 of the building and you can see the roof height
4 relationships and then Connor has drawn them above what it
5 would look like in elevation so -- for comparison
6 purposes.

7 So here you see the beginning of our
8 proposed building. Again, I would like to say it is
9 trying to present to the street as a tall one story
10 building with oakey dormers and dormers making it look
11 like we are inhabiting the attic space.

12 Admittedly, that first floor does include
13 six feet of space that we have to raise it and to mitigate
14 that and give it that streetscape, we actually lowered the
15 entrance. So instead of having a six foot stair up on the
16 outside of the building, we are going to put the six foot
17 stair on the inside of the building. We feel it is more
18 respectful of the streetscape and the other buildings that
19 are there just to -- just because we are raised up with a
20 raised six foot porch.

21 So we tried very hard to build literally
22 nothing in here that is usable other than we are allowed
23 to put an access point which is considered a lobby and we
24 are taking that opportunity and lifting as you walk in and
25 into the stair. So as you're moving from left to right

HARB - AUGUST 2023

1
2 manipulate the ground line a little bit but it is a
3 street, we can't do that.

4 All of the plantings and things are not
5 here and actually there is trees, we took them out. There
6 is a tree here and here and then there is plantings and
7 all of that will help soften and give it scale. In fact
8 when you see it -- did you include the tree? When you see
9 the trees --

10 MR. O'BRIEN: The longer windows on the
11 other side of the gable, they are literally floor level?

12 MR. FEY: So that is a stairwell and so we
13 are coming from our garage and we are going up so that is
14 actually a landing. That is actually not the floor, it is
15 a landing of the stairwell.

16 Again, it is getting those windows lower
17 and presenting it in the street where you are more
18 transparent. So this is our stair and then up again and
19 then up again. So it is kind of different level floors on
20 the inside.

21 MR. O'BRIEN: There is windows -- the
22 bottom of those windows are at the landing?

23 MR. FEY: It is.

24 MR. O'BRIEN: That landing height is give
25 or take your first floor elevation?

HARB - AUGUST 2023

1
2 you're being presented with a building that is -- it is
3 higher than this building, only higher to the fact that we
4 had to raise it the six feet. Other than that it is a
5 little deeper and there is a little bit more streetscape
6 and we have attempted to give it as compressed as
7 possible.

8 We put a turn gable to break up the length
9 and then we have dropped the roofline on the garage to
10 vary the height. And again, give it a feeling of other
11 buildings along the streetscape the way other buildings on
12 that street appear.

13 CHAIRMAN VOSS: How about the first floor
14 window, the height, have you done that to compare to the
15 natural window height? And I am assuming they are sort of
16 --

17 MR. FEY: So they are about 30 inches off
18 the ground, off the floor. Our floor line is literally
19 like a foot higher than there. Our window sills are about
20 30 inches off.

21 CHAIRMAN VOSS: So from the outside they
22 will feel --

23 MR. FEY: They will still feel a little
24 high. As you are walking by two foot high and five foot
25 high and probably eight foot high but normally we would

HARB - AUGUST 2023

1
2 MR. FEY: Well it is landing height. The
3 first floor can literally be here. It is just on its way
4 to the first floor.

5 MR. O'BRIEN: Okay.

6 MR. FREEO: So where is the -- it might be
7 shown on this elevation but the font is so small I can't
8 read it, but the perspective from the back is deceiving.

9 MR. FEY: We can go to the back.

10 MR. FREEO: But looking at the front is
11 what I am getting at. Where is the regulatory flood
12 elevation on the front?

13 MR. FEY: Zoom in on the words on the left
14 side over here. A little more.

15 MR. TRASK: First floor, which is the
16 height of the regulatory.

17 MR. FEY: I don't see a line there.

18 MR. TRASK: With the PDF it is faded.

19 MR. HALSEY: It is basically a sill of the
20 window adjacent --

21 MR. FEY: So you're saying it is right
22 here? Right there? So I thought you said that line faded
23 out.

24 MR. FREEO: So everything --

25 MR. FEY: That is -- across there, that is

HARB - AUGUST 2023

1
 2 it. We are calling that zero zero and then grading back
 3 is 12 feet, that is minus 12 feet, that is where the rear
 4 yard is so we are not 12 feet on the back to our front,
 5 which you will see on the back.
 6 MR. FREEO: Then your first floor level is
 7 --
 8 MR. FEY: That is our first floor.
 9 MR. FREEO: That is your first floor level
 10 right there?
 11 MR. FEY: So it is roughly between there
 12 and here which is where the six feet is.
 13 MR. HALSEY: So those windows to the left
 14 that flank the entry door to the left of the stone bump
 15 out, the main entry door, those windows are -- the sills
 16 of those are close to the first floor level?
 17 MR. FEY: Yes, they are about two feet up.
 18 MR. HALSEY: This is a -- Waterloo is an
 19 interesting street in the town and I just want to note
 20 that for -- if you guys do future projects here, I
 21 understand what you are trying to do here. I would
 22 adamantly or aggressively -- not aggressively, I would
 23 intensely defend a project that wanted to mark the water
 24 table and develop a project that addressed that water
 25 table head-on and I understand what you are doing here.

HARB - AUGUST 2023

1
 2 But the 16 through 10 East Mechanic, which were raised and
 3 have a stone base, the barn to the left of this site, I
 4 actually find that to be a completely appropriate way to
 5 address the flood conditions.
 6 So I know there is a number of other sites
 7 but I just want to make that clear that I don't think that
 8 is a deal breaker for a project to just acknowledge the
 9 flood elevation and create a --
 10 MR. FEY: You are referencing the property
 11 that has the four garage doors across the face of it?
 12 MR. HALSEY: Yes.
 13 MR. FEY: That was raised.
 14 Let's go to our next page. That is the
 15 rear. I'm sorry, it is not the rear.
 16 MR. TRASK: That is a comparison of the
 17 same scheme, just adding the photos for context.
 18 MR. FEY: Thank you.
 19 So our hand sketch of just not looking
 20 straight-on, but being able to see the dimension of the
 21 project. Again, the garage to the right, the stair in the
 22 corner, turned gable towards story and a half oakey
 23 dormers.
 24 MR. O'BRIEN: The whole roof is standing
 25 seam?

HARB - AUGUST 2023

1
 2 MR. FEY: I have no idea what the whole
 3 roof is. We haven't committed to any materials.
 4 MR. TRASK: Some vertical and horizontal --
 5 MR. FEY: I don't think we are committed
 6 yet. We are still experimenting.
 7 MR. O'BRIEN: Right. I am just looking at
 8 page eight where -- or sheet eight that looks like it is
 9 all standing seam.
 10 MR. TRASK: I don't think we are committed
 11 to that as the material.
 12 MR. FEY: Certainly one of the options we
 13 are looking at.
 14 MR. O'BRIEN: Fair enough.
 15 MR. HALSEY: I think on the front --
 16 Connor, is it possible to go to page nine, the next one.
 17 I think on the front I am actually more
 18 convinced by the rear elevation here because it is
 19 decidedly modern, this elevation. I am curious about
 20 almost developing an area with the project -- because
 21 right now we have a stone component to the building which
 22 we -- almost as if it wants to be an original house that
 23 was added onto but it is diminutive in comparison to the
 24 wood frame component and we have a number of different
 25 things happening; dormers, porch roof, gable roof,

HARB - AUGUST 2023

1
 2 multi-story windows.
 3 And I am wondering if the project couldn't
 4 take a perspective that it might be decidedly modern in
 5 its detailing on the front, more consistent of material
 6 and then opens up to a more extreme version of
 7 modernization. I am not looking for this project to
 8 replicate the history but I think that if you want to go a
 9 little more modern, you can embrace that.
 10 MR. FEY: And my client is thrilled with
 11 what you just said.
 12 MR. COHEN: I am so happy.
 13 MR. FEY: There is not a lot of overhangs,
 14 very minimal. We are tending to keep it let's just say a
 15 silhouette that fits the neighborhood but the details that
 16 are very much in the not historically grounded detailing
 17 but still carry this silhouette to the front and at least
 18 it gives it a streetscape of buildings that people
 19 recognize.
 20 MR. HALSEY: I think it could be
 21 incredibly successful both from a historic review board
 22 perspective if almost you chose one of the two different
 23 ways that the gable volume protrudes had true zero eaves
 24 creating minimal detail at the gable ends in terms of the
 25 transition between the roofing material and the siding so

HARB - AUGUST 2023

1
2 that all you saw was that area.
3 MR. FEY: We are probably going to come
4 back with that the next time. We were pretty apprehensive
5 --
6 MR. HALSEY: I would go fully --
7 MR. FEY: That is the direction that our
8 client had asked us to go.
9 MR. HALSEY: I think there is a lot of
10 really beautiful recent projects that are built that are
11 very successful that speak to gable volumes, things like
12 that, but that implore more modern details that are really
13 successful or --
14 MR. FEY: We completely agree.
15 MR. HALSEY: Also move to an area that is
16 more historically grounded, an added approach I think it
17 looks like --
18 MR. FEY: I think you can tell by our shed
19 dormers that we are not committed to the historic
20 approach.
21 But thank you for that, I think that speaks
22 very much to the language that we were expecting to be
23 developing as we came back to you.
24 MR. HALSEY: But then I would also really
25 think that -- about materials, and I'm sorry, I am sure

HARB - AUGUST 2023

1
2 So from the street we are attempting to --
3 it is a floor and then the bedrooms are up here.
4 MR. FREEO: Okay.
5 MR. FEY: It does sit on an unusable 12
6 foot base.
7 MR. FREEO: You have two liveable floors?
8 MR. FEY: Yes.
9 MR. FREEO: And that is what gets you the
10 height which is -- because in terms of the adjacent
11 structures, it is imposing in terms of height. It does
12 not --
13 MR. FEY: I would say it is not imposing to
14 the left, it is actually significant to the left one on
15 the left.
16 MR. FREEO: It certainly is. You need to
17 do that to get the two floors.
18 MR. FEY: We are raising the building six
19 feet.
20 MR. TRASK: The line I drew in blue is the
21 approximate 16 feet or the plate height from the first
22 floor.
23 MR. FEY: Do you have the other building
24 on the side?
25 So if you raise that building six feet, it

HARB - AUGUST 2023

1
2 you guys were gong to do this. I think that what I will
3 respond to the most in grounding in our ordinance is the
4 use of natural materials, natural wood siding.
5 There is a lot of products out there that
6 have been thermally modified and things to be incredibly
7 resilient to water but there is something that you can
8 really dive into in terms of the materiality of this
9 project to bring it -- I don't necessarily want to see
10 multiple materials on the facade that kind of hint at
11 history.
12 MR. FEY: I appreciate that.
13 MR. HALSEY: I understand that the process
14 is iterative but --
15 MR. FEY: It is very helpful. I appreciate
16 that.
17 MR. FREEO: Question on the -- and again,
18 it may have been shown on the elevations but I couldn't
19 quite see the front but is this essentially a two story
20 dwelling or three story?
21 MR. FEY: We will count the basement, which
22 we can't use as part of it -- from the street it is a two
23 story dwelling that is attempting to minimize the upper
24 floor by bringing the plate height from here down to here
25 and creating the dormers.

HARB - AUGUST 2023

1
2 would be the same height.
3 MR. FREEO: I can't see, what is your
4 roofline above street level, what is that distance?
5 MR. FEY: The roofline?
6 MR. FREEO: Yeah.
7 MR. FEY: I don't know if I know if from
8 the average grade.
9 Connor, do you know it from the street --
10 MR. FREEO: Average grade is fine.
11 MR. FEY: The average grade is actually
12 that split in half but from the street line probably 30 --
13 I can't read that. What does that say, 30 feet?
14 MR. TRASK: That is just all the way up to
15 the 30 feet height limit of the average grade.
16 MR. FEY: It is 30 or 35.
17 MR. TRASK: This number says 35.
18 MR. FEY: That is from the average grade
19 which is below grade here. Let's take three feet off of
20 that, its peak -- the peak is probably from the street
21 around 34 -- 33 or 34 feet.
22 MR. TRASK: The second floor is located at
23 this line here. This dimension says eleven feet, which is
24 to the first floor and then we said our first floor is six
25 feet off the street. So this plate is 16 and that

HARB - AUGUST 2023

1 distance -- don't have the dimension but I am saying it is
 2 about two to three feet higher from here to there. I know
 3 this is 16 at this point.
 4 MR. FEY: Does that answer your question?
 5 MR. FREEO: It does. Thank you.
 6 MR. HALSEY: Just one more note about the
 7 sort of modern detailing approach to the -- if you want to
 8 push the building in that direction. I do think on the
 9 front, the divided lights, they may not reappear in the
 10 exact same configuration but I do think there is an
 11 interesting balance that the ordinance develops between
 12 allowing for modern construction while also respecting the
 13 things that give a building a little bit of I would call
 14 soul, and I do think dividing -- the glazing is a nice
 15 move on this. I think it would feel more blank if all of
 16 the windows had no muntins so there is a balance there but
 17 I think -- yeah, I definitely would encourage you guys to
 18 -- I would support leaning into a little bit more modern
 19 detailing on the exterior.
 20 I like the approach of integrating the
 21 stair internally into the building at the entry but a
 22 delicate detail exterior stair is not something that I
 23 think would be inappropriate to acknowledge the
 24 floodplain, if that is something you guys chose to pursue.
 25

HARB - AUGUST 2023

1 MR. FEY: We were pretty happy with it. We
 2 don't need it on the inside.
 3 MR. FREEO: I guess before we leave the
 4 streetscape I will just mention that the streetscape, in
 5 my view is -- it has an elegance about it and it is
 6 respectful. You know, I think it is respectful -- you
 7 know, respectful design very much in tune with New Hope.
 8 It is not ultra modern and it is not
 9 historic either, it is just a nice blend. And I
 10 especially like the way -- as opposed to elevating the
 11 dwelling with an eight foot foundation that comes up out
 12 of the ground and then constructing the home, you have
 13 done this where you have sort of camouflaged the fact that
 14 the living -- the first floor is 6-8 feet above grade and
 15 you would never know from this streetscape. I think that
 16 is nicely done.
 17 MR. FEY: Thank you, Jay. We worked hard
 18 on that.
 19 Brief rear elevation. Are we ready? So
 20 the rear elevation is actually not that different from the
 21 house that is there now. It embraces the views and it has
 22 a small -- I should say, not deep porch in front of it.
 23 The -- not the complete wraparound porch as there is there
 24 now but a less deep porch and we are, you know, looking to
 25

HARB - AUGUST 2023

1 I think it's totally appropriate to acknowledge in the
 2 building's composition that you are in a flood zone.
 3 MR. FEY: Appreciate that. Thank you.
 4 So let's talk about the rear elevation.
 5 MR. O'BRIEN: Before we leave the front,
 6 have you guys considered a shed dormer instead of the
 7 window dormers?
 8 MR. FEY: Shed dormers where?
 9 MR. O'BRIEN: Where the three windows are,
 10 the two over the garage.
 11 MR. FEY: They are shed dormers.
 12 MR. O'BRIEN: With those individual dormers
 13 you will lose a lot of square footage.
 14 MR. FEY: You mean one big shed? If the
 15 Board feels that will be more appropriate.
 16 MR. O'BRIEN: Seeing if you had considered
 17 that.
 18 MR. HALSEY: Exterior I prefer the
 19 individual dormers. Interior space-wise you may capture
 20 something but it will all be about how the composition
 21 comes together and how it is detailed. I don't think
 22 there is a -- I personally don't think there is a right
 23 answer there but I like the breakdown of scale of the
 24 individual --
 25

HARB - AUGUST 2023

1 have the porch covered so therefore you have a covered
 2 section, and we are looking to hide the mechanicals.
 3 Connor, you can point to the parapet area
 4 there to place all of our mechanicals so they are out of
 5 the floodplain and not seen visibly from any public way.
 6 So the rear is essentially the combination
 7 of the full height elements meeting the traditional house,
 8 which is not unlike the original house that was there. It
 9 takes the elements and gracefully meets each other and I
 10 think we are pretty happy with the house in the front
 11 peeking through and the clearly horizontal elements
 12 marrying with --
 13 MR. HALSEY: I think this elevation from
 14 just the view from the river and from your experience of
 15 the building will be made or not made by the quality of
 16 the spec of the windows here.
 17 MR. FEY: Absolutely.
 18 MR. HALSEY: Just so --
 19 MR. FEY: Absolutely.
 20 MR. HALSEY: So I am sure you are going to
 21 propose something very --
 22 MR. FEY: They need to respect that sense
 23 of openness.
 24 MR. HALSEY: But I would encourage you
 25

HARB - AUGUST 2023

1
2 guys to take seriously whatever high quality spec he
3 proposes because it really will completely determine the
4 success of this elevation.

5 MR. FEY: So if I have a concluding
6 statement, it would be that we recognize that it is an
7 existing building and we don't ask to demolish buildings
8 in the historic district without purpose and without the
9 building falling woefully short of the criteria to keep
10 it.

11 So I think it's important for us to
12 acknowledge that our first step is that we have a hard
13 time making a building out of a building that is there and
14 trying to raise that building six feet and make anything
15 that is useable and we believe that this is in a similar
16 vein as the building that is there and liveable and
17 respectful of the street side and it will withstand the
18 flood.

19 MR. O'BRIEN: That is a lot of glass on the
20 back wall.

21 MR. FREEO: I think that brings me to ask
22 the question what is -- with this dwelling, Waterloo is
23 not a high visibility street, it is a public street;
24 however what is the primary elevation on this dwelling, is
25 it the river or is it Waterloo? We have got the

HARB - AUGUST 2023

1
2 the way you want to go.

3 There is right now a lot of contrast, it is
4 two houses that kind of meet in the middle and I think
5 there is a way to maintain the -- knotting at the gable
6 volume and presenting to the street the way it kind of
7 almost a little tongue in cheek but in a pleasant way but
8 to marry the detailing a little bit more around the whole
9 building. I think that would be --

10 MR. FEY: I would like to say sometimes
11 leaving out the window trim and keeping the front to side
12 flush to windows --

13 MR. HALSEY: Yeah.

14 MR. FEY: -- so we are not revisiting
15 traditional detailing.

16 MR. HALSEY: There is a little bit -- I
17 have my opinion in this, but there is also something where
18 the ordinance does sort of want us to make a decision
19 whether this is something that has a real historical
20 reference or is expressing a new generation of
21 construction.

22 MR. FEY: Clearly we are trying to address
23 the new generation with our nod to the historic community.

24 I know you are not voting, do you want to
25 leave us with any final thoughts?

HARB - AUGUST 2023

1
2 35% criteria on glazing or something like that. Clearly
3 the riverside that glazing looks like it is probably about
4 50%.

5 I am only throwing it out there for
6 discussion.

7 MR. FEY: I will use what the code uses, it
8 is the street. It is always the street. It is the
9 street. Front yard is the front yard, it all comes from
10 the street.

11 MR. O'BRIEN: The river is a right of way
12 too.

13 MR. FEY: It is a right of way too, it is
14 not the primary front of the building. And I don't think
15 the ordinance, as written, was intended with the back of
16 the houses, it was intended for the streetscape but that
17 is just my opinion.

18 MR. HALSEY: I might be beating a dead
19 horse but I just want to give you -- it is a concept
20 review. So I think the front of the house is successful
21 with the gable expression. In a couple of ways that makes
22 it a more traditional massing of the building but I would
23 really like to see as the project progresses and you guys
24 detail it, I would like to see the cleanness of the
25 details get closer together on the two facades, if that is

HARB - AUGUST 2023

1
2 Do you want to say anything? Did I leave
3 anything out?

4 MR. COHEN: I don't think so, no.

5 MR. TRASK: Is there an expression of any
6 materials? I know you said natural, is there any others?

7 MR. FEY: I would just caution my colleague
8 not to ask for guidance on that. Don't comment on things
9 that are there, it is a slippery slope for them.

10 MR. TRASK: Thank you.

11 MR. HALSEY: I don't think you need
12 multiple materials for the sake of multiple materials is
13 one thing I will --

14 MR. FEY: Okay. Thank you for your time.
15 Appreciate it. You have been very helpful. We will take
16 all of your comments as we go to the next level.

17 MR. HALSEY: Connor, is it just an HDMI
18 connection?

19 MR. TRASK: Yes.

20 MR. HALSEY: Good.

21 CHAIRMAN VOSS: Just for clarification,
22 agent review new sign installation, its installation
23 includes existing brackets.

24 MR. O'BRIEN: Yes.

25 I tried to contact the applicant at 2:20

HARB - AUGUST 2023

1
 2 this afternoon. Unfortunately I did not get in touch with
 3 Mr. Szaky. The applicant's name is Tom S-Z-A-K-Y. I did
 4 not get in touch with the applicant.
 5 However in reviewing the application, I
 6 believe it is appropriate in the district. They are
 7 looking for a 36x36 projecting sign that will be attached
 8 to an existing historic bracket at 16 West Bridge Street.
 9 That is the first sign.
 10 The second sign that is within the
 11 application is a sticker on the window for Abigail Adams
 12 and that is a clear sticker with white letters which will
 13 not impede any viewing into the space.
 14 And the projecting sign is a brown sign.
 15 The only question I had for the applicant was that he said
 16 he wanted it to be either brown wood or metal with gold
 17 trim and I believe either one of those choices will be
 18 appropriate within the historic district so I will
 19 recommend approval of the sign application for 16 West
 20 Bridge Street as submitted.
 21 CHAIRMAN VOSS: Okay. We do have minutes
 22 and I assume we can address that. But I also want to
 23 address something that happened at the meeting which was
 24 there -- it was not in the listed minutes because the
 25 listed minutes as far as I can tell were just a copy --

HARB - AUGUST 2023

1
 2 In addition, did you guys discuss any free
 3 speech issues in regard to this art?
 4 CHAIRMAN VOSS: No, because we are not
 5 actually trying to view it as an art and the meaning of
 6 it. The purpose is just to look at it as architectural
 7 elements. And hence, one of the things that we wanted to
 8 talk about is its ability or the need for it to come
 9 before us would be when the architectural element --
 10 either size or proximity.
 11 And so that is ultimately where I think we
 12 would like to go with the discussion is if it comes to an
 13 architectural size, scale or it becomes close enough or
 14 attached to a building. At that point it then needs to be
 15 addressed, it is being addressed as an architectural --
 16 from the architectural side rather than the content or
 17 whatever meaning.
 18 MR. O'BRIEN: My fear is that the --
 19 whether it is the artist or the property owner, in their
 20 own mind has established a meaning to it. Okay? And
 21 would enforcement of that be encroaching on their free
 22 speech.
 23 CHAIRMAN VOSS: It would not be
 24 enforcement in a sense of --
 25 MR. O'BRIEN: Well it wouldn't necessarily

HARB - AUGUST 2023

1
 2 the minutes were just a submission that you made --
 3 MR. WILLIAMS: Yes.
 4 CHAIRMAN VOSS: -- that we used as minutes.
 5 MR. FREEO: I didn't get minutes.
 6 MR. O'BRIEN: They weren't minutes, they
 7 were a synopsis of the discussion. Again, I wasn't here
 8 so they weren't minutes in that there was no official
 9 votes taken or any actions taken by the Board, which would
 10 be a normal set of minutes. They were just a synopsis of
 11 the discussion that occurred in regard to the public art
 12 criteria.
 13 CHAIRMAN VOSS: Okay. So I just in a way
 14 -- I don't know that there is anything to be approved.
 15 MR. O'BRIEN: There is not.
 16 CHAIRMAN VOSS: That is what I wanted to
 17 bring up. So we will not seek approval for the minutes
 18 other than recognition that we had a meeting, that we
 19 discussed exterior art as a beginning discussion.
 20 MR. O'BRIEN: I did review those, even
 21 though I wasn't at the meeting. And as far as an exterior
 22 location in front of any business, you have to take into
 23 consideration the right of way and the art, whatever it
 24 is; how big, how wide, encroaching into the existing right
 25 of way, which may or may not be in back of the sidewalk.

HARB - AUGUST 2023

1
 2 be enforcement by this Board but it would be enforcement
 3 by us in the field to say no it is too big, no it is not
 4 the right location. And again, it is too big, you have
 5 approved something that is too tall, too wide, whatever
 6 and the applicant claiming that this is their right to
 7 have this because it is some kind of -- in their mind,
 8 free speech issue.
 9 MR. WILLIAMS: Couldn't there be
 10 guidelines as to certain sizes with relationship to the
 11 structure?
 12 CHAIRMAN VOSS: We have that with signs,
 13 without regard to free speech. I mean it is only if you
 14 try to hold back someone's meaning of a communication.
 15 But if there is a blanket statement of how big a sign can
 16 be, if there is a blanket statement on how close to the
 17 building it is or how high it is above someone's -- all of
 18 those things are put in without regard to content. And I
 19 think it would be helpful to have this do the same thing
 20 without regard to the content. It is just a matter of
 21 proximity and scale.
 22 MR. O'BRIEN: Okay. But again, I still
 23 think we need to be careful not to encroach on someone's
 24 free speech with whatever type of art they like and they
 25 want to but forth in front of their house, in front of

HARB - AUGUST 2023

1
 2 their business, in front of the property or on the
 3 property.
 4 CHAIRMAN VOSS: Which is fine. I mean I
 5 guess I look at it as we are not reading it differently
 6 than what happened on anyone else's property outside of
 7 the historic district. So I mean -- I guess that is how I
 8 am looking at it. We have reached a stage where we talked
 9 about what the scales are, it is just -- I think -- and I
 10 think that is what this was.
 11 This actually was not a summary, this is
 12 what he proposed and it was just laid out this way. So it
 13 is actually not a summary or a discussion, it is a summary
 14 proposal letter.
 15 MR. O'BRIEN: Right.
 16 CHAIRMAN VOSS: I wanted you to know.
 17 MR. O'BRIEN: Just talking points.
 18 CHAIRMAN VOSS: Everything you read
 19 predates the discussion we had.
 20 MR. O'BRIEN: Okay.
 21 CHAIRMAN VOSS: So I do agree and I think
 22 that is -- but at the same time I mean if there is
 23 something that is offensive -- it is not offensive because
 24 it is in the historic district, it is offensive because it
 25 would be treated that way just for example in any place in

HARB - AUGUST 2023

1
 2 accessory structure whether it is connected to anything or
 3 not.
 4 MR. HALSEY: Then that would require to
 5 come back before the Board in any case.
 6 MR. O'BRIEN: Well it would require it to
 7 get zoning approval and an accessory structure has limits
 8 on height, location on the property, front of the property
 9 lines, things of that nature.
 10 MR. HALSEY: But It would also require
 11 review from the HARB.
 12 MR. O'BRIEN: If it was viewable from the
 13 right of way, yes.
 14 CHAIRMAN VOSS: So you're bringing up
 15 points that are valid but they are valid outside the scope
 16 of HARB. I am just saying that if someone were to put --
 17 and that exterior requirements outside of HARB, fine.
 18 Just like signs have to meet sign regulations, then they
 19 come across -- in this case if we have something that
 20 meets whatever other conditions of art or --
 21 MR. O'BRIEN: Has the Borough Zoning
 22 Officer weighed in on whether any level of art could be
 23 classified as an accessory structure on the property?
 24 CHAIRMAN VOSS: We haven't moved forward.
 25 We haven't had any decisions with that. We had a first

HARB - AUGUST 2023

1
 2 the Borough, not just the historic district.
 3 So the purpose that I would like to see the
 4 regulations is just to help clarify when something that we
 5 might call art, and it doesn't even have to be, I was
 6 pointing out that the same idea could start calling out
 7 things like if I wanted to put a windmill on my property.
 8 It has a particular size, a particular scale and at some
 9 point it is now an architectural element.
 10 MR. O'BRIEN: They are normally addressed
 11 in the zoning ordinance.
 12 CHAIRMAN VOSS: If it is not connected to
 13 anything therefore it is nothing but artistic, that is
 14 what -- why I am saying it becomes an architectural
 15 element at some point. It could be whether you call it
 16 art or not and I wouldn't even necessarily categorize it
 17 solely as art so much as -- so much as disconnected
 18 architectural elements or -- I don't know.
 19 This is why I wanted to introduce the
 20 discussion.
 21 MR. O'BRIEN: Again, be careful getting
 22 into what is defined as an accessory structure that is
 23 incidental to a single family dwelling or a business
 24 versus art.
 25 The windmill would be classified as an

HARB - AUGUST 2023

1
 2 general meeting discussion on it and it was only three of
 3 us that are here.
 4 MR. WILLIAMS: And the discussion also was
 5 are some structures considered signage.
 6 MR. O'BRIEN: Right.
 7 MR. WILLIAMS: Because as you make a
 8 point, if you have a music store and you have a guitar
 9 structure, you know in front of it, is that signage? The
 10 barber pole is signage for a barbershop.
 11 CHAIRMAN VOSS: Again, I am just pointing
 12 out that it doesn't matter to me because if the Zoning
 13 Officer wants to look at it and say this is the signage,
 14 let them handle it. But I would like to be able to say
 15 when it comes to us whether it is signage or whether it is
 16 art it doesn't matter because it is in proximity to the
 17 building and that is a size or blocks the architectural
 18 elements. If it blocks the view of those elements --
 19 MR. O'BRIEN: Yeah.
 20 CHAIRMAN VOSS: All of these things start
 21 to come into play and the question is do we think it is
 22 appropriate to modify the ordinance to allow us to address
 23 that.
 24 MR. HALSEY: Rich -- and you can correct me
 25 if I am not reading what you are saying correctly.

HARB - AUGUST 2023

1
2 If it does click into that realm where it
3 would be reviewable, there is already a process in place
4 that would consider it an accessory because a lot of
5 things are accessory structures, fences -- I should be
6 able to list more of that. There are a lot of things that
7 are accessory structures, you're pointing out there is a
8 back side to that.
9 MR. O'BRIEN: Yeah. Where the one
10 instance where we got into that discussion was in Newtown
11 Township at the winery right across from the township
12 building. And the guy put a big bell like a replica of
13 basically the Liberty Bell out in front and he would ring
14 it every time they had tastings. And the Zoning Officer
15 at the time, told him it was a sign and we ended up, you
16 know in a legal issue over whether the bell constituted
17 some level of signage.
18 And somebody could put a bell out in front
19 of a restaurant and would that be classified as an art --
20 piece of art?
21 CHAIRMAN VOSS: Again it doesn't matter if
22 you use the word art. I would classify it as an
23 architectural element which we now have to address its
24 size, its scale and its proximity to the building. That
25 is what I am pointing out. Is it blocking the view of the

HARB - AUGUST 2023

1
2 other architectural elements of the building?
3 So those are the things I am concerned kind
4 of -- whether you want to call it art or not, that is what
5 I am trying to stay away from, the label so much as if
6 you're putting something out in front of your building
7 that is blocking the view of the building or if you're
8 putting something that by its nature may make the building
9 -- the side of the building look somehow modern. You
10 know, a big huge glass mirror. Something again because of
11 its location, because of its proximity or because of its
12 ability to block the view of the architectural elements of
13 the building, all of those things we would want to
14 address.
15 And I think most of the time we probably
16 try to make it so it is very general and we wouldn't need
17 people to come and --
18 MR. O'BRIEN: As a rule of thumb, if it is
19 something that I can build or make or draw, it is not art.
20 Okay. But that is just my opinion.
21 CHAIRMAN VOSS: Then stop using the word
22 art. Like I said I am trying -- that is the point I would
23 like to make is that I think we -- it started out because
24 someone asked the question something specifically that was
25 art. It was outside of an art store and so that is why it

HARB - AUGUST 2023

1
2 initially came up.
3 Just this notion of when do we think it
4 ought to be reviewable. I think that is important. There
5 are elements along North Main, as I was walking just
6 recently for example, it is certainly not art. It is
7 someone has a table with objects on it and maybe books or
8 something, and when they are not -- the store is not open,
9 they have a large tarp covering it.
10 And the tarp and the table and the cover
11 and the books and elements, it actually completely masks
12 half of their facade. Everything below the window you
13 can't see what the building is made of any more. And so
14 it might be that kind of -- I wouldn't call it art but it
15 is now something that is impeding the view of a historic
16 building. That is something that could be of concern to
17 us.
18 And again, I am not saying these have to be
19 permanent structures. I am not saying they have to be
20 temporary structures. I am not saying that they have to
21 be art or they have to be useable for a purpose. It is
22 just these are things that I think we have to sort of
23 wonder about because you have the possibility of
24 impermanent structures or objects in relation to a
25 historic property. And I think that is something we ought

HARB - AUGUST 2023

1
2 to at least consider and we can decide not to do anything
3 too. That is completely fine.
4 I think it is worth us coming up with
5 something.
6 MR. FREEO: I think the point that Rich
7 raised earlier is that we probably should do an exhaustive
8 search of the zoning ordinances empowering the Zoning
9 Officer's decisions to see what in fact is covered by the
10 ordinance now because there is no point in duplicating
11 that which currently exists.
12 Then again, there may be deficiencies
13 within the zoning ordinance that very much speaks to -- in
14 the historic district why in fact we would really want to
15 tighten this up because there is nothing out there now,
16 nothing preventing somebody from doing this or that should
17 there be a very objectionable facade or hiding a facade or
18 whatever.
19 CHAIRMAN VOSS: For example we could have
20 -- how facades are designed and how the elements are in
21 place and what is there. What if that is done and someone
22 wants to hang a tarp so that it is not viewable and it is
23 not a sign. I don't know what it might be. What if that
24 is what happens?
25 Well it is completely in opposition to what

HARB - AUGUST 2023

1
2 we are trying to do, which is preserve streetscapes,
3 preserve facade views from the appearance of the public
4 and this would be in contrast to that.

5 It is -- again, it is not art but we don't
6 have anything that would allow us to address this sort of
7 -- not impermanent, it is not architectural if you're just
8 hanging something from it and I think it would be helpful
9 to be able to add this level of detail if we think it is a
10 problem.

11 But again, I am not looking -- I know if
12 all we are coming up with is -- are things that are part
13 of zoning anyway, then it doesn't matter. I am guessing
14 the kinds of things that we are talking about are blocking
15 views of historic buildings that are inappropriate
16 additions to a historic home, that kind of thing. And
17 that is why I would like to be able to discuss it in some
18 detail.

19 MR. HALSEY: I am really just -- because we
20 are -- I am really curious now why the bronze sculpture in
21 the pie-shaped lot where Ferry forks off Bridge and Old
22 Mill Road is right there, that lot our neighbor erected
23 what I think is a beautiful set of bronze sculptures of
24 dancers.

25 I am actually really curious why he had to

HARB - AUGUST 2023

1
2 MR. HALSEY: Yeah, it is.

3 CHAIRMAN VOSS: So adds clarification so
4 they don't have to show up.

5 With that in mind, there are two things
6 that I want to follow -- at some point we have another
7 good discussion of this, if we like. One is we asked the
8 gentleman that was here --

9 MR. O'BRIEN: Steve.

10 CHAIRMAN VOSS: We asked once again to
11 have clarification on the approvals for stripping off the
12 plaster from the New Hope Arts, 6 Stockton I believe, and
13 he was going to come back to us with clarification on how
14 -- is that being addressed? Has it been questioned?

15 Because my concern is a larger concern,
16 which is enforcement in the Borough. I mean we have in
17 this case, people doing things without permission. We
18 have -- there are others where people propose one thing
19 and do something else. There are a whole bunch of things
20 where things are happening that were never recommended by
21 approval by us or by Borough Council and so I didn't know
22 if you learned anything.

23 MR. O'BRIEN: I did not. I haven't talked
24 to Steve but there are provisions in the MPC as well as
25 the criteria here in the Borough for enforcement of

HARB - AUGUST 2023

1
2 come through HARB and why that was even a process. It was
3 approved, there is nothing to it but that is not an
4 accessory structure.

5 MR. O'BRIEN: It doesn't block anything?

6 MR. HALSEY: It doesn't block anything. I
7 am actually really unclear why that even --

8 CHAIRMAN VOSS: You can't say it doesn't
9 block anything because we don't have an ordinance that
10 says if it blocks anything. So I think in the absence of
11 clarification, I think that is actually why he may have
12 sought approval. I don't think it was after the fact. I
13 don't think he put it up and smack your hand, I think he
14 wanted to do the right thing.

15 MR. HALSEY: I agree.

16 CHAIRMAN VOSS: And I think this could
17 help people if we have something that says thanks for
18 coming to us but it is more than 50 feet from your garage
19 and the size makes it so that we don't need to address it.

20 And frankly, if it were made out of you
21 know, 2x4s and painted yellow, we would still not address
22 it because it is not in the proximity of historic
23 structures.

24 So I guess that is what I would like to do,
25 it is partly to help people like that.

HARB - AUGUST 2023

1
2 violations. And normally we send a nice letter first to
3 let them know that they are in violation and to address
4 it.

5 We follow that up with if they don't
6 address it, they get a notice of violation which is
7 30 days to address it. And then after that, it goes to
8 citation, non-traffic citation. Okay.

9 Now again those non-traffic citations may
10 take 60 to 90 days to get before the DJ.

11 CHAIRMAN VOSS: This has been months and
12 it hasn't gotten to the send them a letter stage. That
13 concerns me.

14 MR. O'BRIEN: I believe the Borough did
15 send them a letter. Again, I can't say that definitively
16 because I didn't pen that letter but I believe they sent
17 them a letter. JoAnn would be more cognizant of exactly
18 the content of that. She is probably the one that sent
19 the letter out.

20 There is a process that is followed when
21 there is a violation. Okay. And that process is already
22 in place.

23 CHAIRMAN VOSS: I just don't know what to
24 say then because I thought the fact you were going to look
25 into it at one point and they were -- you were replaced

HARB - AUGUST 2023

1
 2 for our last meeting, we were -- he was going to look into
 3 it and --
 4 MR. O'BRIEN: When I said I was going to
 5 look into it, JoAnn corrected me and said she would do it.
 6 I don't know if you remember that at the meeting but she
 7 said she would look at the property file and see if there
 8 was a permit issued or an approval issued so she would be
 9 the person to ask about that.
 10 CHAIRMAN VOSS: Okay.
 11 MR. FREEO: At this point we don't know if
 12 the final plans used to secure the building permit -- we
 13 don't know if those plans identified the plaster removal
 14 because --
 15 CHAIRMAN VOSS: All we know is there were
 16 no plans that came before us that asked to remove the
 17 plaster on the third wall historically. I looked back at
 18 the minutes and there were -- are no mention of minutes of
 19 any request for removal of plaster during the four years
 20 between a photo and when the plaster was present and when
 21 the plaster disappeared. So just bring that up.
 22 MR. FREEO: It is not on the plans and
 23 then a building permit get issued and that is how it came
 24 off. I don't know. I didn't see plans.
 25 MR. O'BRIEN: I don't know.

HARB - AUGUST 2023

1
 2 thought she said she would get to someone in code
 3 enforcement but I don't know what happened. So I just
 4 want to mention it here again.
 5 Okay. Unless there is anything else on new
 6 business, meeting adjourned.
 7 - - -
 8 (The proceedings were concluded.)
 9 - - -
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25

HARB - AUGUST 2023

1
 2 MR. FREEO: It has happened.
 3 CHAIRMAN VOSS: Okay. And finally again,
 4 I don't know if anything got clarified on this but I
 5 pointed out to JoAnn that there was a building on the
 6 corner of Stockton and Mechanic Street where they replaced
 7 all of their front facing windows with plastic windows
 8 that -- or vinyl, whatever they are made out of that do
 9 not have --
 10 MR. HALSEY: They replaced their existing
 11 -- I believe it was a bay window, something like that,
 12 with new individual windows that have divided lights that
 13 are sandwiched between glazing within the insulated
 14 glazing so there is no expression of the divided light
 15 windows on the exterior, which is critical to making
 16 something appear --
 17 MR. O'BRIEN: There is no shadow looking --
 18 MR. HALSEY: There is no shadow line cast
 19 by the muntins on those windows, which they are basically
 20 ultra cheap vinyl window.
 21 CHAIRMAN VOSS: Again, and this happened,
 22 this change happened, the removal of the bay, the change
 23 of the window style from wooden window to this. All of
 24 this happened without coming before us.
 25 So again, I mentioned it to her and I

HARB - AUGUST 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

- - -

<p>BOARD [2] - 1:2, 1:13 Board [7] - 23:8, 23:12, 38:16, 46:9, 48:2, 51:5 board [1] - 32:21 boat [1] - 9:25 books [2] - 55:7, 55:11 BOROUGH [2] - 1:3, 1:6 Borough [7] - 3:9, 50:2, 51:21, 59:16, 59:21, 59:25, 60:14 bottom [2] - 25:2, 27:22 box [1] - 20:2 bracket [1] - 45:8 brackets [1] - 44:23 bread [2] - 12:19, 13:2 break [1] - 26:8 breakdown [1] - 38:24 breaker [1] - 30:8 Bridge [4] - 2:9, 45:8, 45:20, 57:21 brief [1] - 39:20 bring [5] - 12:20, 14:19, 34:9, 46:17, 61:21 bringing [2] - 34:24, 51:14 brings [2] - 13:2, 41:21 bronze [2] - 57:20, 57:23 brought [1] - 13:6 brown [2] - 45:14, 45:16 Browndorf [1] - 64:10 browns [1] - 6:14 Bucks [2] - 3:13, 3:15 BUCKS [1] - 1:4 build [5] - 23:2, 23:4, 23:5, 25:21, 54:19 buildable [7] - 22:12, 22:13, 22:14, 22:16, 22:18, 22:20, 24:5 building [76] - 3:8, 4:11, 5:19, 6:9, 6:13, 6:21, 12:8, 14:21, 15:2, 15:7, 15:9, 15:12, 15:13, 15:14, 15:16, 15:18, 15:21, 17:17, 18:22, 19:7, 19:8, 20:4, 20:6, 21:4, 21:6, 21:8, 21:14, 21:20, 21:22, 21:23, 24:13, 24:17, 24:23, 24:24, 24:25, 25:3, 25:8, 25:10, 25:16, 25:17, 26:2,</p>	<p>26:3, 31:21, 35:18, 35:23, 35:25, 37:9, 37:14, 37:22, 40:16, 41:7, 41:9, 41:13, 41:14, 41:16, 42:14, 42:22, 43:9, 47:14, 48:17, 52:17, 53:12, 53:24, 54:2, 54:6, 54:7, 54:8, 54:9, 54:13, 55:13, 55:16, 61:12, 61:23, 62:5 BUILDING [1] - 1:15 building's [1] - 38:3 buildings [14] - 14:22, 15:2, 15:19, 16:8, 16:16, 24:18, 24:21, 25:18, 26:11, 32:18, 41:7, 57:15 built [4] - 14:22, 17:20, 17:22, 33:10 bump [1] - 29:14 bunch [1] - 59:19 burn [1] - 11:7 burning [1] - 11:9 business [4] - 46:22, 49:2, 50:23, 63:6</p>	<p>49:21, 50:12, 51:14, 51:24, 52:11, 52:20, 53:21, 54:21, 56:19, 58:8, 58:16, 59:3, 59:10, 60:11, 60:23, 61:10, 61:15, 62:3, 62:21 change [2] - 62:22 character [2] - 15:22, 16:16 cheap [1] - 62:20 cheek [1] - 43:7 chicken [1] - 23:10 choices [1] - 45:17 chose [2] - 32:22, 37:25 circle [1] - 5:2 citation [2] - 60:8 citations [1] - 60:9 claiming [1] - 48:6 clarification [5] - 44:21, 58:11, 59:3, 59:11, 59:13 clarified [1] - 62:4 clarify [1] - 50:4 classified [3] - 50:25, 51:23, 53:19 classify [1] - 53:22 cleanness [1] - 42:24 clear [3] - 6:5, 30:7, 45:12 clearly [4] - 16:17, 40:12, 42:2, 43:22 click [1] - 53:2 client [2] - 32:10, 33:8 clients [1] - 14:14 close [3] - 29:16, 47:13, 48:16 closer [1] - 42:25 closest [1] - 20:17 COA [2] - 7:20, 13:21 code [3] - 3:8, 42:7, 63:2 cognizant [1] - 60:17 COHEN [5] - 14:16, 14:17, 17:18, 32:12, 44:4 Cohen [2] - 14:16, 14:17 Cohen's [1] - 20:3 colleague [1] - 44:7 collection [1] - 14:22 color [3] - 4:3, 4:5, 4:21 colors [1] - 6:16 combination [1] - 40:7 coming [5] - 27:13, 56:4, 57:12, 58:18, 62:24 COMMENCING [1] -</p>	<p>1:10 comment [1] - 44:8 comments [1] - 44:16 committed [4] - 31:3, 31:5, 31:10, 33:19 communal [1] - 12:17 communication [1] - 48:14 COMMUNITY [1] - 1:6 community [2] - 15:23, 43:23 compare [1] - 26:14 comparison [3] - 25:5, 30:16, 31:23 complete [1] - 39:24 completely [7] - 16:17, 30:4, 33:14, 41:3, 55:11, 56:3, 56:25 compliant [2] - 15:14, 18:17 compliantly [1] - 22:25 comply [1] - 18:18 component [2] - 31:21, 31:24 composite [4] - 7:2, 7:5, 7:7, 7:12 composition [2] - 38:3, 38:21 compressed [1] - 26:6 concept [4] - 14:10, 14:18, 23:11, 42:19 concern [3] - 55:16, 59:15 concerned [1] - 54:3 concerns [2] - 22:7, 60:13 concluded [1] - 63:8 concluding [1] - 41:5 concrete [3] - 12:8, 12:13, 17:20 conditions [3] - 15:23, 30:5, 51:20 configuration [1] - 37:11 confirmed [1] - 9:3 connected [2] - 50:12, 51:2 connection [2] - 15:5, 44:18 connor [4] - 14:13, 20:2, 40:4, 44:17 Connor [6] - 14:19, 20:24, 21:19, 25:4, 31:16, 36:9 consider [2] - 53:4, 56:2 consideration [1] - 46:23</p>	<p>considered [4] - 25:23, 38:7, 38:17, 52:5 consistent [4] - 5:13, 24:18, 24:20, 32:5 constituted [1] - 53:16 constrained [1] - 23:19 constraints [1] - 22:9 constructed [1] - 18:23 constructing [1] - 39:13 construction [3] - 17:8, 37:13, 43:21 contact [1] - 44:25 contained [1] - 64:6 content [4] - 47:16, 48:18, 48:20, 60:18 context [5] - 15:9, 16:7, 19:25, 24:23, 30:17 contrast [2] - 43:3, 57:4 convinced [1] - 31:18 cook [2] - 12:22, 12:23 cool [1] - 6:9 copy [2] - 9:20, 45:25 corner [2] - 30:22, 62:6 correct [6] - 11:12, 12:3, 12:4, 16:24, 52:24, 64:8 corrected [1] - 61:5 correctly [1] - 52:25 Council [1] - 59:21 count [1] - 34:21 County [2] - 3:13, 3:15 COUNTY [1] - 1:4 couple [1] - 42:21 Court [1] - 64:11 cover [1] - 55:10 covered [4] - 17:23, 40:2, 56:9 covering [1] - 55:9 cream [1] - 4:5 create [2] - 24:20, 30:9 creating [2] - 32:24, 34:25 criteria [4] - 41:9, 42:2, 46:12, 59:25 critical [1] - 62:15 curious [4] - 12:6, 31:19, 57:20, 57:25</p>
C				
	<p>camouflaged [1] - 39:14 capture [1] - 38:20 car [2] - 21:15, 22:2 careful [2] - 48:23, 50:21 carries [1] - 8:8 carry [1] - 32:17 carve [1] - 5:2 carved [1] - 6:18 case [4] - 24:14, 51:5, 51:19, 59:17 cast [1] - 62:18 categorize [1] - 50:16 caution [1] - 44:7 certain [1] - 48:10 certainly [4] - 5:14, 31:12, 35:16, 55:6 certify [1] - 64:5 Chair [1] - 3:3 CHAIRMAN [5] - 1:14, 3:2, 3:12, 4:7, 4:17, 4:20, 6:23, 7:16, 7:24, 8:8, 8:15, 11:25, 12:15, 13:25, 14:7, 14:9, 18:2, 18:8, 18:14, 26:13, 26:21, 44:21, 45:21, 46:4, 46:13, 46:16, 47:4, 47:23, 48:12, 49:4, 49:16, 49:18,</p>			
		D		
				<p>dancers [1] - 57:24 date [5] - 14:23, 16:25, 17:3, 17:4</p>

<p>days [2] - 60:7, 60:10 dead [1] - 42:18 deal [1] - 30:8 deceiving [1] - 28:8 decide [1] - 56:2 decidedly [2] - 31:19, 32:4 decision [1] - 43:18 decisions [2] - 51:25, 56:9 deck [4] - 18:12, 18:14, 18:16, 19:13 deep [2] - 39:23, 39:25 deeper [1] - 26:5 defend [1] - 29:23 deficiencies [1] - 56:12 defined [1] - 50:22 defines [2] - 24:4, 24:5 definitely [3] - 13:8, 13:10, 37:18 definitively [1] - 60:15 degree [1] - 5:7 delicate [1] - 37:23 demolish [2] - 16:23, 41:7 described [1] - 11:5 design [3] - 3:17, 21:17, 39:8 designed [2] - 23:16, 56:20 detail [5] - 32:24, 37:23, 42:24, 57:9, 57:18 detailed [1] - 38:22 detailing [6] - 32:5, 32:16, 37:8, 37:20, 43:8, 43:15 details [3] - 32:15, 33:12, 42:25 determine [1] - 41:3 develop [1] - 29:24 developing [2] - 31:20, 33:23 development [1] - 22:7 develops [1] - 37:12 different [5] - 14:22, 27:19, 31:24, 32:22, 39:21 differently [1] - 49:5 difficult [1] - 15:6 dimension [3] - 30:20, 36:23, 37:2 dimensional [2] - 23:20, 23:24 dimensions [1] - 18:3 diminutive [1] - 31:23 direction [2] - 33:7,</p>	<p>37:9 directly [1] - 10:12 director/producer [1] - 3:15 disappear [1] - 5:16 disappeared [1] - 61:21 disappears [1] - 22:16 disconnected [1] - 50:17 discuss [2] - 47:2, 57:17 discussed [1] - 46:19 Discussion [1] - 2:10 discussion [16] - 7:25, 13:25, 23:10, 42:6, 46:7, 46:11, 46:19, 47:12, 49:13, 49:19, 50:20, 52:2, 52:4, 53:10, 59:7 distance [4] - 5:21, 11:18, 36:4, 37:2 district [7] - 41:8, 45:6, 45:18, 49:7, 49:24, 50:2, 56:14 dive [1] - 34:8 divided [3] - 37:10, 62:12, 62:14 dividing [1] - 37:15 DJ [1] - 60:10 documentation [1] - 16:21 dome [2] - 9:14, 10:20 done [4] - 26:14, 39:14, 39:17, 56:21 door [5] - 4:14, 11:22, 20:7, 29:14, 29:15 doors [4] - 16:5, 17:4, 21:25, 30:11 dormer [1] - 38:7 dormers [11] - 25:10, 30:23, 31:25, 33:19, 34:25, 38:8, 38:9, 38:12, 38:13, 38:20 dotted [3] - 20:24, 22:13 down [2] - 22:15, 34:24 draw [1] - 54:19 drawing [2] - 18:9, 19:5 drawings [1] - 24:22 drawn [1] - 25:4 drew [1] - 35:20 driveway [1] - 20:15 dropped [1] - 26:9 duplicating [1] - 56:10 during [1] - 61:19 dwelling [7] - 11:17, 34:20, 34:23, 39:12,</p>	<p>41:22, 41:24, 50:23 dwellings [1] - 11:2</p> <p style="text-align: center;">E</p> <p>East [1] - 30:2 edge [2] - 10:11, 11:16 edification [1] - 24:5 egg [1] - 23:10 eight [4] - 26:25, 31:8, 39:12 eighteen [1] - 6:3 either [5] - 5:17, 39:10, 45:16, 45:17, 47:10 elegance [1] - 39:6 element [4] - 47:9, 50:9, 50:15, 53:23 elements [12] - 40:8, 40:10, 40:12, 47:7, 50:18, 52:18, 54:2, 54:12, 55:5, 55:11, 56:20 elevating [1] - 39:11 elevation [18] - 10:15, 10:16, 19:13, 19:19, 25:5, 27:25, 28:7, 28:12, 30:9, 31:18, 31:19, 38:5, 39:20, 39:21, 40:14, 41:4, 41:24 elevations [1] - 34:18 eleven [1] - 36:23 elongated [1] - 22:5 embrace [1] - 32:9 embraces [1] - 39:22 empowering [1] - 56:8 enclosed [1] - 20:16 encourage [2] - 37:18, 40:25 encroach [1] - 48:23 encroaching [2] - 46:24, 47:21 end [2] - 10:10, 17:10 ended [2] - 20:6, 53:15 ends [1] - 32:24 enforcement [8] - 3:8, 47:21, 47:24, 48:2, 59:16, 59:25, 63:3 engulfed [1] - 6:8 entrance [3] - 14:25, 15:7, 25:15 entry [4] - 20:7, 29:14, 29:15, 37:22 envelope [7] - 22:13, 22:15, 22:16, 22:19, 22:20, 24:14 erected [1] - 57:22 especially [2] - 7:3,</p>	<p>39:11 essentially [9] - 9:10, 11:3, 12:4, 15:16, 16:23, 21:11, 21:22, 34:19, 40:7 established [1] - 47:20 evaluation [2] - 15:14, 19:16 eves [1] - 32:23 evidence [1] - 64:6 evolved [2] - 16:10, 20:16 exact [1] - 37:11 exactly [1] - 60:17 example [3] - 49:25, 55:6, 56:19 exceeds [1] - 22:23 except [1] - 5:3 exhaustive [1] - 56:7 existing [13] - 9:22, 14:21, 21:7, 22:5, 22:23, 23:3, 23:22, 24:24, 41:7, 44:23, 45:8, 46:24, 62:10 exists [1] - 56:11 expect [1] - 16:9 expecting [1] - 33:22 expedite [1] - 9:19 experience [1] - 40:15 experimenting [1] - 31:6 expressing [1] - 43:20 expression [3] - 42:21, 44:5, 62:14 exterior [7] - 37:20, 37:23, 38:19, 46:19, 46:21, 51:17, 62:15 extreme [1] - 32:6</p> <p style="text-align: center;">F</p> <p>F-R-A-S-E-R [1] - 3:16 facade [5] - 34:10, 55:12, 56:17, 57:3 facades [2] - 42:25, 56:20 face [1] - 30:11 faces [1] - 12:4 facing [1] - 62:7 fact [10] - 9:4, 10:17, 15:6, 26:3, 27:7, 39:14, 56:9, 56:14, 58:12, 60:24 faded [2] - 28:18, 28:22 fair [1] - 31:14 fairly [1] - 12:15 falling [1] - 41:9 family [1] - 50:23</p>	<p>far [5] - 5:19, 6:2, 6:4, 45:25, 46:21 favor [2] - 8:3, 14:3 fear [1] - 47:18 feet [28] - 9:24, 10:11, 11:17, 15:10, 15:20, 18:13, 18:15, 19:13, 25:13, 26:4, 29:3, 29:4, 29:12, 29:17, 35:19, 35:21, 35:25, 36:13, 36:15, 36:19, 36:21, 36:23, 36:25, 37:3, 39:15, 41:14, 58:18 felt [1] - 23:13 FEMA [2] - 18:17, 18:18 fences [1] - 53:5 Ferry [1] - 57:21 few [1] - 23:25 FEY [79] - 14:11, 14:14, 14:18, 16:13, 16:24, 17:3, 17:7, 17:10, 17:14, 17:21, 18:5, 18:11, 18:16, 18:21, 19:4, 19:15, 19:21, 19:24, 22:8, 23:9, 24:6, 24:11, 24:16, 26:17, 26:23, 27:12, 27:23, 28:2, 28:9, 28:13, 28:17, 28:21, 28:25, 29:8, 29:11, 29:17, 30:10, 30:13, 30:18, 31:2, 31:5, 31:12, 32:10, 32:13, 33:3, 33:7, 33:14, 33:18, 34:12, 34:15, 34:21, 35:5, 35:8, 35:13, 35:18, 35:23, 36:5, 36:7, 36:11, 36:16, 36:18, 37:5, 38:4, 38:9, 38:12, 38:15, 39:2, 39:18, 40:18, 40:20, 40:23, 41:5, 42:7, 42:13, 43:10, 43:14, 43:22, 44:7, 44:14 Fey [2] - 14:11 field [1] - 48:3 figured [1] - 3:20 file [1] - 61:7 final [2] - 43:25, 61:12 finally [1] - 62:3 fine [5] - 8:14, 36:10, 49:4, 51:17, 56:3 finish [1] - 10:22 fire [2] - 12:24, 13:2 first [22] - 3:12, 8:13, 8:25, 15:10, 25:12, 26:13, 27:25, 28:3,</p>
---	--	---	---	--

<p>28:4, 28:15, 29:6, 29:8, 29:9, 29:16, 35:21, 36:24, 39:15, 41:12, 45:9, 51:25, 60:2</p> <p>fit [1] - 22:3</p> <p>fits [1] - 32:15</p> <p>five [1] - 26:24</p> <p>flank [1] - 29:14</p> <p>flood [11] - 15:14, 18:20, 18:22, 19:6, 19:19, 23:19, 28:11, 30:5, 30:9, 38:3, 41:18</p> <p>floodline [1] - 15:10</p> <p>floodplain [4] - 15:23, 20:10, 37:25, 40:6</p> <p>floodway [7] - 19:3, 19:5, 19:6, 19:7, 19:9, 22:19, 22:21</p> <p>floor [22] - 15:10, 25:12, 26:13, 26:18, 27:11, 27:14, 27:25, 28:3, 28:4, 28:15, 29:6, 29:8, 29:9, 29:16, 34:24, 35:3, 35:22, 36:22, 36:24, 39:15</p> <p>floors [3] - 27:19, 35:7, 35:17</p> <p>flop [1] - 8:13</p> <p>flow [1] - 18:24</p> <p>flush [1] - 43:12</p> <p>folks [1] - 9:6</p> <p>follow [2] - 59:6, 60:5</p> <p>followed [1] - 60:20</p> <p>font [1] - 28:7</p> <p>foot [12] - 5:20, 19:20, 19:21, 25:15, 25:16, 25:20, 26:19, 26:24, 26:25, 35:6, 39:12</p> <p>footage [1] - 38:14</p> <p>footing [1] - 12:13</p> <p>footprint [4] - 20:22, 22:5, 22:6, 24:5</p> <p>forks [1] - 57:21</p> <p>form [1] - 9:12</p> <p>forth [3] - 5:7, 21:18, 48:25</p> <p>forward [3] - 8:16, 21:9, 51:24</p> <p>foundation [6] - 9:12, 12:11, 13:16, 13:18, 15:16, 39:12</p> <p>foundations [1] - 17:15</p> <p>four [3] - 19:19, 30:11, 61:19</p> <p>four/zero [1] - 14:7</p> <p>frame [1] - 31:24</p>	<p>framed [1] - 17:7</p> <p>frames [1] - 5:12</p> <p>frankly [1] - 58:20</p> <p>FRASER [5] - 3:14, 4:4, 4:10, 4:22, 5:6</p> <p>Fraser [1] - 3:14</p> <p>FRAZER [7] - 4:19, 5:25, 6:4, 6:12, 7:2, 7:11, 7:14</p> <p>free [5] - 47:2, 47:21, 48:8, 48:13, 48:24</p> <p>Freeo [3] - 3:6, 8:19, 8:22</p> <p>FREEO [56] - 1:16, 3:6, 5:21, 6:3, 6:7, 6:13, 6:19, 6:22, 7:12, 7:15, 7:17, 8:4, 8:11, 8:17, 8:22, 11:8, 11:12, 11:14, 12:3, 12:10, 12:17, 13:13, 14:8, 16:20, 16:25, 17:9, 17:12, 17:24, 19:12, 19:16, 19:18, 19:23, 24:4, 24:10, 24:15, 28:6, 28:10, 28:24, 29:6, 29:9, 34:17, 35:4, 35:7, 35:9, 35:16, 36:3, 36:6, 36:10, 37:6, 39:4, 41:21, 46:5, 56:6, 61:11, 61:22, 62:2</p> <p>front [42] - 3:18, 4:13, 4:14, 10:15, 11:21, 11:24, 20:23, 20:25, 21:2, 21:8, 21:20, 23:3, 23:21, 24:6, 24:12, 28:10, 28:12, 29:4, 31:15, 31:17, 32:5, 32:17, 34:19, 37:10, 38:6, 39:23, 40:11, 42:9, 42:14, 42:20, 43:11, 46:22, 48:25, 49:2, 51:8, 52:9, 53:13, 53:18, 54:6, 62:7</p> <p>full [1] - 40:8</p> <p>fully [2] - 33:6, 64:6</p> <p>future [1] - 29:20</p>	<p>30:21, 38:11, 58:18</p> <p>general [2] - 52:2, 54:16</p> <p>generation [2] - 43:20, 43:23</p> <p>generations [1] - 17:25</p> <p>gentleman [1] - 59:8</p> <p>gentlemen [2] - 8:13, 9:20</p> <p>Ghost [1] - 5:10</p> <p>glass [6] - 15:25, 16:2, 16:17, 41:19, 54:10</p> <p>glazing [5] - 37:15, 42:2, 42:3, 62:13, 62:14</p> <p>gold [1] - 45:16</p> <p>gong [1] - 34:2</p> <p>gracefully [1] - 40:10</p> <p>grade [7] - 36:8, 36:10, 36:11, 36:15, 36:18, 36:19, 39:15</p> <p>grading [2] - 22:7, 29:2</p> <p>grain [1] - 7:13</p> <p>gray [1] - 21:19</p> <p>greenhouse [3] - 16:3, 16:4, 17:4</p> <p>ground [3] - 26:18, 27:2, 39:13</p> <p>grounded [2] - 32:16, 33:16</p> <p>grounding [1] - 34:3</p> <p>guess [4] - 39:4, 49:5, 49:7, 58:24</p> <p>guessing [1] - 57:13</p> <p>guidance [1] - 44:8</p> <p>guidelines [1] - 48:10</p> <p>guitar [1] - 52:8</p> <p>guy [1] - 53:12</p> <p>guys [8] - 29:20, 34:2, 37:18, 37:25, 38:7, 41:2, 42:23, 47:2</p>	<p>40:14, 40:19, 40:21, 40:25, 42:18, 43:13, 43:16, 44:11, 44:17, 44:20, 51:4, 51:10, 52:24, 57:19, 58:6, 58:15, 59:2, 62:10, 62:18</p> <p>hand [2] - 30:19, 58:13</p> <p>handle [1] - 52:14</p> <p>hang [1] - 56:22</p> <p>hangers [1] - 17:6</p> <p>hanging [1] - 57:8</p> <p>happy [7] - 3:24, 8:12, 11:6, 12:16, 32:12, 39:2, 40:11</p> <p>HARB [6] - 3:2, 9:4, 51:11, 51:16, 51:17, 58:2</p> <p>hard [3] - 25:21, 39:18, 41:12</p> <p>HDMI [1] - 44:17</p> <p>head [1] - 29:25</p> <p>head-on [1] - 29:25</p> <p>Hearing [2] - 23:8, 23:12</p> <p>heavy [1] - 12:14</p> <p>height [16] - 18:9, 25:3, 26:10, 26:14, 26:15, 27:24, 28:2, 28:16, 34:24, 35:10, 35:11, 35:21, 36:2, 36:15, 40:8, 51:8</p> <p>hello [1] - 3:14</p> <p>help [4] - 27:7, 50:4, 58:17, 58:25</p> <p>helpful [4] - 34:15, 44:15, 48:19, 57:8</p> <p>hence [3] - 15:14, 20:10, 47:7</p> <p>hereby [1] - 64:5</p> <p>hide [1] - 40:3</p> <p>hiding [1] - 56:17</p> <p>high [8] - 10:20, 26:24, 26:25, 41:2, 41:23, 48:17</p> <p>higher [4] - 26:3, 26:19, 37:3</p> <p>hint [1] - 34:10</p> <p>historic [19] - 6:21, 13:16, 15:19, 32:21, 33:19, 39:10, 41:8, 43:23, 45:8, 45:18, 49:7, 49:24, 50:2, 55:15, 55:25, 56:14, 57:15, 57:16, 58:22</p> <p>historical [1] - 43:19</p> <p>HISTORICAL [1] - 1:2</p> <p>historically [3] - 32:16, 33:16, 61:17</p>	<p>history [3] - 12:19, 32:8, 34:11</p> <p>hodgepodge [2] - 16:12, 16:13</p> <p>hodgepodgey [1] - 16:15</p> <p>hold [1] - 48:14</p> <p>home [2] - 39:13, 57:16</p> <p>homes [1] - 13:16</p> <p>HOPE [3] - 1:3, 1:6, 1:7</p> <p>Hope [5] - 3:10, 11:2, 16:15, 39:8, 59:12</p> <p>hoping [1] - 4:6</p> <p>horizontal [3] - 18:12, 31:4, 40:12</p> <p>horse [1] - 42:19</p> <p>hours [2] - 12:18, 12:21</p> <p>house [12] - 9:24, 11:18, 17:16, 21:11, 22:23, 31:22, 39:22, 40:8, 40:9, 40:11, 42:20, 48:25</p> <p>houses [2] - 42:16, 43:4</p> <p>huge [1] - 54:10</p>
I				
<p>idea [2] - 31:2, 50:6</p> <p>identified [1] - 61:13</p> <p>identify [1] - 22:14</p> <p>image [1] - 19:10</p> <p>images [1] - 14:20</p> <p>impede [1] - 45:13</p> <p>impeding [1] - 55:15</p> <p>impermanent [2] - 55:24, 57:7</p> <p>implore [1] - 33:12</p> <p>important [3] - 11:14, 41:11, 55:4</p> <p>imposing [2] - 35:11, 35:13</p> <p>inappropriate [2] - 37:24, 57:15</p> <p>inches [4] - 6:3, 10:20, 26:17, 26:20</p> <p>incidental [1] - 50:23</p> <p>include [2] - 25:12, 27:8</p> <p>includes [1] - 44:23</p> <p>including [1] - 15:12</p> <p>incredibly [2] - 32:21, 34:6</p> <p>incumbent [1] - 15:21</p> <p>indigenous [1] - 16:10</p> <p>individual [4] - 38:13, 38:20, 38:25, 62:12</p>				

<p>inhabiting [1] - 25:11 Inn [1] - 5:10 inside [4] - 22:6, 25:17, 27:20, 39:3 insignificant [1] - 8:12 inspections [1] - 3:9 INSPECTOR [1] - 1:15 installation [3] - 13:21, 44:22 instance [1] - 53:10 instead [3] - 23:22, 25:15, 38:7 insulated [1] - 62:13 integrating [1] - 37:21 intended [3] - 4:21, 42:15, 42:16 intending [1] - 16:19 intensely [1] - 29:23 intent [1] - 16:22 interesting [2] - 29:19, 37:12 interior [1] - 38:20 internally [1] - 37:22 introduce [2] - 14:14, 50:19 issuance [2] - 7:20, 13:21 issue [4] - 5:15, 7:10, 48:8, 53:16 issued [3] - 61:8, 61:23 issues [1] - 47:3 ITEM [1] - 2:5 iterative [1] - 34:14 itself [7] - 5:8, 5:11, 6:10, 9:15, 10:21, 11:22</p>	<p>keeps [1] - 15:22 KEITH [1] - 1:14 Keith [1] - 3:3 Keystone [1] - 3:7 kind [11] - 10:25, 20:6, 25:2, 27:19, 34:10, 43:4, 43:6, 48:7, 54:3, 55:14, 57:16 kinds [1] - 57:14 knees [1] - 13:19 knouting [1] - 43:5</p>	<p>lights [2] - 37:10, 62:12 likely [2] - 21:8, 22:11 limit [1] - 36:15 limits [1] - 51:7 line [16] - 18:12, 19:5, 20:24, 22:13, 22:15, 22:21, 24:25, 25:2, 26:18, 27:2, 28:17, 28:22, 35:20, 36:12, 36:23, 62:18 lines [3] - 20:23, 20:24, 51:9 list [1] - 53:6 listed [2] - 45:24, 45:25 literally [4] - 25:21, 26:18, 27:11, 28:3 liveable [2] - 35:7, 41:16 living [2] - 18:10, 39:15 lobby [1] - 25:23 local [3] - 3:4, 10:25, 13:11 located [7] - 9:9, 9:22, 10:10, 21:7, 21:8, 21:25, 36:22 location [5] - 9:18, 46:22, 48:4, 51:8, 54:11 look [16] - 5:3, 5:14, 7:6, 8:25, 11:20, 22:9, 25:5, 25:10, 47:6, 49:5, 52:13, 54:9, 60:24, 61:2, 61:5, 61:7 looked [1] - 61:17 looking [14] - 10:22, 19:14, 20:11, 28:10, 30:19, 31:7, 31:13, 32:7, 39:25, 40:3, 45:7, 49:8, 57:11, 62:17 looks [7] - 4:25, 5:22, 5:23, 9:14, 31:8, 33:17, 42:3 lose [1] - 38:14 lower [3] - 10:8, 15:25, 27:16 lowered [1] - 25:14 lowest [1] - 18:7</p>	<p>maintenance [1] - 7:10 man [1] - 6:24 man-made [1] - 6:24 manipulate [1] - 27:2 mark [1] - 29:23 marks [1] - 17:11 marry [1] - 43:8 marrying [1] - 40:13 masks [1] - 55:11 masonry [3] - 10:22, 18:17, 20:10 massing [1] - 42:22 massive [1] - 12:12 matches [1] - 11:2 material [5] - 6:24, 18:17, 31:11, 32:5, 32:25 materiality [1] - 34:8 materials [7] - 31:3, 33:25, 34:4, 34:10, 44:6, 44:12 matter [5] - 48:20, 52:12, 52:16, 53:21, 57:13 mean [9] - 5:2, 7:4, 12:18, 38:15, 48:13, 49:4, 49:7, 49:22, 59:16 meaning [4] - 47:5, 47:17, 47:20, 48:14 Mechanic [2] - 30:2, 62:6 mechanicals [2] - 40:3, 40:5 meet [2] - 43:4, 51:18 meeting [9] - 3:3, 40:8, 45:23, 46:18, 46:21, 52:2, 61:2, 61:6, 63:6 meets [2] - 40:10, 51:20 MEMBERS [1] - 1:13 mention [3] - 39:5, 61:18, 63:4 mentioned [2] - 6:25, 62:25 metal [2] - 4:8, 45:16 Michele [1] - 8:23 mid [1] - 5:23 middle [4] - 9:8, 15:15, 20:4, 43:4 midway [1] - 5:24 might [10] - 3:25, 18:3, 21:9, 23:25, 28:6, 32:4, 42:18, 50:5, 55:14, 56:23 Mill [1] - 57:22 mind [3] - 47:20, 48:7, 59:5</p>	<p>minimal [2] - 32:14, 32:24 minimize [1] - 34:23 minimized [1] - 23:17 minor [1] - 23:20 minus [1] - 29:3 minutes [13] - 12:22, 45:21, 45:24, 45:25, 46:2, 46:4, 46:5, 46:6, 46:8, 46:10, 46:17, 61:18 mirror [1] - 54:10 missed [2] - 4:2, 16:20 mitigate [1] - 25:13 modern [10] - 17:5, 31:19, 32:4, 32:9, 33:12, 37:8, 37:13, 37:19, 39:9, 54:9 modernization [1] - 32:7 modified [1] - 34:6 modify [1] - 52:22 months [1] - 60:11 mortar [1] - 10:24 most [3] - 21:8, 34:3, 54:15 motion [4] - 7:18, 7:20, 8:8, 13:20 mounted [1] - 4:21 move [4] - 8:16, 21:8, 33:15, 37:16 moved [1] - 51:24 moving [2] - 22:24, 25:25 MPC [1] - 59:24 MR [275] - 3:4, 3:6, 3:7, 3:10, 3:14, 4:2, 4:4, 4:6, 4:10, 4:19, 4:22, 4:23, 5:6, 5:17, 5:21, 5:23, 5:25, 6:3, 6:4, 6:7, 6:12, 6:13, 6:17, 6:19, 6:20, 6:22, 7:2, 7:9, 7:11, 7:12, 7:14, 7:15, 7:17, 7:18, 7:19, 7:23, 8:4, 8:5, 8:6, 8:7, 8:11, 8:17, 8:22, 11:7, 11:8, 11:10, 11:12, 11:13, 11:14, 12:3, 12:6, 12:10, 12:17, 13:6, 13:13, 13:19, 13:20, 13:24, 14:4, 14:5, 14:6, 14:8, 14:11, 14:13, 14:14, 14:16, 14:18, 16:11, 16:13, 16:20, 16:24, 16:25, 17:3, 17:5, 17:7, 17:9, 17:10, 17:12, 17:14, 17:18, 17:21, 17:24,</p>
J	L	M		
<p>JAMES [1] - 1:16 jay [1] - 8:22 Jay [3] - 3:6, 8:19, 39:18 Jeff [1] - 14:16 JoAnn [4] - 3:19, 60:17, 61:5, 62:5 JOHN [1] - 1:16 John [1] - 3:10 joist [1] - 17:5 JUSTIN [1] - 1:15 Justin [1] - 3:4</p>	<p>label [1] - 54:5 laid [1] - 49:12 land [1] - 15:13 landing [5] - 27:14, 27:15, 27:22, 27:24, 28:2 language [1] - 33:22 large [4] - 13:15, 15:8, 16:2, 55:9 larger [1] - 59:15 last [1] - 61:2 lay [1] - 12:13 leaning [1] - 37:19 learned [1] - 59:22 least [2] - 32:17, 56:2 leave [5] - 4:11, 38:6, 39:4, 43:25, 44:2 leaves [1] - 24:13 leaving [1] - 43:11 left [18] - 16:5, 17:19, 20:4, 20:22, 21:3, 21:12, 21:21, 21:23, 24:9, 24:25, 25:25, 28:13, 29:13, 29:14, 30:3, 35:14, 35:15 legal [2] - 23:2, 53:16 length [1] - 26:8 less [2] - 23:23, 39:25 letter [7] - 49:14, 60:2, 60:12, 60:15, 60:16, 60:17, 60:19 lettering [1] - 5:4 letters [2] - 4:4, 45:12 level [14] - 10:12, 15:25, 18:6, 18:7, 27:11, 27:19, 29:6, 29:9, 29:16, 36:4, 44:16, 51:22, 53:17, 57:9 Liberty [1] - 53:13 licensed [1] - 3:5 lift [1] - 13:19 lifting [1] - 25:24 Light [1] - 5:10 light [1] - 62:14 lightness [1] - 22:12</p>	M		
<p>Karen [1] - 64:10 keep [3] - 5:13, 32:14, 41:9 keeping [3] - 4:15, 5:9, 43:11</p>		<p>main [1] - 29:15 Main [7] - 2:6, 2:7, 3:13, 8:9, 8:23, 13:22, 55:5 maintain [1] - 43:5</p>		

<p>18:5, 18:11, 18:16, 18:20, 18:21, 19:2, 19:3, 19:4, 19:12, 19:15, 19:16, 19:17, 19:18, 19:19, 19:21, 19:23, 19:24, 22:4, 22:8, 23:7, 23:9, 24:4, 24:6, 24:10, 24:11, 24:15, 24:16, 26:17, 26:23, 27:10, 27:12, 27:21, 27:23, 27:24, 28:2, 28:5, 28:6, 28:9, 28:10, 28:13, 28:15, 28:17, 28:18, 28:19, 28:21, 28:24, 28:25, 29:6, 29:8, 29:9, 29:11, 29:13, 29:17, 29:18, 30:10, 30:12, 30:13, 30:16, 30:18, 30:24, 31:2, 31:4, 31:5, 31:7, 31:10, 31:12, 31:14, 31:15, 32:10, 32:12, 32:13, 32:20, 33:3, 33:6, 33:7, 33:9, 33:14, 33:15, 33:18, 33:24, 34:12, 34:13, 34:15, 34:17, 34:21, 35:4, 35:5, 35:7, 35:8, 35:9, 35:13, 35:16, 35:18, 35:20, 35:23, 36:3, 36:5, 36:6, 36:7, 36:10, 36:11, 36:14, 36:16, 36:17, 36:18, 36:22, 37:5, 37:6, 37:7, 38:4, 38:6, 38:9, 38:10, 38:12, 38:13, 38:15, 38:17, 38:19, 39:2, 39:4, 39:18, 40:14, 40:18, 40:19, 40:20, 40:21, 40:23, 40:25, 41:5, 41:19, 41:21, 42:7, 42:11, 42:13, 42:18, 43:10, 43:13, 43:14, 43:16, 43:22, 44:4, 44:5, 44:7, 44:10, 44:11, 44:14, 44:17, 44:19, 44:20, 44:24, 46:3, 46:5, 46:6, 46:15, 46:20, 47:18, 47:25, 48:9, 48:22, 49:15, 49:17, 49:20, 50:10, 50:21, 51:4, 51:6, 51:10, 51:12, 51:21, 52:4, 52:6, 52:7, 52:19, 52:24, 53:9, 54:18, 56:6, 57:19, 58:5, 58:6, 58:15, 59:2, 59:9,</p>	<p>59:23, 60:14, 61:4, 61:11, 61:22, 61:25, 62:2, 62:10, 62:17, 62:18 MRS [1] - 14:17 multi [1] - 32:2 multi-story [1] - 32:2 multiple [3] - 34:10, 44:12 Municipal [1] - 3:8 muntins [2] - 37:17, 62:19 music [1] - 52:8</p>	<p>north [1] - 12:4 North [1] - 55:5 note [4] - 11:15, 13:13, 29:19, 37:7 noted [2] - 9:24, 10:17 notes [1] - 64:7 nothing [5] - 25:22, 50:13, 56:15, 56:16, 58:3 notice [2] - 12:20, 60:6 noticeable [1] - 13:8 notion [1] - 55:3 number [3] - 30:6, 31:24, 36:17</p>	<p>20:14, 22:10, 24:3, 24:9, 24:22, 25:9, 31:12, 31:16, 32:22, 35:14, 37:7, 38:15, 44:13, 45:17, 47:7, 53:9, 59:7, 59:18, 60:18, 60:25 open [1] - 55:8 opening [2] - 11:22, 12:4 openness [1] - 40:24 opens [1] - 32:6 opinion [4] - 5:5, 42:17, 43:17, 54:20 opportunity [1] - 25:24 opposed [1] - 39:11 opposition [1] - 56:25 options [1] - 31:12 ordinance [10] - 18:18, 34:3, 37:12, 42:15, 43:18, 50:11, 52:22, 56:10, 56:13, 58:9 ordinances [1] - 56:8 original [4] - 16:14, 17:13, 31:22, 40:9 originally [1] - 3:19 ought [2] - 55:4, 55:25 outside [7] - 16:4, 25:16, 26:21, 49:6, 51:15, 51:17, 54:25 oven [16] - 9:9, 9:10, 9:12, 9:14, 9:18, 9:22, 10:10, 10:13, 10:21, 11:17, 11:22, 11:23, 12:21, 12:25, 13:22 ovens [1] - 12:17 overhangs [1] - 32:13 overlayed [1] - 17:25 own [1] - 47:20 owned [1] - 20:5 owner [1] - 47:19 owners [1] - 17:16</p>	<p>21:13, 21:15, 21:17, 21:21 Parry [2] - 3:18, 7:21 part [5] - 20:11, 22:18, 23:5, 34:22, 57:12 particular [2] - 50:8 particularly [1] - 13:8 partly [1] - 58:25 passing [1] - 18:22 patio [4] - 9:23, 10:10, 10:11, 10:13 PDF [1] - 28:18 peak [2] - 36:20 peeking [1] - 40:12 pen [1] - 60:16 PENNSYLVANIA [2] - 1:4, 1:7 people [6] - 32:18, 54:17, 58:17, 58:25, 59:17, 59:18 percent [2] - 7:6, 15:12 perfectly [1] - 8:12 perhaps [3] - 6:8, 8:25, 11:20 permanent [1] - 55:19 permission [1] - 59:17 permit [3] - 61:8, 61:12, 61:23 person [1] - 61:9 personally [1] - 38:23 perspective [5] - 9:3, 10:2, 28:8, 32:4, 32:22 phone [1] - 3:24 photo [5] - 9:9, 9:11, 17:2, 18:2, 61:20 photos [4] - 9:2, 9:6, 9:13, 30:17 pie [1] - 57:21 pie-shaped [1] - 57:21 piece [5] - 9:8, 15:25, 16:5, 24:24, 53:20 pieces [1] - 15:8 pier [1] - 23:6 pizza [12] - 9:9, 9:10, 9:12, 9:21, 10:10, 12:17, 12:21, 12:22, 12:23, 12:25, 13:2, 13:22 place [7] - 23:4, 24:17, 40:5, 49:25, 53:3, 56:21, 60:22 placed [1] - 4:12 plain [2] - 18:20, 19:6 plan [8] - 5:22, 9:20, 9:21, 10:6, 10:8, 11:15, 12:10, 20:2 plans [5] - 61:12, 61:13, 61:16, 61:22,</p>
N		O		
<p>name [1] - 45:3 natural [5] - 10:23, 26:15, 34:4, 44:6 nature [3] - 15:22, 51:9, 54:8 necessarily [3] - 34:9, 47:25, 50:16 need [11] - 3:20, 3:24, 15:20, 35:16, 39:3, 40:23, 44:11, 47:8, 48:23, 54:16, 58:19 needed [3] - 9:4, 23:17, 23:18 needs [1] - 47:14 neighbor [1] - 57:22 neighborhood [1] - 32:15 never [3] - 23:25, 39:16, 59:20 NEW [4] - 1:3, 1:6, 1:6, 1:7 New [5] - 3:10, 11:2, 16:15, 39:8, 59:12 new [7] - 4:9, 21:10, 43:20, 43:23, 44:22, 62:12, 63:5 Newtown [1] - 53:10 next [8] - 8:9, 9:20, 20:14, 24:22, 30:14, 31:16, 33:4, 44:16 nice [8] - 6:17, 6:20, 13:6, 13:10, 13:12, 37:15, 39:10, 60:2 nicely [1] - 39:17 nicer [1] - 5:3 nine [1] - 31:16 NO [1] - 2:5 non [2] - 60:8, 60:9 non-traffic [2] - 60:8, 60:9 normal [1] - 46:10 normally [5] - 16:9, 24:13, 26:25, 50:10, 60:2</p>	<p>O'BRIEN [53] - 1:15, 3:7, 7:9, 7:19, 8:6, 11:7, 11:10, 11:13, 13:20, 14:5, 16:11, 18:20, 19:3, 23:7, 27:10, 27:21, 27:24, 28:5, 30:24, 31:7, 31:14, 38:6, 38:10, 38:13, 38:17, 41:19, 42:11, 44:24, 46:6, 46:15, 46:20, 47:18, 47:25, 48:22, 49:15, 49:17, 49:20, 50:10, 50:21, 51:6, 51:12, 51:21, 52:6, 52:19, 53:9, 54:18, 58:5, 59:9, 59:23, 60:14, 61:4, 61:25, 62:17 O'Brien [1] - 3:7 oakey [2] - 25:10, 30:22 objectionable [1] - 56:17 objective [1] - 6:11 objects [2] - 55:7, 55:24 occurred [1] - 46:11 off-street [3] - 21:13, 21:15, 21:17 offensive [3] - 49:23, 49:24 Officer [3] - 51:22, 52:13, 53:14 Officer's [1] - 56:9 official [1] - 46:8 Official [1] - 64:11 oftentimes [1] - 12:24 old [1] - 17:17 Old [1] - 57:21 once [1] - 59:10 one [25] - 7:7, 9:7, 11:14, 15:8, 15:16,</p>	<p>P</p>	<p>P.M [1] - 1:10 package [1] - 21:9 pad [1] - 21:20 page [7] - 10:9, 11:16, 14:19, 30:14, 31:8, 31:16 PAGE [1] - 2:5 painted [3] - 5:12, 10:24, 58:21 panes [1] - 16:2 parapet [1] - 40:4 parking [5] - 18:18,</p>	<p>21:13, 21:15, 21:17, 21:21 Parry [2] - 3:18, 7:21 part [5] - 20:11, 22:18, 23:5, 34:22, 57:12 particular [2] - 50:8 particularly [1] - 13:8 partly [1] - 58:25 passing [1] - 18:22 patio [4] - 9:23, 10:10, 10:11, 10:13 PDF [1] - 28:18 peak [2] - 36:20 peeking [1] - 40:12 pen [1] - 60:16 PENNSYLVANIA [2] - 1:4, 1:7 people [6] - 32:18, 54:17, 58:17, 58:25, 59:17, 59:18 percent [2] - 7:6, 15:12 perfectly [1] - 8:12 perhaps [3] - 6:8, 8:25, 11:20 permanent [1] - 55:19 permission [1] - 59:17 permit [3] - 61:8, 61:12, 61:23 person [1] - 61:9 personally [1] - 38:23 perspective [5] - 9:3, 10:2, 28:8, 32:4, 32:22 phone [1] - 3:24 photo [5] - 9:9, 9:11, 17:2, 18:2, 61:20 photos [4] - 9:2, 9:6, 9:13, 30:17 pie [1] - 57:21 pie-shaped [1] - 57:21 piece [5] - 9:8, 15:25, 16:5, 24:24, 53:20 pieces [1] - 15:8 pier [1] - 23:6 pizza [12] - 9:9, 9:10, 9:12, 9:21, 10:10, 12:17, 12:21, 12:22, 12:23, 12:25, 13:2, 13:22 place [7] - 23:4, 24:17, 40:5, 49:25, 53:3, 56:21, 60:22 placed [1] - 4:12 plain [2] - 18:20, 19:6 plan [8] - 5:22, 9:20, 9:21, 10:6, 10:8, 11:15, 12:10, 20:2 plans [5] - 61:12, 61:13, 61:16, 61:22,</p>

61:24 plantings [2] - 27:4, 27:6 plaster [6] - 59:12, 61:13, 61:17, 61:19, 61:20, 61:21 plastic [1] - 62:7 plate [3] - 34:24, 35:21, 36:25 play [1] - 52:21 Playhouse [2] - 3:13, 3:15 playhouse [2] - 5:9, 5:10 pleasant [1] - 43:7 plenty [1] - 11:17 plus [1] - 24:12 plywood [2] - 9:8, 9:16 podium [1] - 8:19 point [16] - 10:16, 11:15, 21:7, 25:23, 37:4, 40:4, 47:14, 50:9, 50:15, 52:8, 54:22, 56:6, 56:10, 59:6, 60:25, 61:11 pointed [1] - 62:5 pointing [5] - 20:25, 50:6, 52:11, 53:7, 53:25 points [2] - 49:17, 51:15 pole [1] - 52:10 porch [6] - 25:20, 31:25, 39:23, 39:24, 39:25, 40:2 portion [4] - 9:16, 10:9, 10:20, 19:7 portions [1] - 19:6 possibility [1] - 55:23 possible [3] - 4:16, 26:7, 31:16 post [3] - 4:7, 5:14, 6:7 posts [4] - 4:9, 4:13, 4:14, 4:17 potential [1] - 9:18 potentially [1] - 9:25 pounds [1] - 13:14 pour [1] - 12:7 pouring [1] - 12:7 practical [1] - 7:3 predates [1] - 49:19 predominant [1] - 10:19 predominantly [1] - 15:25 prefer [1] - 38:19 preference [1] - 6:23 present [3] - 3:17,	25:9, 61:20 PRESENT [1] - 1:13 presentation [1] - 8:20 presented [1] - 26:2 presenting [3] - 8:23, 27:17, 43:6 presents [2] - 15:21, 20:5 preserve [2] - 57:2, 57:3 pressure [1] - 18:24 pretty [8] - 6:9, 7:4, 10:4, 11:4, 12:11, 33:4, 39:2, 40:11 preventing [1] - 56:16 previously [1] - 13:15 primary [3] - 14:24, 41:24, 42:14 pristine [1] - 4:12 problem [2] - 5:17, 57:10 proceedings [2] - 63:8, 64:5 process [6] - 23:14, 34:13, 53:3, 58:2, 60:20, 60:21 products [1] - 34:5 progresses [1] - 42:23 project [9] - 29:23, 29:24, 30:8, 30:21, 31:20, 32:3, 32:7, 34:9, 42:23 projecting [2] - 45:7, 45:14 projects [2] - 29:20, 33:10 propane [1] - 11:10 property [26] - 10:3, 10:4, 13:11, 20:3, 20:12, 20:13, 20:17, 20:18, 20:19, 20:21, 20:22, 21:2, 30:10, 47:19, 49:2, 49:3, 49:6, 50:7, 51:8, 51:23, 55:25, 61:7 proposal [2] - 11:3, 49:14 propose [2] - 40:22, 59:18 proposed [2] - 25:8, 49:12 proposes [1] - 41:3 proposing [1] - 19:8 protrudes [1] - 32:23 provide [2] - 3:8, 11:4 provided [1] - 16:21 provisions [1] - 59:24 proximity [6] - 47:10, 48:21, 52:16, 53:24,	54:11, 58:22 public [6] - 8:2, 14:2, 40:6, 41:23, 46:11, 57:3 pull [2] - 22:2, 22:3 purpose [4] - 41:8, 47:6, 50:3, 55:21 purposes [1] - 25:6 pursue [1] - 37:25 purview [1] - 23:7 push [1] - 37:9 pushing [1] - 20:20 put [11] - 12:12, 24:17, 25:16, 25:23, 26:8, 48:18, 50:7, 51:16, 53:12, 53:18, 58:13 putting [5] - 21:12, 21:15, 23:6, 54:6, 54:8	Q quality [2] - 40:16, 41:2 quarried [4] - 9:10, 10:18, 13:11, 13:14 questioned [1] - 59:14 questions [6] - 3:25, 7:16, 11:5, 19:10, 19:25, 24:3 quite [1] - 34:19	R raise [9] - 4:24, 15:13, 15:20, 18:11, 18:12, 25:13, 26:4, 35:25, 41:14 raised [7] - 11:14, 18:15, 25:19, 25:20, 30:2, 30:13, 56:7 raising [1] - 35:18 Ralph [2] - 14:11 rather [3] - 8:12, 24:14, 47:16 reached [1] - 49:8 reaching [1] - 20:19 read [4] - 4:7, 28:8, 36:13, 49:18 reading [2] - 49:5, 52:25 ready [1] - 39:20 real [1] - 43:19 really [16] - 5:5, 14:23, 15:3, 16:11, 17:22, 33:10, 33:12, 33:24, 34:8, 41:3, 42:23, 56:14, 57:19, 57:20, 57:25, 58:7 realm [1] - 53:2	reappear [1] - 37:10 rear [13] - 9:23, 13:22, 16:17, 24:7, 24:12, 29:3, 30:15, 31:18, 38:5, 39:20, 39:21, 40:7 reason [3] - 9:3, 9:15, 22:4 reasonable [1] - 23:4 rebuild [1] - 16:23 recent [1] - 33:10 recently [1] - 55:6 reclaimed [1] - 13:17 recognition [1] - 46:18 recognize [2] - 32:19, 41:6 recommend [4] - 7:20, 13:21, 21:4, 45:19 recommended [1] - 59:20 reconstructing [1] - 21:14 rectifying [1] - 22:24 red [7] - 4:4, 5:4, 5:11, 5:12, 5:15, 6:14, 20:2 redone [1] - 7:5 reenforcement [1] - 12:12 reference [2] - 17:12, 43:20 referencing [1] - 30:10 regard [5] - 46:11, 47:3, 48:13, 48:18, 48:20 regulations [2] - 50:4, 51:18 regulatory [5] - 19:13, 19:17, 19:22, 28:11, 28:16 relation [1] - 55:24 relationship [1] - 48:10 relationships [1] - 25:4 relief [3] - 5:20, 23:17, 23:18 remains [1] - 21:15 remember [1] - 61:6 removal [3] - 61:13, 61:19, 62:22 remove [1] - 61:16 removed [1] - 16:4 rendering [1] - 10:8 replaced [3] - 60:25, 62:6, 62:10 replica [1] - 53:12 replicate [1] - 32:8 Reporter [1] - 64:11	represents [1] - 9:9 request [1] - 61:19 require [4] - 15:13, 51:4, 51:6, 51:10 required [1] - 18:21 requirement [2] - 21:14, 21:16 requirements [3] - 15:11, 22:6, 51:17 resident [3] - 3:4, 3:6, 3:11 resilient [1] - 34:7 respect [1] - 40:23 respectful [5] - 25:18, 39:7, 39:8, 41:17 respecting [1] - 37:13 respects [1] - 15:23 respond [1] - 34:3 restaurant [1] - 53:19 restaurants [1] - 11:24 retaining [1] - 10:4 REVIEWING [1] - 1:2 review [7] - 14:10, 14:18, 32:21, 42:20, 44:22, 46:20, 51:11 reviewable [2] - 53:3, 55:4 reviewing [1] - 45:5 revisiting [1] - 43:14 Rich [1] - 56:6 rich [2] - 3:7, 52:24 RICHARD [1] - 1:15 ring [1] - 53:13 river [12] - 9:5, 9:17, 9:25, 10:5, 10:17, 11:11, 12:2, 12:4, 15:24, 40:15, 41:25, 42:11 riverside [1] - 42:3 Road [1] - 57:22 roof [5] - 25:3, 30:24, 31:3, 31:25 roofing [1] - 32:25 roofline [3] - 26:9, 36:4, 36:5 ROOM [1] - 1:6 roughly [1] - 29:11 RPR [1] - 64:10 rule [1] - 54:18
S						
S-Z-A-K-Y [1] - 45:3 sake [1] - 44:12 sand [1] - 10:25 sandwiched [1] - 62:13 saw [4] - 17:11, 17:12, 17:18, 33:2 scale [7] - 16:2, 27:7,						

<p>38:24, 47:13, 48:21, 50:8, 53:24 scales [1] - 49:9 scheme [1] - 30:17 scope [2] - 11:4, 51:15 scrubbable [1] - 18:18 sculpture [1] - 57:20 sculptures [1] - 57:23 seam [2] - 30:25, 31:9 search [1] - 56:8 seat [1] - 24:19 second [4] - 7:23, 13:24, 36:22, 45:10 Section [4] - 10:14, 10:16, 11:21 section [4] - 10:17, 15:4, 40:3 secure [1] - 61:12 see [37] - 4:21, 9:13, 9:16, 9:21, 10:3, 10:9, 10:18, 11:2, 11:21, 11:24, 15:17, 15:24, 16:9, 17:5, 18:4, 18:5, 20:9, 20:21, 22:11, 22:22, 25:3, 25:7, 27:8, 28:17, 29:5, 30:20, 34:9, 34:19, 36:3, 42:23, 42:24, 50:3, 55:13, 56:9, 61:7, 61:24 seeing [1] - 38:17 seek [1] - 46:17 send [3] - 60:2, 60:12, 60:15 sense [3] - 16:15, 40:23, 47:24 sent [2] - 60:16, 60:18 separate [1] - 3:20 series [1] - 20:24 seriously [1] - 41:2 Services [1] - 3:8 set [3] - 21:10, 46:10, 57:23 setback [5] - 22:23, 22:24, 24:7 shadow [2] - 62:17, 62:18 shape [3] - 4:8, 4:12, 7:4 shaped [1] - 57:21 shed [6] - 15:8, 33:18, 38:7, 38:9, 38:12, 38:15 sheet [1] - 31:8 shoreline [1] - 9:8 short [1] - 41:9 show [4] - 21:6, 21:10, 24:22, 59:4 showing [2] - 21:19,</p>	<p>25:2 shown [4] - 5:21, 22:13, 28:7, 34:18 shows [1] - 9:7 shut [1] - 16:18 sic [1] - 16:15 side [22] - 9:22, 10:15, 10:16, 11:25, 15:17, 15:24, 17:19, 20:11, 21:20, 22:19, 22:23, 22:24, 24:7, 24:11, 27:11, 28:14, 35:24, 41:17, 43:11, 47:16, 53:8, 54:9 sidewalk [1] - 46:25 siding [3] - 20:9, 32:25, 34:4 sign [21] - 3:18, 4:3, 4:12, 4:25, 5:7, 5:19, 6:10, 6:18, 6:20, 7:21, 44:22, 45:7, 45:9, 45:10, 45:14, 45:19, 48:15, 51:18, 53:15, 56:23 signage [6] - 52:5, 52:9, 52:10, 52:13, 52:15, 53:17 significant [2] - 10:4, 35:14 signs [2] - 48:12, 51:18 silhouette [2] - 32:15, 32:17 sill [1] - 28:19 sills [2] - 26:19, 29:15 similar [2] - 21:22, 41:15 single [2] - 20:6, 50:23 sit [2] - 15:19, 35:5 site [9] - 5:22, 9:20, 9:21, 10:6, 22:17, 23:2, 23:18, 24:17, 30:3 sites [1] - 30:6 sits [1] - 15:9 sitting [2] - 13:3, 15:16 six [18] - 10:11, 15:10, 15:20, 18:13, 18:15, 19:13, 19:20, 19:21, 25:13, 25:15, 25:16, 25:20, 26:4, 29:12, 35:18, 35:25, 36:24, 41:14 size [6] - 47:10, 47:13, 50:8, 52:17, 53:24, 58:19 sizes [1] - 48:10 sketch [1] - 30:19 slid [1] - 21:23</p>	<p>sliding [3] - 16:5, 17:4, 21:12 slippery [1] - 44:9 slope [2] - 23:6, 44:9 slopes [2] - 23:4, 23:19 slot [1] - 11:23 smack [1] - 58:13 small [8] - 10:19, 11:22, 11:23, 14:25, 16:16, 24:14, 28:7, 39:23 soften [1] - 27:7 solely [1] - 50:17 someone [5] - 51:16, 54:24, 55:7, 56:21, 63:2 sometimes [1] - 43:10 somewhat [1] - 15:6 sorry [3] - 24:25, 30:15, 33:25 Sort [1] - 5:23 sort [12] - 6:8, 10:7, 10:21, 16:7, 17:25, 22:5, 26:15, 37:8, 39:14, 43:18, 55:22, 57:6 sought [1] - 58:12 soul [1] - 37:15 south [2] - 9:22, 10:10 South [6] - 2:6, 2:7, 3:13, 8:9, 8:22, 13:22 space [7] - 18:10, 22:25, 23:2, 25:11, 25:13, 38:20, 45:13 space-wise [1] - 38:20 spaces [1] - 21:17 spanning [1] - 23:6 speaks [2] - 33:21, 56:13 spec [2] - 40:17, 41:2 specifically [1] - 54:24 specifics [1] - 10:9 speech [5] - 47:3, 47:22, 48:8, 48:13, 48:24 spend [1] - 15:11 split [1] - 36:12 spot [1] - 21:5 square [4] - 4:14, 4:20, 4:24, 38:14 stage [2] - 49:8, 60:12 stair [7] - 25:15, 25:17, 25:25, 27:18, 30:21, 37:22, 37:23 stairwell [2] - 27:12, 27:15 standards [1] - 11:18 standing [2] - 30:24,</p>	<p>31:9 standout [1] - 6:10 start [4] - 3:2, 23:13, 50:6, 52:20 started [1] - 54:23 statement [3] - 41:6, 48:15, 48:16 stay [1] - 54:5 steep [3] - 23:4, 23:5, 23:19 step [1] - 41:12 stephane [1] - 14:17 stepped [1] - 8:19 Steve [2] - 59:9, 59:24 sticker [2] - 45:11, 45:12 still [6] - 5:9, 26:23, 31:6, 32:17, 48:22, 58:21 stink [1] - 4:24 Stockton [2] - 59:12, 62:6 stone [11] - 6:15, 9:11, 10:22, 12:8, 12:13, 13:11, 16:16, 29:14, 30:3, 31:21 stones [7] - 10:18, 10:23, 12:11, 12:14, 13:13, 13:16, 17:18 stop [1] - 54:21 storage [1] - 18:19 store [3] - 52:8, 54:25, 55:8 story [12] - 15:15, 15:16, 15:18, 20:13, 20:14, 20:17, 25:9, 30:22, 32:2, 34:19, 34:20, 34:23 straight [1] - 30:20 straight-on [1] - 30:20 STREET [1] - 1:6 street [32] - 13:9, 15:3, 15:22, 16:18, 20:5, 20:7, 21:13, 21:15, 21:17, 22:2, 24:20, 24:21, 25:9, 26:12, 27:3, 27:17, 29:19, 34:22, 35:2, 36:4, 36:9, 36:12, 36:20, 36:25, 41:17, 41:23, 42:8, 42:9, 42:10, 43:6 Street [11] - 2:6, 2:7, 2:8, 2:9, 3:13, 8:10, 8:23, 13:22, 45:8, 45:20, 62:6 streetscape [11] - 14:24, 24:20, 25:14, 25:18, 26:5, 26:11, 32:18, 39:5, 39:16,</p>	<p>42:16 streetscapes [1] - 57:2 stripping [1] - 59:11 strong [1] - 18:23 structure [14] - 14:25, 17:13, 17:15, 20:13, 20:17, 21:10, 21:11, 48:11, 50:22, 51:2, 51:7, 51:23, 52:9, 58:4 structures [9] - 17:2, 35:11, 52:5, 53:5, 53:7, 55:19, 55:20, 55:24, 58:23 stucco [1] - 10:22 style [1] - 62:23 subject [2] - 20:17, 20:18 submission [3] - 23:11, 23:12, 46:2 submitted [4] - 7:22, 13:23, 23:25, 45:20 subsequent [1] - 9:13 success [1] - 41:4 successful [4] - 32:21, 33:11, 33:13, 42:20 summary [3] - 49:11, 49:13 support [1] - 37:19 synopsis [2] - 46:7, 46:10 Szaky [1] - 45:3</p>
T				
<p>T-R-A-S-K [1] - 14:13 table [4] - 29:24, 29:25, 55:7, 55:10 tag [1] - 17:10 tall [2] - 25:9, 48:5 tanks [1] - 11:11 tarp [3] - 55:9, 55:10, 56:22 tastings [1] - 53:14 temperature [1] - 12:22 temporary [1] - 55:20 tending [2] - 24:19, 32:14 terms [6] - 13:9, 22:7, 32:24, 34:8, 35:10, 35:11 terrace [2] - 9:22, 18:6 theme [1] - 5:10 themselves [2] - 10:23, 14:15 therefore [3] - 22:20, 40:2, 50:13</p>				

<p>thermally [1] - 34:6 thinner [1] - 20:18 third [1] - 61:17 thoughts [1] - 43:25 thousand [1] - 7:6 three [10] - 12:18, 12:21, 12:22, 20:23, 23:23, 34:20, 36:19, 37:3, 38:10, 52:2 thrilled [1] - 32:10 throwing [1] - 42:5 thumb [1] - 54:18 tidbit [1] - 13:4 tighten [1] - 56:15 timbers [1] - 17:11 together [2] - 38:22, 42:25 Tom [1] - 45:3 tongue [1] - 43:7 tonight [1] - 13:5 took [1] - 27:5 top [2] - 9:7, 12:13 totally [2] - 13:10, 38:2 touch [2] - 45:2, 45:4 towards [3] - 20:20, 30:22 town [2] - 3:22, 29:19 Township [1] - 53:11 township [1] - 53:11 traditional [4] - 16:8, 40:8, 42:22, 43:15 traffic [2] - 60:8, 60:9 transcript [1] - 64:8 transition [1] - 32:25 transparent [1] - 27:18 TRASK [15] - 14:13, 19:17, 19:19, 28:15, 28:18, 30:16, 31:4, 31:10, 35:20, 36:14, 36:17, 36:22, 44:5, 44:10, 44:19 Trask [1] - 14:13 treated [1] - 49:25 tree [3] - 20:13, 27:6, 27:8 trees [3] - 20:4, 27:5, 27:9 triangle [1] - 24:9 tried [2] - 25:21, 44:25 trim [2] - 43:11, 45:17 true [1] - 32:23 try [2] - 48:14, 54:16 trying [8] - 25:9, 29:21, 41:14, 43:22, 47:5, 54:5, 54:22, 57:2 tUESDAY [1] - 1:9 tune [1] - 39:8</p>	<p>turn [2] - 15:3, 26:8 turned [1] - 30:22 two [25] - 4:13, 9:6, 12:18, 12:21, 12:22, 15:15, 15:18, 15:19, 20:13, 20:16, 21:14, 21:16, 21:18, 26:24, 29:17, 32:22, 34:19, 34:22, 35:7, 35:17, 37:3, 38:11, 42:25, 43:4, 59:5 type [1] - 48:24</p> <p style="text-align: center;">U</p> <p>ultimate [2] - 24:8, 24:12 ultimately [1] - 47:11 ultra [2] - 39:9, 62:20 unclear [1] - 58:7 unfortunately [3] - 3:22, 22:18, 45:2 unless [2] - 17:15, 63:5 unlike [2] - 11:24, 40:9 unobtrusive [1] - 4:15 unusable [1] - 35:5 up [29] - 12:21, 12:24, 13:3, 14:20, 15:20, 17:23, 24:19, 25:15, 25:19, 26:8, 27:13, 27:18, 27:19, 29:17, 32:6, 35:3, 36:14, 39:12, 46:17, 51:14, 53:15, 55:2, 56:4, 56:15, 57:12, 58:13, 59:4, 60:5, 61:21 upper [3] - 15:4, 20:11, 34:23 usable [1] - 25:22 useable [2] - 41:15, 55:21 uses [1] - 42:7 utilizing [3] - 22:5, 22:25, 23:2</p> <p style="text-align: center;">V</p> <p>valid [2] - 51:15 value [1] - 15:12 variance [2] - 21:9 variances [2] - 23:20, 23:24 vary [1] - 26:10 vein [1] - 41:16 vents [2] - 15:4, 18:22 version [1] - 32:6 versus [1] - 50:24 vertical [2] - 20:9, 31:4 via [1] - 3:24</p>	<p>view [17] - 9:4, 9:7, 9:18, 10:8, 10:17, 10:19, 11:11, 11:16, 11:21, 39:6, 40:15, 47:5, 52:18, 53:25, 54:7, 54:12, 55:15 viewable [2] - 51:12, 56:22 viewing [1] - 45:13 views [3] - 39:22, 57:3, 57:15 vinyl [2] - 62:8, 62:20 violation [3] - 60:3, 60:6, 60:21 violations [1] - 60:2 visibility [2] - 10:5, 41:23 visible [2] - 12:2, 12:3 visibly [1] - 40:6 volume [2] - 32:23, 43:6 volumes [1] - 33:11 Voss [1] - 3:3 VOSS [51] - 1:14, 3:2, 3:12, 4:7, 4:17, 4:20, 6:23, 7:16, 7:24, 8:8, 8:15, 11:25, 12:15, 13:25, 14:7, 14:9, 18:2, 18:8, 18:14, 26:13, 26:21, 44:21, 45:21, 46:4, 46:13, 46:16, 47:4, 47:23, 48:12, 49:4, 49:16, 49:18, 49:21, 50:12, 51:14, 51:24, 52:11, 52:20, 53:21, 54:21, 56:19, 58:8, 58:16, 59:3, 59:10, 60:11, 60:23, 61:10, 61:15, 62:3, 62:21 votes [1] - 46:9 voting [1] - 43:24</p> <p style="text-align: center;">W</p> <p>walk [1] - 25:24 walking [2] - 26:24, 55:5 wall [9] - 4:13, 6:5, 6:6, 10:4, 16:3, 16:4, 17:15, 41:20, 61:17 walls [1] - 16:17 wants [3] - 31:22, 52:13, 56:22 washable [1] - 18:17 washed [1] - 18:23 wasteful [1] - 12:25 watching [1] - 7:3 water [6] - 18:22, 18:25, 20:20, 29:23,</p>	<p>29:24, 34:7 Waterloo [8] - 2:8, 14:9, 14:21, 16:9, 20:7, 29:18, 41:22, 41:25 waters [1] - 23:19 ways [2] - 32:23, 42:21 week [2] - 23:12, 23:13 weighed [1] - 51:22 welcome [1] - 12:20 West [3] - 2:9, 45:8, 45:19 white [1] - 45:12 whole [5] - 4:25, 30:24, 31:2, 43:8, 59:19 wide [2] - 46:24, 48:5 width [1] - 21:22 WILLIAMS [8] - 1:16, 3:10, 8:7, 14:6, 46:3, 48:9, 52:4, 52:7 Williams [1] - 3:10 windmill [2] - 50:7, 50:25 window [14] - 5:12, 14:25, 26:14, 26:15, 26:19, 28:20, 38:8, 43:11, 45:11, 55:12, 62:11, 62:20, 62:23 windows [20] - 7:4, 14:24, 16:16, 17:3, 27:10, 27:16, 27:21, 27:22, 29:13, 29:15, 32:2, 37:17, 38:10, 40:17, 43:12, 62:7, 62:12, 62:15, 62:19 winery [1] - 53:11 wise [1] - 38:20 withstand [2] - 18:24, 41:17 woefully [1] - 41:9 wonder [1] - 55:23 wondering [1] - 32:3 wood [16] - 4:25, 5:2, 5:11, 6:24, 7:3, 7:8, 7:9, 7:13, 11:7, 11:9, 16:6, 17:7, 31:24, 34:4, 45:16 wood-framed [1] - 17:7 wooden [1] - 62:23 word [2] - 53:22, 54:21 words [1] - 28:13 worth [1] - 56:4 wraparound [1] - 39:24 written [1] - 42:15</p>	<p style="text-align: center;">Y</p> <p>yard [11] - 22:23, 22:24, 23:21, 24:6, 24:7, 24:12, 29:4, 42:9 yards [1] - 24:11 years [1] - 61:19 yellow [1] - 58:21 your's [1] - 8:15</p> <p style="text-align: center;">Z</p> <p>zero [3] - 29:2, 32:23 zone [1] - 38:3 zoning [8] - 22:6, 23:12, 23:15, 50:11, 51:7, 56:8, 56:13, 57:13 Zoning [6] - 23:8, 23:11, 51:21, 52:12, 53:14, 56:8 zoom [1] - 28:13</p>
---	--	---	---	--