

BEFORE

HISTORIC & ARCHITECTURAL REVIEW BOARD

In Re: Regular Meeting

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TUESDAY, AUGUST 4, 2021

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A public meeting was held at the Borough Municipal Building, 125 New Street, New Hope, Pennsylvania 18938, commencing at 6:30 p.m. on the day and date above set forth, before Tara Wilson, Professional Reporter and Notary Public in and for the Commonwealth of Pennsylvania.

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DOYLESTOWN, PENNSYLVANIA 18901

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1 HARB MEMBERS:  
 2 Keith Voss, Chairman  
 3 Jeffrey Gada  
 4 Kevin Kester  
 5 Richard O'Brien  
 6  
 7 JoAnn Connell, Borough  
 8 Administrative Assistant  
 9 David Kimmerly, Historic Preservationist  
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1 MR. VOSS: So just so we know, everyone  
 2 that's here, this is the New Hope Borough HARB.  
 3 I'm the chair, Keith Voss. And just as a matter  
 4 of course, I will point out that I have no  
 5 fiduciary interest in any of the results of  
 6 today's meeting.  
 7 MR. KESTER: Nor do I. I'm Kevin  
 8 Kester from Van Cleef Engineering. And I have no  
 9 interest in any of the projects either.  
 10 MR. O'BRIEN: My name's Rich O'Brien  
 11 with Keystone Municipal Services, we serve as  
 12 building inspector for New Hope Borough.  
 13 MR. GADA: Jeffrey Gada, resident of  
 14 New Hope.  
 15 MR. VOSS: All right. The agenda has a  
 16 start with new applications, but if -- if we  
 17 could do this, let's just approve the minutes  
 18 first if we can.  
 19 Do we have a motion for approval?  
 20 MR. KESTER: So moved.  
 21 MR. GADA: Second.  
 22 MR. VOSS: Any discussion?  
 23 All those in favor?  
 24 BOARD MEMBERS: Aye.  
 25 MR. VOSS: Okay. The minutes are

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1 approved.  
 2 MR. O'BRIEN: The minutes for July.  
 3 MR. VOSS: The minutes for July.  
 4 Sorry, I may not have read that.  
 5 So new applications. 57 North Main.  
 6 You could introduce yourself and maybe spell your  
 7 last name for the --  
 8 BRIAN CENKER: Sure. Good evening,  
 9 everyone. My name is Brian Cenker, last name's  
 10 spelled C-e-n-k-e-r. I just want to make sure  
 11 everybody can hear me all right.  
 12 MR. KESTER: We can.  
 13 BRIAN CENKER: Does the cover the  
 14 introduction?  
 15 MR. VOSS: So would you like to just --  
 16 it would help us just maybe if you want to  
 17 present any of the key features of the -- the  
 18 changes that are -- since they are changes from  
 19 the past --  
 20 BRIAN CENKER: Sure.  
 21 MR. VOSS: -- the only thing that  
 22 really will be of importance to us is what you  
 23 want us to approve today.  
 24 BRIAN CENKER: Okay.  
 25 MR. VOSS: So if there's something old

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1 that expired, we need to approve that and if  
2 something has changed, don't mention -- you don't  
3 need to mention anything that has changed, just  
4 mention the change.

5 BRIAN CENKER: Okay. What we are  
6 looking for approval for tonight is the change in  
7 window location from our original plan on the  
8 rear of the house and the rear sides of the house  
9 to accommodate an updated plan. Some additional  
10 closets, moving the bathroom and over the years I  
11 think since we've been starting to do this, kind  
12 of our lifestyle has changed a little bit and we  
13 wanted to make different use of the back space.  
14 That didn't really lend itself to the previously  
15 approved cantilever and so we just wanted to the  
16 back of the house to look effectively as close to  
17 the original as -- as we can.

18 I believe on page 7 is the proposed  
19 changes then to the -- then two of the elevation  
20 drawings for the rear of the house and both sides  
21 of the house. None of the materials from our  
22 previous application has changed. I should note  
23 I think that we previously had a certificate of  
24 appropriateness for the plan on page 6, that --  
25 that C of A had expired, which kind of, you know,

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1 make lemons -- lemonade, gave us the opportunity  
2 to -- to see if we could make these that we had  
3 wanted to get. So I don't know if you have any  
4 questions for me.

5 MR. KESTER: I do.  
6 Is that okay for me to go first?  
7 MR. VOSS: Sure.  
8 MR. KESTER: The -- it looks like there  
9 wa -- like there a basement and you're making it  
10 a crawl space? Am I reading that wrong?  
11 BRIAN CENKER: That is -- so that is  
12 new construction.  
13 MR. KESTER: Oh.  
14 BRIAN KESTER: The -- if you look at  
15 the page 3, is the existing rear of the house.  
16 What has been dug out is all new construction,  
17 it's not -- not part of the existing basement.  
18 MR. KESTER: Okay. Oh, I see what  
19 you're -- I see.  
20 MR. VOSS: So when we look at the old  
21 rear of the house, since -- since realistically  
22 it's going to be gone, right, we're losing all of  
23 those features and essentially replicating them,  
24 what, 12 feet or so backwards?  
25 MR. O'BRIEN: No, 10 feet.

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1 MR. VOSS: Ten feet?  
2 MR. O'BRIEN: Yes.  
3 MR. VOSS: Just my -- I was just  
4 curious, the -- the door that's there, do you  
5 know if that was originally a door or was it just  
6 a fourth window?  
7 BRIAN CENKER: So when we -- when we  
8 gutted the house in 2000 -- when we first started  
9 this journey, I think it was 2011 or 2012, we saw  
10 framing there that suggested there was a window  
11 there at one point, but it has been a door there  
12 the entire time that we owned it.  
13 MR. VOSS: Well, I just -- the reason  
14 I'm asking is because your -- since the proposal  
15 is actually it seems like bringing back the  
16 original look with the four windows instead of  
17 three windows and a door, it was just that's --  
18 that was something I'd be in favor of.  
19 BRIAN CENKER: I would -- again, I  
20 can't -- I can't speak to guarantee you that that  
21 was the original -- the original layout because  
22 the door has been there since we -- we moved  
23 there.  
24 MR. VOSS: Okay.  
25 BRIAN CENKER: I can only go with what

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1 we -- what we saw and heard from -- from  
2 construction 10 years ago.  
3 MR. VOSS: Can I just jump in? I know  
4 you --  
5 MR. KESTER: Sure. No, go ahead.  
6 MR. VOSS: The windows that I see  
7 there, they're now diagonalized (phonetic)  
8 instead of being st -- having them stacked on the  
9 side, sorry, on the sides.  
10 BRIAN CENKER: On the sides, yes, again  
11 to -- to accommodate the floor plan changes and  
12 --  
13 MR. VOSS: That's what I was assuming  
14 on the inside. I was just curious if -- is there  
15 -- well, is the diagonal, the fact that the  
16 diagonal's gonna be different, is that something  
17 that you are just are sort of stuck with based on  
18 the inside?  
19 BRIAN CENKER: Unfortunately, yes  
20 MR. VOSS: Okay.  
21 BRIAN CENKER: The only thing I can  
22 offer to add to that would be that if you -- if  
23 you look at the -- if you look at the visibility  
24 from the public right-of-ways, you can't really  
25 see the -- the bottom half of the house from west

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1 Parry Street. I don't know if that makes too big  
 2 of a difference. We tried to work this as  
 3 closely as we could in the original spirit of the  
 4 house. Again, trying to give ourselves the --  
 5 the layout that -- that we needed inside.  
 6 MR. VOSS: And I walked by, but I can't  
 7 remember they -- are they currently stacked? The  
 8 two existing windows, are they currently above  
 9 each other?  
 10 BRIAN CENKER: The east wall or the  
 11 south facing?  
 12 MR. VOSS: This is on the south side of  
 13 the building.  
 14 BRIAN CENKER: The south side only has  
 15 one upstairs window right now.  
 16 MR. VOSS: Okay. And you can tell the  
 17 fact I didn't know is because I couldn't see the  
 18 bottom half when I walked by.  
 19 Any questions down here?  
 20 MR. O'BRIEN: The only changes from  
 21 your previous COA are the windows, correct, and  
 22 the removal of the cantilever?  
 23 BRIAN CENKER: Right, right, yes.  
 24 MR. O'BRIEN: Well, associated with  
 25 that bay window?

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1 MR. GADA: I'm good.  
 2 MR. VOSS: Can you guys make a motion?  
 3 MR. O'BRIEN: Sure. I'd like the  
 4 recommendation of a COA for 57 North Main Street  
 5 and/or the extension of the previously issued COA  
 6 with the one condition that --  
 7 MR. VOSS: Can we -- can we not extend  
 8 the previous COA, that's not within our purview?  
 9 MR. O'BRIEN: Well, we can recommend  
 10 the extension of the COA.  
 11 MS. CONNELL: You could issue a new C  
 12 of A.  
 13 MR. VOSS: That's what I'd do.  
 14 MR. O'BRIEN: Recommend the issuance of  
 15 a certificate of appropriateness for 57 North  
 16 Main Street with the materials as identified in  
 17 the application and specifically the changes to  
 18 the windows to the rear and side per the revised  
 19 plan that has been presented.  
 20 MR. VOSS: Do I have the second?  
 21 MR. KESTER: I will second that.  
 22 MR. VOSS: Any further discussion among  
 23 the board?  
 24 Any discussion -- any suggestions,  
 25 comments from the public?

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1 BRIAN CENKER: Correct.  
 2 MR. O'BRIEN: And you said all of the  
 3 materials that were previously approved are going  
 4 to continue as you move forward?  
 5 MR. LUCAS: Correct.  
 6 MR. O'BRIEN: Thank you.  
 7 MR. GADA: The only other change with  
 8 the siding is that if it's horizontal when it was  
 9 originally previously approved, but the top  
 10 cathedral where the two new windows are, what is  
 11 it more of a texture or the siding material?  
 12 BRIAN CENKER: So it is going to  
 13 replicate the shingled look that currently exists  
 14 on the back of the house, 'cause of the original  
 15 cathedral.  
 16 MR. KESTER: I think the back of the  
 17 house is a big improvement from what was approved  
 18 before, so I'm --  
 19 MR. GADA: I do too.  
 20 MR. KESTER: -- very happy about that.  
 21 BRIAN CENKER: Thank you. That  
 22 actually means a lot to us.  
 23 MR. VOSS: Those are the questions I  
 24 had.  
 25 MR. KESTER: I'm good.

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1 Okay. Hearing none. All those in  
 2 favor of the motion as presented?  
 3 BOARD MEMBERS: Aye.  
 4 MR. VOSS: Any opposed?  
 5 Thank you. Thank you very much.  
 6 BRIAN CENKER: Thank you guys very  
 7 much.  
 8 MR. VOSS: Do we have a representative  
 9 from 68 West Mechanic.  
 10 JAMES MAXWELL: Hello. My name is  
 11 James Maxwell. I'm the contractor at 68 West  
 12 Mechanic. Julie and Marsha are planning an  
 13 addition and a renovation to the house, mostly  
 14 going towards the back of the property. The  
 15 front of the building will be maintained the same  
 16 way that it is when it's replaced. We'll be  
 17 replacing a A-series simulated divided lite.  
 18 There's two awning windows across the top, then  
 19 there's two double-hungs at the bottom will be  
 20 replaced with an A-series, you know, simulated  
 21 divided lite.  
 22 MR. VOSS: You said awning window? I  
 23 just don't know the --  
 24 JAMES MAXWELL: Excuse me?  
 25 MR. VOSS: Awning window?

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1 JAMES MAXWELL: Across the top if you  
 2 look at the --  
 3 MR. VOSS: I just don't know what that  
 4 means, is that a --  
 5 JAMES MAXWELL: An awning window is one  
 6 that opens like this, so it's like a ca -- it's a  
 7 -- it's like a casement window rather than being  
 8 on the side, it just opens like this.  
 9 MR. VOSS: Because it currently opens  
 10 from the side, correct?  
 11 JAMES MAXWELL: That's the way it  
 12 opens, yes. Yeah, it opens like that. They're  
 13 small windows, they're only about like this tall,  
 14 you know, from the -- from the street side  
 15 elevation, it's about a story and a half. So a  
 16 shorter story and then the second story's only  
 17 probably about five foot, maybe a little less and  
 18 the windows are real close to the bottom.  
 19 MR. VOSS: And just so I -- are they in  
 20 fact, three across two as shown in the diagram as  
 21 compared to they're currently two across, three  
 22 high?  
 23 JAMES MAXWELL: Right now this is the  
 24 image of the front of the house. So these  
 25 pictures are in your -- in your package as well.

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1 JAMES MAXWELL: So that didn't even  
 2 make it into my notes. So that is something that  
 3 is on the notes, but the intent is to leave the  
 4 front of the building. The existing building,  
 5 all the openings remain the same and they're  
 6 using a similar type window. The siding on the  
 7 front will be replaced with Hardie's lap siding,  
 8 which a lap siding similar with what's there now.  
 9 And then all the fascia and soffit that are  
 10 redone will be done with like a Boral product. I  
 11 don't know if you're familiar with it, but it's a  
 12 composite, but it's a painted product, so it's --  
 13 you treat it just like wood and you shape it just  
 14 like wood. And when it's up, the only thing you  
 15 can tell that it's not wood is, it doesn't rot.  
 16 MR. KESTER: I'm sorry, that's the  
 17 Hardie -- the HardiePlank or --  
 18 JAMES MAXWELL: No, the Boral for the  
 19 fascias and soffits.  
 20 MR. KESTER: Oh, okay.  
 21 JAMES MAXWELL: Boral, it's a name  
 22 brand, it's a -- it's a coal ash product.  
 23 MR. GADA: Like an Azek?  
 24 JAMES MAXWELL: Excuse me? It's --  
 25 it's similar to Azek, but Azek is actually a --

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1 MR. VOSS: Right.  
 2 JAMES MAXWELL: So we're going to be  
 3 replacing them in the same opening with the same  
 4 number of lights.  
 5 MR. VOSS: Okay. It's just all the  
 6 drawings that I saw proposed are three over three  
 7 by two, not two by three and I just wanted to --  
 8 so the rectangular shape changed and I wanted to  
 9 make sure that --  
 10 JAMES MAXWELL: I'm looking for the  
 11 elevations. Yeah, the intent is to keep it in  
 12 the same opening, the same style windows that's  
 13 opening now.  
 14 MR. VOSS: Okay.  
 15 JAMES MAXWELL: Actually I'm sorry, I  
 16 misspoke with the awning, it's actually it's a  
 17 casement window, so it opens like this.  
 18 MR. VOSS: It does open that way?  
 19 JAMES MAXWELL: Yes, it does. And  
 20 that's the intent, the intent's not to change any  
 21 of the opening sizes or anything on the front of  
 22 the building. The architect did add a pent on  
 23 top of the front door, kind of threw that in at  
 24 the very end.  
 25 MR. VOSS: I noticed that too.

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1 like a PVC, so it's more of a plastic. This is a  
 2 coal ash, so it's -- it's a compressed, it  
 3 actually takes the paint better and it holds up a  
 4 little better in low impact areas like with the  
 5 fascias and soffits, but it's a similar type  
 6 product, yes, as far as the shape and the use of  
 7 it.  
 8 The back renovation, if you look at the  
 9 drawings, it's definitely a little bit more  
 10 contemporary than the front of the building, so  
 11 they're more -- you know, those -- those are true  
 12 casement windows but taller.  
 13 MR. VOSS: Well, I think we're safe not  
 14 talking about the back because I -- your photos  
 15 confirmed what happens in real life, which is you  
 16 can't see the back of this even if you --  
 17 JAMES MAXWELL: Okay.  
 18 MS. CONNELL: May I ask a question?  
 19 MR. VOSS: Yes.  
 20 MS. CONNELL: Can you see it in the  
 21 winter when there's no leaves on the trees?  
 22 JAMES MAXWELL: It's questionable. I  
 23 mean, I would think that you -- if you have a  
 24 good imagination, you can y-- ou can see it. I  
 25 circled in the photographs where the pic -- where

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1 the -- where the property is from the bridge.  
 2 The one picture shows all evergreen, so it won't  
 3 really matter in the winter, theoretically the  
 4 same view. I mean, they thin out a little bit in  
 5 the winter, but there is an angle where you can  
 6 see, you know -- you can see. I think that red  
 7 umbrella, if you look at the center of my red  
 8 circle, I believe that's on the existing deck and  
 9 the -- the entire addition goes out to where the  
 10 deck is now.

11 So the footprint of the impervious  
 12 doesn't get any bigger because it goes to where  
 13 the deck is now, but it does go out to where the  
 14 deck is. And if you're familiar with the back of  
 15 that street, the backyard's, everything goes  
 16 really far down. So it's a much taller, you  
 17 know, look than the front of the building,  
 18 obviously; but the rear of the building will not  
 19 go above the front of the building, the elevation  
 20 will be shorter from the street side.

21 MR. O'BRIEN: Does the current deck  
 22 extend past the existing stone retaining wall?

23 JAMES MAXWELL: No. No, it's pretty  
 24 much in line with it. Go back to the steps in a  
 25 little bit.

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1 day to day, oh, the water's right there, it's the  
 2 worst case scenario where it goes.

3 MR. O'BRIEN: So do we agree that the  
 4 rear facade is not being considered with this  
 5 application?

6 MR. VOSS: We don't need to. When I --  
 7 when I looked the distance that I was looking to  
 8 try to see where the porch was, the distance is  
 9 quite great. So I think the color is gonna be  
 10 important to us, but I don't know, for example, I  
 11 think only the larger structural elements would  
 12 be -- could be picked up and that would be during  
 13 parts of the winter perhaps. It's -- it's a --  
 14 it's a good distance to see, but I'm not  
 15 suggesting that you don't -- I -- I don't know if  
 16 any of you had a chance to -- to walk it or drive  
 17 past, but --

18 MR. O'BRIEN: Yeah, I actually visited  
 19 the site prior to the meeting tonight.

20 MR. VOSS: Yeah, I could see the front  
 21 easily and that's -- that's actually where most  
 22 of my concerns came in.

23 JAMES MAXWELL: And our intent is to  
 24 keep the integrity of the existing structure, you  
 25 know, to what it is, keep the stucco, keep the,

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1 MR. O'BRIEN: Your new patio and deck  
 2 is gonna go beyond that retaining wall, correct?

3 JAMES MAXWELL: The new rear patio and  
 4 deck?

5 MR. O'BRIEN: As shown on Sheet 9.

6 JAMES MAXWELL: Yes. Yeah, the new  
 7 patio and the deck goes a couple feet above -- I  
 8 mean, beyond the -- the existing stone wall. The  
 9 house itself does not.

10 MR. O'BRIEN: And just a question and  
 11 it may not necessarily pertain to the facade  
 12 details and the HARB questions, but does that  
 13 retaining wall delineate the floodplain back  
 14 there?

15 JAMES MAXWELL: I don't believe so, no.

16 MR. O'BRIEN: Okay.

17 JAMES MAXWELL: Yeah, we went to  
 18 zoning, we -- we applied for zoning, so I -- I  
 19 wasn't made aware that it was in the floodplain.  
 20 I mean, it -- I know it's anecdotal, but it's a  
 21 -- very high above the stream, but I've worked in  
 22 New Hope for a really long time. We did the  
 23 Playhouse, we did the Playhouse Inn, we did all  
 24 -- a lot of stuff, so I know the floodplains are  
 25 not where you expect them to be. So it's not a

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1 you know, the sides are stucco, the front is the  
 2 lap siding. Again, you could see it from the  
 3 photos. The size and shape of the windows stay  
 4 the same.

5 MR. VOSS: So I don't know if anyone  
 6 else wants to start with questions. I -- I just  
 7 have a few.

8 JAMES MAXWELL: I have a sample of the  
 9 window too, I don't know if it's important. I  
 10 had brought a couple samples so you can kind of  
 11 see the -- I can bring them up.

12 MR. VOSS: It may be when we get to it.  
 13 The first thing I noticed was none of the  
 14 drawings indicated the brick chimney any more.  
 15 There is a spec -- it is specified that the side  
 16 metallic chimney is being removed, but it didn't  
 17 mention the brick chimney and it just didn't  
 18 appear on any of the dia -- the drawings.

19 JAMES MAXWELL: I believe that the  
 20 intent was to remove that because it's not being  
 21 -- you know, not put in use anymore and to  
 22 utilize that space on the inside, the chimney  
 23 goes up through the building and it, you know,  
 24 takes up space so the owner wants to get rid of  
 25 it.

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1 MR. VOSS: Well, that's a HARB issue  
 2 because in general we want to have chimneys on  
 3 the exterior remain.  
 4 JAMES MAXWELL: Okay.  
 5 MR. VOSS: So that means if, you know,  
 6 you could -- you could remove the brick, but it  
 7 would have to -- the exterior part of the chimney  
 8 should remain in place and be supported somehow  
 9 from the inside.  
 10 JAMES MAXWELL: If -- if we -- if we  
 11 were to remove and replace in-kind? So we would  
 12 remove it and build a chimney on the roof and do  
 13 a facade brick to match the brick that's there,  
 14 would that --  
 15 MR. VOSS: To try to reduce the weight?  
 16 JAMES MAXWELL: Excuse me?  
 17 MR. VOSS: To reduce the weight?  
 18 JAMES MAXWELL: Yeah, to reduce the  
 19 weight, yeah. So I can build a wood chimney and  
 20 stucco and put like a veneer brick on it that  
 21 would match that brick and we wouldn't have to be  
 22 concerned with weight. And I don't know that  
 23 that chimney is really in the best of shape as  
 24 far as the salmon brick, it's kind of -- you  
 25 know, they start to deteriorate after a while.

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1 MR. VOSS: -- eight rows maybe.  
 2 JAMES MAXWELL: I would think if that's  
 3 -- if that's a -- if that's what, you know, what  
 4 was -- what was agreed on that was wanted, I'm  
 5 sure we can work that out. I'm sure it wouldn't  
 6 be an issue with the owners.  
 7 MR. KESTER: The guidelines do say that  
 8 if it's a reproduction, as long as it's an  
 9 accurate reproduction based on physical or  
 10 pictorial evidence.  
 11 MR. VOSS: But they're saying  
 12 reproduction if it had been lost or collapsed or  
 13 taken down.  
 14 MR. KESTER: Right.  
 15 MR. VOSS: And even then I think they'd  
 16 want to make it out brick if possible.  
 17 JAMES MAXWELL: Okay. Like I said, I  
 18 don't -- I don't think that's -- that's a big  
 19 deal. I mean, I'm sure we've done tougher  
 20 things.  
 21 MR. VOSS: Okay.  
 22 MR. KIMMERLY: Could you reuse the  
 23 existing brick?  
 24 JAMES MAXWELL: Yeah, if -- if we were  
 25 to rebuild it. If it were in a condition where

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1 So if were gonna leave it, we'd probably want to  
 2 rebuild most of it just to make sure that it was  
 3 secure and then we'd put some steel under it or  
 4 something that, you know, an engineer would help  
 5 us with.  
 6 MR. VOSS: I think the -- I mean, I  
 7 could -- if you guys want to look up in the  
 8 design guidelines it specifically mentions  
 9 removing, you know, trying to leave chimneys in  
 10 place, it's 5.2.16. I guess replacing it with a  
 11 -- with a veneer brick is -- would not be a -- a  
 12 first choice for me.  
 13 JAMES MAXWELL: Okay.  
 14 MR. VOSS: Because, you know, a  
 15 historic looking -- a historic chimney would be  
 16 bricks and mortar and --  
 17 JAMES MAXWELL: Yeah.  
 18 MR. VOSS: And --  
 19 JAMES MAXWELL: Yeah, I agree.  
 20 MR. VOSS: I do understand the weight  
 21 issue, but at the same time, you know, you're --  
 22 the amount you're supporting is only, what, eight  
 23 --  
 24 JAMES MAXWELL: I would agree. I would  
 25 --

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1 it just wasn't safe to up there, yeah, we can --  
 2 we could take it apart and use the ones that were  
 3 good and we would get a reproduction of the very  
 4 similar brick and rebuild the whole thing.  
 5 MR. VOSS: I think I'd be happy with  
 6 that and that would -- that would actually allow  
 7 you to take even a little more weight as you  
 8 build the support on the inside.  
 9 JAMES MAXWELL: Yeah, I think our  
 10 original intent would be to leave it in place and  
 11 support it, but without that option if that  
 12 weren't -- if we couldn't do that, then we would  
 13 rebuild it.  
 14 MR. VOSS: Okay.  
 15 JAMES MAXWELL: And then obviously  
 16 wouldn't up losing it, like you said, we could --  
 17 we could make it a little lighter.  
 18 MR. VOSS: Right, right. The second  
 19 thing, do we know if the windows are -- I mean,  
 20 they -- they did not seem to me to be original,  
 21 but I -- I didn't get a close --  
 22 JAMES MAXWELL: I don't think there's a  
 23 whole lot of original on here.  
 24 MR. VOSS: And so that being the case,  
 25 this is where I mean, I would like to propose

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1 that, again, just according to our guidelines, if  
 2 you have the opportunity, since you're changing  
 3 the windows out anyway, if you have the ability  
 4 to make it three by two instead -- in the same  
 5 holes so that it matches the windows beneath it,  
 6 that makes a lot more sense. The guidelines  
 7 really support doing that. In other words, if  
 8 the -- if the mullions are lining up from one set  
 9 of windows to the next, it's just -- it's an  
 10 unusual thing to have -- to have windows with one  
 11 grid arrangement on the bottom and a different  
 12 grid arrangement above them.

13 JAMES MAXWELL: So you'd prefer the  
 14 horizontal split 50/50 and then a triple --

15 MR. VOSS: So we have the -- the two  
 16 panes at the bottom are three by twos, so  
 17 double-pane, three by two over three by two. And  
 18 then I'm saying that the second floor windows, if  
 19 those can also be three by two like you show in  
 20 the diagrams -- or in the drawings, that would --  
 21 for the facade, that would really make the facade  
 22 stand, you know, represent a lot better. Because  
 23 this is a -- I mean, when I look at this I think  
 24 it's a nice federal style.

25 JAMES MAXWELL: Yeah, it's a nice

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1 It looks like you have two new windows on the  
 2 second floor, you wanna remove a window on the  
 3 first floor and I'm wondering -- so -- so one  
 4 thing is, if that's -- if that would have been an  
 5 original window, which it's possible, then we  
 6 need that space to be memorialized. So if -- if  
 7 you're -- if you're taking out a window, we need  
 8 to know that there was a window there.

9 JAMES MAXWELL: Okay.

10 MR. VOSS: Unless you think that window  
 11 was added say, in the past 20 years in which  
 12 case, then you fill it in and -- and cover it  
 13 with plaster, but I -- I don't know. I would  
 14 think you would have had to have some light on  
 15 this first floor. And my guess is, that you  
 16 probably had two windows and that big, what it  
 17 is, in the diagram you show six by four window.

18 JAMES MAXWELL: Yeah.

19 MR. VOSS: My guess is, that was  
 20 probably a small window that was enlarged at some  
 21 point. So I'm just thinking unless the other  
 22 HARB members think strongly one way or another, I  
 23 would think that that removed window needs to  
 24 memorialized somehow. So we don't want to just  
 25 eliminate it and plaster over it and make it

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1 house.

2 MR. VOSS: And putting this pediment on  
 3 it, is one of the upgrades that people often did  
 4 so -- so that sort of made sense to me, but I was  
 5 just thinking if the windows aren't original,  
 6 which I wasn't thinking they would be, it makes  
 7 more sense at this point, why don't we take  
 8 advantage of the -- if it's going to be the same  
 9 cost of a window change, can we just make three  
 10 by two, three by two -- or sorry, yeah, three by  
 11 two, three by two and the top window match the  
 12 bottom windows.

13 JAMES MAXWELL: Yeah, I think that's --  
 14 again, I don't think that's -- that would be no  
 15 problem at all.

16 MR. VOSS: Okay. Along with that, as  
 17 long as I'm on my window kick. Again, my guess  
 18 is on the side, which can be seen from the street  
 19 easily, the side windows, it looks like you're  
 20 putting in two new windows on the second floor,  
 21 this is on the east side of the building.

22 JAMES MAXWELL: Okay.

23 MR. VOSS: So that would be the side  
 24 that's closer to -- I always think in terms of  
 25 the river, so on the river side of the building.

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1 disappear forever. We need to do something to  
 2 indicate that there was one there.

3 JAMES MAXWELL: Okay. Like a double  
 4 panel to -- to simulate the window or --

5 MR. VOSS: I mean, you can --

6 JAMES MAXWELL: That's a single -- a  
 7 single window.

8 MR. VOSS: It could be an inset sheet  
 9 of wood, you know, or -- or not necessarily wood,  
 10 but something that's --

11 JAMES MAXWELL: Yeah.

12 MR. VOSS: -- can take weather.

13 MR. O'BRIEN: This is on the right side  
 14 elevation, correct?

15 MR. VOSS: Is that what they called it?

16 MR. KESTER: Yes.

17 MR. VOSS: Yes. And then the one  
 18 window that really just stood out is that six by  
 19 four window. I can't imagine that anything like  
 20 that would have been used there, you know, a  
 21 large single. I mean, if this had been a shop  
 22 maybe, but as a -- as a house, I can't imagine  
 23 that there would have been this -- this six by  
 24 four paned window and so I was walking around  
 25 town and now looking for an example that I was

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1 thinking of. And you have an example right below  
2 it, which is a side by side double-paned window  
3 and I think that look would be much more  
4 appropriate as a replacement. It doesn't have to  
5 be an active double pane, you know, it could just  
6 look like it's a double pane, but it -- it seems  
7 th -- again, if you're replacing windows, now's  
8 the chance to actually carry on the historic look  
9 that that window would have had.

10 Again, my guess is it was not original  
11 to the original building of the house, it was  
12 added, but it was added with an inappropriate  
13 window. And I think now is a good chance if --  
14 if you are able to find a window that does it,  
15 now would be a good chance to replace it.

16 JAMES MAXWELL: Okay. And what --  
17 which window are you referring?

18 MR. O'BRIEN: The large one on the  
19 right-hand side.

20 JAMES MAXWELL: I understood that's the  
21 one that we want to get rid of, correct? Or we  
22 want to replace it with --

23 MR. O'BRIEN: No. The one you want to  
24 get rid of, okay, they're looking for some level  
25 of treatment there to show that there was a

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1 JAMES MAXWELL: I'm -- I'm just looking  
2 -- I'm looking at it myself and it -- it looks  
3 like a very wide window without having  
4 measurements here. So if it's a six foot window,  
5 I got two threes in there and they're gonna look  
6 like really big double-hungs and I don't know if  
7 that's the traditional look you're looking for.  
8 I feel like a lot of other ones are narrower. So  
9 maybe again, if it's a six foot -- I don't how  
10 big it is, but you know what I'm saying.

11 So it's almost a discretionary thing  
12 versus -- because I think if we -- the intent, I  
13 know what your intent is, to reduce the scope of  
14 that window in size, 'cause again, it looks like  
15 a storefront, it looks like something that was  
16 added later on. And if we replaced it with  
17 double-hungs, whether it be two if they're -- you  
18 know, if they're like a two-foot six window, I  
19 think that would nice, two-foot six, two-foot  
20 six, so they're -- they're scaled right, but if  
21 it's, you know, again maybe that's an eight foot.  
22 I don't really know how big that window is, so I  
23 -- I understand the intent for sure.

24 MR. VOSS: Well, so what we can do on  
25 this is, if you like the idea and want to agree

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1 window there previously.

2 JAMES MAXWELL: Yes.

3 MR. VOSS: The small one.

4 JAMES MAXWELL: Yes, the small one.

5 MR. O'BRIEN: The large one next to it,  
6 I believe is the one the chairman is talking  
7 about, correct?

8 MR. VOSS: Correct.

9 JAMES MAXWELL: And you want us to  
10 replace that with a -- a double window versus  
11 once large picture?

12 MR. VOSS: Right. If you look at the  
13 window just below it on your drawing, on the  
14 right side elevation, that type of window would  
15 be very appropriate there.

16 JAMES MAXWELL: Okay. So like a double  
17 double-hung?

18 MR. VOSS: Yeah. And it would actually  
19 match really well with -- with the facade.  
20 Normally, I wouldn't notice it, but -- but again,  
21 this is a side view that is really clearly  
22 visible from -- from the right-of-way.

23 JAMES MAXWELL: And you -- you're okay  
24 with two or three double-hungs?

25 MR. VOSS: The size --

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1 to a change, we can authorize an agent to just  
2 when you -- when you have the two options, sort  
3 of --

4 JAMES MAXWELL: That'd be great --

5 MR. VOSS: -- drawn out then we have --  
6 then can approve it sort of in a -- after the  
7 fact. Okay.

8 So three, position of -- oh, so my  
9 question was position of mullions, 'cause I was  
10 trying to make the front the top -- the first  
11 floor and the second floor match, so I think that  
12 was my other question there.

13 The gutters, what was the intent with  
14 the gutters?

15 JAMES MAXWELL: To keep the half round  
16 in the front of the building. I believe it was  
17 to keep the half round all the way around, which  
18 is what's on the building now. The intent was  
19 really to kind of keep it the same including the  
20 -- the shingles, keep it is an asphalt shingle.  
21 I know that's not typically a traditional look,  
22 but that's what's here now.

23 MR. VOSS: Right. But if it's already  
24 there and that's -- I'm sure that's.

25 JAMES MAXWELL: So half round gutters.

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1 MR. VOSS: And then the color will be  
 2 the same?  
 3 JAMES MAXWELL: Yes.  
 4 MR. VOSS: Sort of a painted or  
 5 enameled finish?  
 6 JAMES MAXWELL: Yes.  
 7 MR. GADA: The trim as well?  
 8 JAMES MAXWELL: Yes. The trim is --  
 9 we'll replace what's rotted to remain the same.  
 10 MR. VOSS: And the intent's to have the  
 11 colors so that it sort of blends in with the trim  
 12 in the top?  
 13 JAMES MAXWELL: Yes.  
 14 MR. VOSS: We didn't really get a  
 15 description of the pediment. I mean, are you  
 16 guys just, are you happy with just assuming it's  
 17 going to -- first, are you happy with the fact  
 18 it's being changed? And second, are -- do you --  
 19 would you like some more dimensionality for it or  
 20 do you want, since that's -- since that's not  
 21 specified clearly anywhere is that something  
 22 you'd like to assign an agent to review as well?  
 23 MR. GADA: What is the objection of the  
 24 pediment? Is that on here?  
 25 MR. VOSS: No, it's not described at

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1 JAMES MAXWELL: I see he has it  
 2 removed.  
 3 MR. VOSS: -- on the bottom. Yeah.  
 4 Well, I was -- it -- it's -- already opens into  
 5 the door, I -- I was noticing that, so it's  
 6 already a poorly placed shutter. So I'm just  
 7 wondering is the intent to just remove it  
 8 completely, 'cause an -- an option that people  
 9 sometimes did, but I don't think works here,  
 10 would be have a single shutter that would be the  
 11 same dimension as the entire window and then it  
 12 would swing across to close it; but I think that  
 13 would stick out past the width of the house. I  
 14 didn't do any measurements, but I think that  
 15 would be a problem.  
 16 JAMES MAXWELL: I would agree.  
 17 MR. VOSS: So I guess what I'm looking  
 18 for is the intent --  
 19 MR. KESTER: Unless it folds.  
 20 MR. GADA: Could the shutter be an  
 21 accordion on the right side?  
 22 MR. KESTER: Yeah, that's what I was --  
 23 that's what I was just saying it could fold.  
 24 JAMES MAXWELL: Like a bi-fold?  
 25 MR. KESTER: Yeah, a bi-fold from the

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1 all I think is the problem. It was -- it's added  
 2 into the image and it's a really nice look.  
 3 MR. GADA: I like it.  
 4 MR. VOSS: But I agree we don't have  
 5 any dimensionality for it and the design's not in  
 6 place yet. Yeah, the roof does not give you much  
 7 coverage there I was noticing.  
 8 MR. GADA: Im in favor of the  
 9 pediment. We just need specific dimensions of  
 10 that.  
 11 MR. VOSS: Right. I just want to make  
 12 sure that it's appropriately dimensioned, but  
 13 would you -- would you be okay taking that on as  
 14 an agent maybe?  
 15 MR. GADA: Oh, yes, absolutely.  
 16 MR. VOSS: Once the dimensions are  
 17 there they can just fire it off to you and you  
 18 can --  
 19 JAMES MAXWELL: And truthfully, the  
 20 architect didn't give me a whole lot to work with  
 21 here, I apologize.  
 22 MR. VOSS: And then the removal of the  
 23 shutter, is it going to be removed or just always  
 24 leaning up against the pediment support on the --  
 25 sorry. So the front window, the right-hand --

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1 one side.  
 2 MR. VOSS: That's really -- that's a  
 3 cool idea and I think it can lean up against the  
 4 house enough that it -- okay. And I assume that  
 5 that might have been something they would have  
 6 done if -- if no other options worked for the --  
 7 for a house.  
 8 Seven, ooh because you are putting --  
 9 would like to put this pediment there, I did read  
 10 that you were hoping to put a metal roof on it  
 11 and there is no discussion -- there's no detail  
 12 here describing the type of metal roof and more  
 13 specifically the color of the metal roof for the  
 14 pediment.  
 15 JAMES MAXWELL: I believe the idea was  
 16 have a standing seam metal roof and it would be  
 17 black similar with the shutters.  
 18 MR. VOSS: So the color would be  
 19 coordinated with the shutters?  
 20 JAMES MAXWELL: Yeah.  
 21 MR. VOSS: Okay.  
 22 JAMES MAXWELL: Yes.  
 23 MR. KESTER: Where's that? Where's the  
 24 metal roof? Oh, just on the --  
 25 MR. VOSS: The pediment's the only

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1 thing that has the metal roof.  
 2 MR. KESTER: Okay. Okay. I missed  
 3 that.  
 4 MR. VOSS: Yeah, we have one's that's  
 5 sort of copper golden.  
 6 And so all of the windows that I'm  
 7 looking at on this, what is the left side  
 8 elevation, none of -- I don't see any mullions on  
 9 any of those and I'm just wondering, is that --  
 10 JAMES MAXWELL: On the new section of  
 11 the house or the old section of the house?  
 12 MR. VOSS: So old and new. So to old  
 13 part you are -- because you said you were  
 14 replacing all the windows, so --  
 15 JAMES MAXWELL: Yes. I think the  
 16 intent's to have the mullions on the addition,  
 17 but to match the existing on the -- on the old.  
 18 MR. VOSS: Okay.  
 19 JAMES MAXWELL: So the old section of  
 20 building again, would have the -- the simulated  
 21 divided light similar to the one they have and  
 22 the new section of the building no mullions and  
 23 more of a clear view.  
 24 MR. VOSS: And if I'm correct, I think  
 25 the left side elevation, does anyone remember, I

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1 areas in that part of the house?  
 2 MR. O'BRIEN: On the right-hand side,  
 3 third floor will be a sleeping area pursuant to  
 4 the plan, is the master bedroom and on the floor  
 5 plan, on Sheet 2, they are identified as egress  
 6 windows.  
 7 MR. VOSS: Those are the ones in the  
 8 front of the house?  
 9 MR. O'BRIEN: Right-hand side.  
 10 MR. VOSS: So they're large enough for  
 11 egress?  
 12 MR. O'BRIEN: I don't know, I'd have to  
 13 pull the Anderson A-series and -- the building  
 14 inspector will make sure that they're egress  
 15 windows.  
 16 MR. VOSS: So actually that's, again, I  
 17 think that might be something nice to have a --  
 18 if those windows have to be enlarged or changed  
 19 in any way to make the building inspector based  
 20 on what is it, the fire codes, it would be nice  
 21 for -- for someone to follow up with the  
 22 arrangement of mullions once that's -- so whoever  
 23 the agent is going to be if we could keep that in  
 24 mind too. Okay. Those are all my questions.  
 25 MR. KESTER: And the original shutters

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1 mean, you can't actually see most of the left  
 2 side because of the other house next door.  
 3 JAMES MAXWELL: That's really close,  
 4 yeah. I couldn't even get a picture of it.  
 5 MR. VOSS: Okay. Yeah, so -- so I'm  
 6 actually there as -- 'cause it's the right side  
 7 where we were talking about replacing those two  
 8 windows, those are the ones that are -- those are  
 9 the ones that are much more important to me. And  
 10 so the two windows -- so if we can go back to the  
 11 right side for a moment.  
 12 JAMES MAXWELL: Um-hmm.  
 13 MR. VOSS: The two new windows that  
 14 you're putting in on the second floor, are those  
 15 gonna be divided at all? I mean, 'cause they --  
 16 it seems they would be awfully large to have no  
 17 mullions at all. I mean, it could be two by two  
 18 or something.  
 19 JAMES MAXWELL: Two by two, yeah.  
 20 MR. VOSS: And I remember in the past  
 21 we talked about the size of the windows being  
 22 important for access for fire and things. Is  
 23 that -- is that only for bedrooms?  
 24 MR. O'BRIEN: Correct, sleeping areas.  
 25 MR. VOSS: And there are no sleeping

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1 are being reused except for that one?  
 2 JAMES MAXWELL: I think the intent was  
 3 to replace them with a, I'll say a wood shutter,  
 4 but a composite built like a wood shutter. I  
 5 think the windows -- the shutters themselves are  
 6 in pretty bad shape.  
 7 MR. KESTER: They're in bad shape?  
 8 JAMES MAXWELL: Yeah.  
 9 MR. KESTER: I didn't look closely.  
 10 JAMES MAXWELL: The whole house really  
 11 hasn't been maintained all that well. The new  
 12 owners bought it, I think, six, eight months ago,  
 13 something like that. And it had been around for  
 14 a very long time, so I think -- I mean, it's a --  
 15 it's a great historic house, but it didn't get  
 16 the -- the TLC that it needed some time ago.  
 17 MR. VOSS: Yeah, the first floor  
 18 shutters, if I recall looked like they were okay  
 19 shape, but they're the ones that they don't have  
 20 the louvers, so they're -- they're easy to --  
 21 JAMES MAXWELL: They hold up better.  
 22 MR. VOSS: But I also got the sense  
 23 that they may not have been original just based  
 24 on the fact that the shutter didn't fit the door,  
 25 you know, didn't agree with the door, so I was

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1 sort of curious.  
 2 Did you have any other questions?  
 3 MR. KESTER: Nope, that's it.  
 4 MR. O'BRIEN: Those new composite  
 5 shutters are gonna be black in color?  
 6 JAMES MAXWELL: Yes. It'll be a  
 7 similar color, yes.  
 8 MR. VOSS: And do they need painting or  
 9 are they --  
 10 JAMES MAXWELL: Yes. It's similar to  
 11 like a Boral or an Azek, that's what they were  
 12 built out of, so it would be built. And again,  
 13 with the Boral, the Azek, I don't know if you're  
 14 familiar with that product, it's a PVC and it  
 15 expands and contracts a lot with the heat. So it  
 16 absorbs heat and it just -- it wants to explode,  
 17 it's almost like, you know, like a piece of  
 18 plastic almost, but the Boral doesn't do that  
 19 that's why we refer with the Boral a lot of times  
 20 in -- in trim applications because the paint  
 21 color itself won't be effected by it. It doesn't  
 22 expand and contract nearly as much.  
 23 MR. VOSS: And that involves something  
 24 like what did you say, compressed wood or  
 25 something?

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1 MR. KESTER: And it's got a 30 year  
 2 ground contact guarantee?  
 3 JAMES MAXWELL: Thirty year ground  
 4 contract. Bury it in the ground 30 years, dig it  
 5 up, it'll look the same. So I actually used it  
 6 for my (indiscernible) and it's been six years  
 7 and not a spec of rot.  
 8 MR. KESTER: That's pretty impressive.  
 9 JAMES MAXWELL: Yeah, it's nice.  
 10 MR. O'BRIEN: One more comment again,  
 11 it doesn't necessarily have to do with the HARB,  
 12 any windows in the path of travel on the stairs  
 13 will all have to be tempered.  
 14 JAMES MAXWELL: Yes.  
 15 MR. O'BRIEN: Okay. Which isn't  
 16 specifically spelled out on these plans, even if  
 17 they're on the path of travel down an exterior  
 18 set of stairs, okay they should be tempered.  
 19 MR. VOSS: And Jeff?  
 20 MR. GADA: I'm good.  
 21 MR. VOSS: Is it Dave? Do you have any  
 22 impressions?  
 23 MR. KIMMERLY: Well, based on the front  
 24 elevation, I don't -- I don't have all the  
 25 drawings, but based on the front elevation the

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1 JAMES MAXWELL: It's actually  
 2 compressed coal ash. It's been around for a long  
 3 time. It's a great product. It's not great for  
 4 like door jambs and stuff, 'cause it doesn't take  
 5 the abuse that the Azek or the Wolf or the Boral,  
 6 you know, any of those can take, but it's a good  
 7 product for fascias and soffits, shutters, things  
 8 like that where they're not constantly being  
 9 touched.  
 10 And we also started to use the  
 11 Tru-Pine, which is actually a true wood that's  
 12 treated, but it's not a pressure treated, I'm not  
 13 too sure of the technology yet. And the  
 14 thermally modified, I don't know if you came  
 15 across that yet, that stuff's amazing. Super  
 16 expensive, but it's really nice. It is a true  
 17 wood, it's baked and the chemical comp -- or the  
 18 chemical composition of the wood is changed in  
 19 the baking process and it's a 30 year ground  
 20 contact, but it's actually -- it's a piece of  
 21 pine, it's a normal piece of pine, but they bake  
 22 it and it turns out like real brown in color,  
 23 takes paint real well, but it's -- it's very  
 24 expensive. So we use it for arbors and things  
 25 like that, not necessarily trim.

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1 shutters on the second floor does not look like  
 2 they would meet halfway on the window and that --  
 3 that would be something that's in your  
 4 guidelines.  
 5 MR. KESTER: Did you -- oh, you don't  
 6 think they would meet halfway?  
 7 MR. KIMMERLY: It looked like they  
 8 would not meet halfway.  
 9 JAMES MAXWELL: It doesn't look like  
 10 they function per the drawing.  
 11 MR. KIMMERLY: Right. Well, this is  
 12 the drawing I have.  
 13 JAMES MAXWELL: No, it's the same one  
 14 I'm looking at the front elevation.  
 15 MR. KIMMERLY: See how it looks like  
 16 they could --  
 17 JAMES MAXWELL: They look a little  
 18 smaller.  
 19 MR. O'BRIEN: They look like they're  
 20 for cosmetic, not necessarily functioning.  
 21 MR. KIMMERLY: Exactly. And they  
 22 should -- they should look like they're gonna  
 23 open up.  
 24 MR. VOSS: So since you're replacing  
 25 them, you have the chance to size them correctly,

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1 right?

2 JAMES MAXWELL: Yes.

3 MR. VOSS: Okay.

4 JAMES MAXWELL: Yeah, if you actually

5 look at the drawing now, it looks the same. They

6 look -- it's a similar scale -- or not the

7 drawing, the photo.

8 MR. KIMMERLY: Right.

9 JAMES MAXWELL: So it looks like they

10 were replaced at one time or actually didn't have

11 shutters or something. Yeah, we can make them --

12 I mean, that's what we would normally do is make

13 them the appropriate size. I mean, you're gonna

14 go through all the -- all the hassle of hinging

15 them and making them lock and do all those

16 things, you're gonna -- and that's something I

17 will pick out myself.

18 MR. KIMMERLY: And that would be a

19 louver blind on the second floor, correct?

20 JAMES MAXWELL: Yes, yep.

21 MR. VOSS: Yeah, my guess was actually

22 that these shutters weren't on the original

23 building and they were added at some point along

24 the way, but that's just a guess.

25 MR. KIMMERLY: Yeah, they look a little

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1 just the like would be different on that roof, we

2 could something like cedar shake.

3 JAMES MAXWELL: What if it were a flat

4 tin rather than a standing seam?

5 MR. KIMMERLY: That works too.

6 JAMES MAXWELL: Okay. And that would

7 be a painted roof, like a tint of red, say like a

8 copper, but we'll see. You know, it's a silver

9 color, it's not the copper like a flat copper

10 would look, just like a big penny sitting there.

11 MR. VOSS: Right. Did you say pent

12 roof instead, did I hear you say that?

13 JAMES MAXWELL: No, the pent roof, I

14 think a more traditional -- I think, the pent, the

15 intent was definitely standing seam, but if you

16 made like a flat tin roof, so it's just a seam

17 flat tin roof, it's all flat and then you paint

18 it. And then I think the edges should still

19 have, you know, a bend -- bend to keep water from

20 flowing over the edges and obviously in the

21 middle, but the middle would be fairly flat.

22 MR. VOSS: I'm happy with that. I

23 mean, I didn't have --

24 MR. O'BRIEN: That could be part of the

25 agent review for the pent roof because we're

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1 narrow currently, yeah.

2 MR. VOSS: Well, just partly the reason

3 I was suggesting it is because of the fact that

4 the door, you know, if they were intended to have

5 shutters, that door would have been four inches

6 to left -- left in drawing and then the shutter

7 would've fit. But I guess this is the chance to

8 resize all the shutters top and bottom, right, to

9 make them sized appropriately for the window?

10 JAMES MAXWELL: Yes.

11 MR. VOSS: Sorry. I just -- I wanted

12 to follow up, but anything else that you were --

13 MR. KIMMERLY: I would recommend a

14 standing seam roof on the pediment. I would do

15 shingles. Just a recommendation. I -- I don't

16 know is that detailed in your design guidelines

17 like I know the shutters is in the design

18 guidelines, but a standing seam roof on the

19 pediment would not have been historical

20 appropriate. That would be -- would have been

21 shingles, so it's just a recommendation.

22 MR. VOSS: So if they wanted to think

23 about that, I mean, I don't know that we

24 necessarily want it to be asphalt because that

25 would match the -- the roof. So we can do a --

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1 already -- because there were not details

2 identified in the plans, that's actually going to

3 be part of the agent review and that could be

4 reviewed at that time.

5 MR. KIMMERLY: And what are you doing

6 the small window on the right side towards the

7 back of the deck, that's going to be

8 (indiscernible) and you're gonna put like a panel

9 crease in there, like is it gonna look like a

10 closed shutter? How's that gonna work?

11 JAMES MAXWELL: I think I would suggest

12 a closed shutter.

13 MR. VOSS: I like that idea, 'cause

14 then that way it's -- it doesn't look too --

15 MR. KIMMERLY: Are you gonna put

16 hardware on the one side to make it look like it

17 opens and closes?

18 MR. VOSS: I like that.

19 MS. CONNELL: Excuse me, Mr. Kimmerly,

20 would you speak into the microphone a little bit?

21 MR. KIMMERLY: Sure.

22 MS. CONNELL: Thank you so much.

23 MR. KIMMERLY: Better? That's all I

24 have then. It's -- the front window on the right

25 on the first floor is a little -- a few inches

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1 taller because of the door entrance and rather  
 2 than removing the shutters, I think if you could,  
 3 you know, again, it would be closed all the time,  
 4 there'd be no light going in. I don't -- I don't  
 5 know what you suggest there. So you know that's  
 6 -- those are the only comments that I have.  
 7 MR. KESTER: So you don't like the idea  
 8 of a folding shutter on that window?  
 9 MR. KIMMERLY: A folding bi-fold  
 10 shutter, yeah, that's a good idea.  
 11 MR. KESTER: Okay.  
 12 MR. VOSS: That's a creative solution.  
 13 MR. KESTER: Yeah, I like that.  
 14 MR. VOSS: Do we have any public  
 15 comment?  
 16 Have the owners just sort of, you know,  
 17 anonymously -- well, I think --  
 18 JAMES MAXWELL: I think the owners  
 19 apologized that they couldn't be here right now,  
 20 they're out of town, so they sent me solo.  
 21 MR. KESTER: Is Julie related to Billy  
 22 Soriero?  
 23 JAMES MAXWELL: I don't know.  
 24 MR. KESTER: Just curious.  
 25 JAMES MAXWELL: I think Julie was from

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1 MR. VOSS: This is on the left side  
 2 elevation.  
 3 JAMES MAXWELL: Oh, I'm sorry.  
 4 MR. O'BRIEN: On the existing building,  
 5 it looks like it's a casement window and it may  
 6 have been a replacement window put in there to  
 7 (indiscernible), 'cause that would've been the  
 8 existing bedroom.  
 9 MR. VOSS: And if it -- if it, again,  
 10 since it's not clearly visible, if it would make  
 11 it difficult to meet the egress -- egress? --  
 12 requirements to do that then, it's -- I wouldn't  
 13 want to require it, but it would you seem like a  
 14 suggestion that it would make -- it would carry  
 15 on the same theme that we're seeing on the facade  
 16 on the right side elevation.  
 17 JAMES MAXWELL: Yeah, I think the  
 18 intent was to have the -- the mullions in like  
 19 those small windows the two over twos, so this  
 20 window it's CX-14. We can do the same thing, you  
 21 use the simulated divided and I don't know big  
 22 that goes. I feel like that one is fairly, it's  
 23 in a desk area there.  
 24 MR. VOSS: Yeah, I didn't see a window  
 25 schedule in here, so when I saw the CX, I didn't

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1 the area originally and then they moved to Boston  
 2 and now they actually came down and saw a show  
 3 and walked around town and saw the house was for  
 4 sale and bought I think within a couple hours.  
 5 She just fell in love with the town and decided  
 6 that that's where they wanted to retire. They're  
 7 great people.  
 8 MR. VOSS: So this is not gonna be a  
 9 requirement, but I was just wondering if we go  
 10 back to the left side elevation. The window  
 11 there would only be one window on the original  
 12 part of the house that doesn't have mullions. I  
 13 was just wondering maybe, you know, if that were  
 14 double-hung with, you know, divided mullions to  
 15 sort of match the existing window on the left  
 16 side. Even if you can't see it easily, part of  
 17 it is I -- I actually don't know what it's gonna  
 18 look like when that chimney's removed because you  
 19 will get a deeper view of the house.  
 20 It's not a requirement, but it seems  
 21 awkward that the original part of the house is  
 22 gonna have divided lights everywhere except that  
 23 one window.  
 24 JAMES MAXWELL: You're talking about  
 25 the ones all the way up top?

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1 know what I was --  
 2 JAMES MAXWELL: That's a Anderson  
 3 number.  
 4 MR. VOSS: Do we have anyone who wants  
 5 to volunteer to be an agent? It would be nice to  
 6 get an assigned person right now if someone's  
 7 willing to take on.  
 8 MR. GADA: I'll volunteer.  
 9 JAMES MAXWELL: Thank you.  
 10 MR. VOSS: So I don't hear any further  
 11 discussion.  
 12 Would you like to make a motion?  
 13 MR. O'BRIEN: I will make a motion.  
 14 MS. CONNELL: May I ask you to speak  
 15 into the microphone, please, and clarify the  
 16 agent? Because these three areas that I  
 17 understand that Jeff would be responsible for, if  
 18 I could have confirmation of those, that would be  
 19 great.  
 20 MR. O'BRIEN: I believe there were two.  
 21 The replacement window, the six-foot wide  
 22 replacement window.  
 23 MS. CONNELL: Well, the repair of the  
 24 chimney and I have the agent for pent, the  
 25 pediment and then also the windows. There's

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1 three different areas that I caught.  
 2 MR. O'BRIEN: Do we want to send the  
 3 brick chimney also to an agent review?  
 4 MR. VOSS: I like that idea, because if  
 5 they're gonna rebuild it, then this gives them  
 6 the flexibility of not having to come back to us.  
 7 MR. VOSS: And just while we're here,  
 8 you probably have it somewhere, what is the --  
 9 what do you call it? -- the reveal of the  
 10 siding?  
 11 JAMES MAXWELL: Six inches.  
 12 MR. O'BRIEN: Six inches.  
 13 MR. VOSS: It's funny, 'cause I had six  
 14 written somewhere, but I didn't know why.  
 15 When you are ready.  
 16 MR. O'BRIEN: I'd like to make a motion  
 17 to recommend a certificate of appropriateness for  
 18 68 West Mechanic Street, the plan as submitted  
 19 with the following conditions:  
 20 The right side elevation window that is  
 21 to be removed, after the window is removed, to  
 22 memorialize the existing window being there, a  
 23 shutter detail to be provided at that location.  
 24 Gutters to be half round, same color on all sides  
 25 of the house, I believe they are white as

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1 like to incorporate. Maybe you said it, I didn't  
 2 hear it. The large six by four window.  
 3 MR. GADA: Yes.  
 4 MR. VOSS: Was going to be a series of  
 5 double-hungs.  
 6 MR. O'BRIEN: Yeah, replace six-foot  
 7 wide window with double-hung windows, actual  
 8 replacement to be handled as an agent review.  
 9 MR. VOSS: Thank you.  
 10 JAMES MAXWELL: And I think I put that  
 11 six-foot wide window, like I said, I have no idea  
 12 how wide that it. It looks to be about six foot  
 13 to me.  
 14 MR. O'BRIEN: Fair enough.  
 15 MR. VOSS: Any further discussion?  
 16 Any discussion from the public?  
 17 So we have a motion and it's been  
 18 seconded.  
 19 Call the question and all those in  
 20 favor?  
 21 BOARD MEMBERS: Aye.  
 22 MR. VOSS: Sounds like it's been  
 23 approved.  
 24 JAMES MAXWELL: All right. Thank you  
 25 very much. I appreciate your time.

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1 existing.  
 2 Correct?  
 3 JAMES MAXWELL: Yes.  
 4 MR. O'BRIEN: Front window on the right  
 5 side of the door at the front elevation to be a  
 6 bi-fold shutter so as not to interfere with the  
 7 existing door. Existing shutters on the entire  
 8 building to be replaced with composite shutters,  
 9 black in color. Second floor shutters to be  
 10 sized to appear functional and be louvered.  
 11 There are three agent reviews  
 12 associated with this condition. One, the brick  
 13 chimney to remain and/or be reconstructed as an  
 14 accurate reproduction. Number two, replace the  
 15 six-foot wide single window with two double-hung  
 16 windows, actually replacement size to be handled  
 17 as an agent review. And three, the proposed  
 18 pediment on the front of the building also to be  
 19 reviewed as an agent review due to the fact that  
 20 the size and the details are not identified on  
 21 the plans as submitted.  
 22 That's all I have.  
 23 MR. VOSS: Do we have a second?  
 24 MR. KESTER: I'll second that.  
 25 MR. VOSS: There is a change I would

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1 MR. O'BRIEN: And you're going to  
 2 contact JoAnn directly for the agent review  
 3 information?  
 4 JAMES MAXWELL: Yes.  
 5 MR. O'BRIEN: And contact information  
 6 for that review.  
 7 JAMES MAXWELL: Yes. Thank you very  
 8 much.  
 9 MR. VOSS: So do we have a  
 10 representative of -- get the number right, 22 is  
 11 it? 22 South Main. Okay. So we will make no --  
 12 take no action on that.  
 13 MR. O'BRIEN: Why don't we officially  
 14 table that application due to the fact there is  
 15 not a representative here to make a presentation.  
 16 MR. GADA: That was just added, wasn't  
 17 it? Didn't we just add that on last minute?  
 18 MR. VOSS: It was.  
 19 So if tabling seems appropriate, it's  
 20 -- the review -- to me the review requires them  
 21 to present, so --  
 22 MR. KESTER: So I have a question,  
 23 JoAnn, if we're tabling that review, can we  
 24 request again that they bring paving samples the  
 25 next time?

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1 MS. CONNELL: Yes, absolutely.  
 2 MR. KESTER: 'Cause I'd really like to  
 3 see pavement samples for the back.  
 4 MS. CONNELL: I can send that out. I  
 5 don't know if the board's aware, but we asked for  
 6 paving samples, but yesterday the message was  
 7 left and I didn't get a return call until today.  
 8 So there wasn't enough time to go to the place,  
 9 so absolutely, I'll be happy to send the request  
 10 again.  
 11 MR. KESTER: Great. Thank you.  
 12 MR. VOSS: Okay. So we will table this  
 13 and allow the applicant the option of requesting  
 14 a formal review at our next meeting.  
 15 We have four agents review to be read  
 16 into the record, do we -- with them being signed,  
 17 I'm okay if we don't discuss them. I don't know  
 18 what you need to say to make them official.  
 19 MR. KESTER: I have two. I'll go quick  
 20 unless Jeff wanted to go first.  
 21 You okay with that?  
 22 MR. GADA: Yeah.  
 23 MR. KESTER: So I have 30 West Bridge  
 24 Street, Hoi Polloi, Catalina Castells the  
 25 applicant. Yellow, teal and burgundy lettering

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1 the front of the house, the colors of the  
 2 shutters, so I certainly recommend the  
 3 certificate of appropriateness.  
 4 The second is Ralph Giardino (phonetic)  
 5 building, which is 10 South Main Street, it's  
 6 Kitto Optical, two signs. One says Kitto, metal  
 7 sheathing with hard black lettering you'll see  
 8 the back of the building color, which is white.  
 9 The sign itself is black again, black sheathing  
 10 metal. It will be hung appropriately in the  
 11 position centering over the front entranceway and  
 12 I approve the certificate of appropriateness for  
 13 Kitto Optical as well.  
 14 MR. VOSS: Thank you. Now, we do have  
 15 some extra time. And I don't want to use -- I  
 16 don't wanna steal all of our, the free time that  
 17 has been given, but we did start a discussion  
 18 about the -- the process by which agent reviews  
 19 and other actions of the HARB are assigned. And  
 20 of interest to council and to a lot of the  
 21 applicants is trying to streamline things.  
 22 So one thing, they -- in discussions  
 23 with our liaison from council, it's come up that  
 24 one idea they would like to find is, if we can  
 25 specify a -- be a little more specific about what

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1 on a white painted wood background. The size is  
 2 three by three and it's being hung perpendicular  
 3 to the building on the existing bracket, so it's  
 4 almost in-kind. Materials appropriate, color  
 5 scheme's appropriate, we suggest the CA for that.  
 6 And my second one was 15 East Bridge  
 7 Street, Kevin Johnson owner, Valerie Bermon, Beth  
 8 Wolf the applicants. That's a permanent sign  
 9 application as well. Black, blue and gray, white  
 10 -- with white lettering on a painted wood  
 11 background, size 24 inch by 24 inch square  
 12 painted wood sign, hangs perpendicular to the  
 13 existing post with the existing hardware. So  
 14 again, it's hanging in the same spot. And it  
 15 hangs overhead on that existing light pole.  
 16 Color scheme and material was appropriate and we  
 17 suggest the CA.  
 18 MR. GADA: Two signs, one sign  
 19 replacement and one sign added. The first one is  
 20 Parry Mansion using the existing posts with a  
 21 replacement of a new bracket with both posts,  
 22 sizes of the sign on the Parry Mansion remain the  
 23 same. The only change was that there was a color  
 24 change, I find it appropriate going from a red  
 25 gold to a black gray. I think it does compliment

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1 would be in-kind changes. And the purpose of  
 2 this is by naming what the in-kind changes are,  
 3 we could have people either -- well, this is for  
 4 to us decide what we want the procedure to be,  
 5 but if there are changes that do not require any  
 6 HARB approval, but the HARB would like to -- but  
 7 the borough would like to made aware of those  
 8 actions, it might be nice to -- to be able to  
 9 have some kind of simple paperwork that maybe an  
 10 applicant can do and say, look we're just  
 11 repainting, we're using the color that's already  
 12 there, we don't need approval; but it goes into a  
 13 file and now we know the process of these -- I  
 14 don't want to call them updates, but refreshes.  
 15 So I guess what we're looking for is a  
 16 fourth category and I'll specify what they are  
 17 now. In-kind, which would require no action from  
 18 any member of the HARB. Then as I propose -- I,  
 19 as I proposed in the past, changes that will  
 20 always be assigned to an agent. Then a third  
 21 category is changes that would always be required  
 22 -- always require a full HARB approval and then  
 23 the fourth category is the ones that --  
 24 something that falls, isn't either one of those,  
 25 you know, one of the last two. So it would be

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1 things we haven't specified as requiring HARB.  
2 We haven't specified as always going to an agent  
3 and those are the ones where a decision has to be  
4 made on the fly, do we let an agent do it or do  
5 we let the whole HARB do it?

6 Again I -- I don't, if -- I don't want  
7 to specify things right now, that was, if you  
8 remember, sort of a homework assignment I've  
9 given you in the past and then I -- after our  
10 last meeting, I asked everyone to think about it  
11 again. So that's what I'd like to take a few  
12 minutes now if we can to start getting these  
13 categories fleshed out a little bit, if you're  
14 happy with them.

15 MR. GADA: Do you have a list that you  
16 could start with that you feel that would be  
17 in-kind or --

18 MR. VOSS: I haven't started doing the  
19 in-kind yet, but to me, the in-kind is  
20 realistically, I mean -- I mean, I think the  
21 in-kind would -- would realistically be, you  
22 know, you might change the type of paint, but  
23 you're not changing the color. So I guess that's  
24 what I would look at. If you replace a fence,  
25 you'd be replacing it with the same material not

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1 it is just I think to find out where we currently  
2 are because there are a lot of people that have  
3 been making changes that were never approved and  
4 they just sort of slipped through the cracks.  
5 And so at some point it might be nice to sort of  
6 get an inventory of what changes have been made  
7 over time. That's not what I'm proposing here.  
8 And again, I'm -- the purpose of this is to make  
9 things eas -- a smoother work flow for the  
10 applicants, smoother work flow for JoAnn, a  
11 smoother work flow for us. And so that's the  
12 idea.

13 But the more things that can be  
14 categorized the better. That doesn't mean we  
15 have to categorize them in a list, it could be we  
16 categorize them qualitatively. So, for example,  
17 anything that's currently painted white -- I'm  
18 sorry. Anything that's white -- I'm just making  
19 that up by the way -- or we could say, as we have  
20 in the past, for changes that will always go to  
21 an agent paint color changes, fences. I'm just,  
22 you know, if there are things like that, that's  
23 -- those are two things that to me just seem like  
24 they're always coming up, they're always, you  
25 know, some of them can easily go to an agent.

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1 just -- but again, if we wanted to say that any  
2 white picket fence whether it's composite or wood  
3 or metal with enamel. In other words, if we want  
4 to say that that is considered in-kind, any fence  
5 as long as it's still white, I mean, we can do  
6 that.

7 MR. GADA: Are you saying delineate it  
8 down to is it going to be a siding color or a  
9 trim color or a fence? I mean, are we going to  
10 bring it down to that?

11 MR. VOSS: If you think that's the best  
12 way.

13 MR. GADA: I'm really thinking that's  
14 too --

15 MR. O'BRIEN: I think we're putting an  
16 undue burden on the --

17 MR. GADA: On the agent.

18 MR. O'BRIEN: -- property owners in the  
19 district. If we start saying you need to notify  
20 the HARB every time you, you know, paint even if  
21 it's the same color, that's -- that's undue  
22 burden on the property owners.

23 MR. VOSS: So again, I -- I'm just --  
24 this is great for us to discuss and that's where  
25 we're gonna find it. I mean, and it's -- part of

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1 MR. KESTER: And signs. I think signs.

2 MR. VOSS: Oh, signs was the other one.  
3 I said fences, I was thinking signs.

4 MR. KESTER: Signs, paint colors.

5 MR. GADA: JoAnn, question for you.

6 When -- where I live, 44 West Mechanic, those  
7 town homes are about 10 years old and last year I  
8 put an application in for my unit and there were  
9 two other units because it was in-kind. We had  
10 to take off the existing George Michaels --

11 MS. CONNELL: That's correct.

12 MR. GADA: -- CertainTeed siding, which  
13 failed.

14 MS. CONNELL: That's right.

15 MR. GADA: We had to remove it on three  
16 units and replace it with HardiePlank.

17 MS. CONNELL: Same material, same  
18 color.

19 MR. GADA: Same color, but different  
20 manufacturer, so in that respect, is that  
21 in-kind? So is that just --

22 MS. CONNELL: Yeah, it's the same color  
23 and same material, yes.

24 MR. GADA: Okay. There are the fences  
25 in the front that are rotting, so those are going

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1 to be replaced, so mine was one of them. So as  
2 an example, I'm going to be replacing exactly the  
3 way it is, paint it exact same color, again, the  
4 purpose of that would be in-kind as well.

5 MS. CONNELL: Same material and same  
6 color.

7 MR. GADA: You know if we get an  
8 applicant that comes to replace their siding and  
9 it's the same color, we're going from CertainTeed  
10 to HardiePlank, there's no reason for an agent  
11 review, that's something that goes right to  
12 JoAnn.

13 MR. VOSS: Right. And so then the  
14 question is, do we want some piece of  
15 documentation even if it's not an agent. In  
16 other words, it could be like a one-page sheet,  
17 you know, one sheet of paper that just has a  
18 couple things, what change is being made, why is  
19 it in-kind.

20 MS. CONNELL: I have an Excel  
21 spreadsheet and --

22 MR. VOSS: Maybe you've had some  
23 dealings with council.

24 MR. MAISEL: I appreciate you guys  
25 approaching this because it just seems like

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1 on, you know, to try to get conform -- you know,  
2 people to conform with their responsibility is of  
3 owning a property in the historic district is a  
4 good thing.

5 MS. CONNELL: I think that most of the  
6 paint color is good that it's agent, but 68 North  
7 Main Street's a very interesting house, 'cause  
8 it's got multiple paint colors on it. So I think  
9 when it gets into Mike Glenn and Paul Brushy,  
10 they're next to 57 North Main, did you see they  
11 have multiple colors on that house. I don't know  
12 if you noticed pinks and blues and I think when  
13 it gets to be that involved, I think it needs to  
14 come before the board, when it becomes multiple  
15 colors, not just, you know, straightforward trim,  
16 door, body, you know, so I think that --

17 MR. VOSS: See, that's one of those --  
18 but I agree that's one of those things if we were  
19 to say -- and I'm proposing, you asked and so  
20 paint colors is just one of the things that  
21 automatically comes out. If we were to say paint  
22 colors is automatically sent to an agent, let's  
23 just say automatically send it. When you send it  
24 off to an agent, you could say, hey, agent, this  
25 is pretty complicated, you might want to say no,

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1 council thinks and I think so to a certain degree  
2 as well, that maybe this whole process could be,  
3 you know, streamlined so that's spirit of it, not  
4 to make this thing any more complicated than it  
5 is. If anything, we want to make it less  
6 complicated.

7 But when you -- and I thought  
8 personally, I -- I start thinking, okay fences,  
9 you know what, there's a fence that came before  
10 you and you knocked it down. So a fence in and  
11 of itself can't necessarily be because it might  
12 change the design, you know, and it might too  
13 much metal in an area that's got such good -- you  
14 know, where you might, you know, so I don't even  
15 feel comfortable that you could even say fences.  
16 Paint color --

17 MR. VOSS: You're saying fences what?

18 MR. MAISEL: Fence --

19 MR. VOSS: Should not be in-kind or  
20 shouldn't have agent review?

21 MR. MAISEL: -- may not necessarily be  
22 an in-kind. I think the memorialization that  
23 you're talking about in that, you know, JoAnn has  
24 a form, so that we could at least archive and be  
25 able to retrospectively look at what's been going

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1 I'd rather have the whole HARB look at it.

2 MR. KESTER: Yeah, I think that's a  
3 good idea.

4 MR. VOSS: And I'm happy with that, but  
5 what we would do is, we would still say, it's  
6 still automatically goes to an agent, but that  
7 doesn't mean the agent has to agree. The agent  
8 could just say, well, we're gonna kick it up  
9 because it's complicated. Same thing, if we say  
10 signs, and say, look, I don't want to be the bad  
11 guy on this sign, I, you know, it's -- it's a  
12 little more complicated than I want to handle as  
13 a single agent, then you kick it upstairs and the  
14 whole HARB deals with it.

15 MS. CONNELL: See, and sometimes fences  
16 could be agent, no-brainers. However, I have  
17 another example on North Main Street, Braiser  
18 (phonetic), Mr. Braiser has a very decorative  
19 ornamental gate in front of his house. Now, that  
20 type of item and also the house itself is  
21 definitely changed, but that type of thing overly  
22 decorated, it's so ornamental, you should drive  
23 down North Main if you have free time, it's on  
24 the right-hand side, you'll see what I mean, that  
25 should be before the board also. It was before

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1 the HARB board many years back and it was  
 2 approved, but --  
 3 MR. VOSS: That's the one with the gold  
 4 lion heads?  
 5 MS. CONNELL: Yes. And so that type of  
 6 thing again, they're -- fences could go most of  
 7 the time to agents, but then there's these --  
 8 these big ones that need the whole board.  
 9 MR. MAISEL: And I think the idea is an  
 10 exact replica of what it was, both material and  
 11 design would be an in-kind. That would be, you  
 12 know --  
 13 MR. KESTER: But that's an in-kind that  
 14 doesn't have to go to anybody.  
 15 MR. MAISEL: White wood picket fence  
 16 could be replaced with a white wood picket fence.  
 17 MR. KESTER: Right.  
 18 MR. VOSS: So I agree and I think  
 19 that's the kind of thing that we're saying  
 20 in-kind and an agent does not have to even be  
 21 involved. We would like it somehow, you know,  
 22 either -- either, you know, one paragraph or not  
 23 even, whatever it takes.  
 24 MS. CONNELL: I could give you a copy  
 25 of the Excel spreadsheet, I have a bunch of

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1 in-kind, we just have to define what that -- what  
 2 we mean by that and I think that takes a little  
 3 bit of thinking to get that accomplished. Then  
 4 based on our experience and I would defer to  
 5 JoAnn's experience and history watching these  
 6 things, if we know, for example, we could knock  
 7 out 80 percent of our work by saying just simply  
 8 signs and paint colors, if those things by  
 9 themselves automatically go to agent and then  
 10 with the caveat that we're allowed to -- the  
 11 agent can refuse and kick it back to the full  
 12 HARB.  
 13 MS. CONNELL: Yeah, I don't beat  
 14 anybody, if they don't want to do it, I bring it  
 15 to the board. In the past what I've done is, if  
 16 an agent is uncomfortable, it automatically goes  
 17 to the board, period. You don't want to get  
 18 another person, it's not fair, you have to  
 19 respect everybody's opinion and comfort zone and  
 20 that's how I've always handled it, so that works  
 21 for me.  
 22 MR. VOSS: Right. But what I'm saying,  
 23 they're not comfortable, sometimes you can -- you  
 24 can offer them to not be comfortable. So in  
 25 other words, you could say, look, when you look

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1 categories, it's the date, it's the person, it's  
 2 what they want to do and what they are doing.  
 3 It's all on there except for their mother's  
 4 birthday, that's it, I got everything on there.  
 5 MR. VOSS: So it seems like that's --  
 6 that's -- it sounds like we're happy finding  
 7 that, but again, you guys see what I'm looking  
 8 for? I'd like us to be able to put together, put  
 9 our heads together and think about what things,  
 10 when we say in-kind, what rule -- because we want  
 11 to be able to put this, for example, let's say if  
 12 we want to have it on the website so that  
 13 somebody can come on and say, okay, I want to  
 14 make this change, do I need to fill out a form  
 15 that would eventually lead to an agent review,  
 16 let's say; or it is going to be something that's  
 17 in-kind. In other words, and it -- but we want  
 18 to be specific so that someone knows they are  
 19 doing the wrong thing if they don't reach out to  
 20 us or they know, yes, I have the backing of this  
 21 description that says I'm doing the right thing,  
 22 I'm replacing a fence, same height, same material  
 23 same design.  
 24 MR. KESTER: Same color.  
 25 MR. VOSS: Same color. So I think the

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1 at this, you're gonna see there are lots of  
 2 colors and it might the kind of thing the full  
 3 HARB would like to. So even though we might  
 4 specify it as automatically agent, we can kick it  
 5 upstairs.  
 6 MS. CONNELL: I make people sign --  
 7 send me a letter and I make them sign it when  
 8 they're doing things in-kind. If we just put  
 9 something on the website, a form that they want  
 10 to sign instead, that works for me, it's the same  
 11 paperwork.  
 12 MR. VOSS: But just in conjunction with  
 13 that, we want to make sure we specify what  
 14 conditions we feel meet in-kind, so I just want  
 15 to sure that we're comfortable, 'cause we are --  
 16 we are saying that people are not coming before  
 17 HARB or even an agent. And so if we're doing  
 18 that, we want to make sure that we're comfortable  
 19 with whatever definition of in-kind we have.  
 20 And then finally, the other category  
 21 I'd like to -- for us to think about is changes  
 22 that we know are always going to be full HARB.  
 23 And then the things that aren't always gonna be  
 24 full HARB, that's when JoAnn and I talk and say,  
 25 okay, here's something between the two of us

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1 we'll figure out whether we think it's best to be  
 2 an agent or a full HARB and there'll be just some  
 3 categories, but that's what I'd like to see. So  
 4 again, I'm thinking if we can specify what these  
 5 are, it's -- it's just like everything else, if  
 6 it's -- if we can have an anchor point then  
 7 everyone knows --  
 8 MR. O'BRIEN: There is an anchor point  
 9 identified in the borough code, which  
 10 specifically says, whenever a building permit for  
 11 exterior is required, a certificate of  
 12 appropriateness is also required. There's your  
 13 anchor point, period. Applying for or obtaining  
 14 a buildings permit in the historic district and  
 15 it affects the exterior of the building, it is  
 16 also a COA review.  
 17 MR. VOSS: So that's sort of an easy  
 18 always, so would there be anything beyond that,  
 19 that you could imagine.  
 20 MR. O'BRIEN: That would be always?  
 21 Again, always that's what's identified in the  
 22 borough code.  
 23 MR. GADA: Which would include color.  
 24 MR. O'BRIEN: Which says -- no, it  
 25 doesn't include color change because a color

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1 permit under the UCC.  
 2 MR. KESTER: What if you're going from  
 3 --  
 4 MR. O'BRIEN: Unless you're ripping off  
 5 the stucco and changing it to another material,  
 6 then it would require a building permit.  
 7 MR. KESTER: That's what I was just  
 8 going to ask, if it's another material. If  
 9 you're going from wood siding and say they want  
 10 to just willy-nilly put on vinyl siding?  
 11 MR. O'BRIEN: That does not require a  
 12 building permit under the UCC.  
 13 MR. VOSS: So let's just think about  
 14 the categ -- what that means. If it doesn't  
 15 require a building permit, it would not  
 16 automatically require the full HARB, but it also  
 17 would not automatically go to an agent, which  
 18 means, in that one case, JoAnn and I would talk  
 19 and we would decide whether it's full HARB wants  
 20 to look at it or whether we think an agent can  
 21 handle it.  
 22 MR. KIMMERLY: Do you ever give staff  
 23 approvals?  
 24 MR. O'BRIEN: Well, that's the agent  
 25 review, effectively one of the members does it,

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1 change does not require a building permit. Okay?  
 2 Whenever -- and this would be always, whenever a  
 3 building permit that for ex -- that affects the  
 4 exterior of the structure is required, a COA is  
 5 also required. There's your starting point.  
 6 MR. KESTER: So even if you're  
 7 replacing it with exactly the same thing, it  
 8 would still require a permit.  
 9 MR. O'BRIEN: If it affects the  
 10 exterior of the building.  
 11 MR. KESTER: Yeah, like a -- the exact  
 12 same fence.  
 13 MR. O'BRIEN: If it requires a building  
 14 permit.  
 15 MR. VOSS: So, for example, if you were  
 16 building --  
 17 MR. O'BRIEN: Siding change, window  
 18 changes, they do not affect the structure, you're  
 19 not changing the header or the jack studs under  
 20 the UCC, does not require a building permit.  
 21 MS. CONNELL: And a building permit --  
 22 MR. KESTER: Siding, what if you  
 23 changing --  
 24 MR. O'BRIEN: If it's a siding  
 25 replacement, it does not require a building

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1 not necessarily the building inspector, which is  
 2 what you're referring to. In other communities  
 3 where I've established the enabling legislation,  
 4 I've made that the building inspector, but they  
 5 didn't do that here.  
 6 MR. KIMMERLY: Staff.  
 7 MR. MAISEL: Yeah, I like your --  
 8 MR. KIMMERLY: Usually the zoning  
 9 officer or you could have JoAnn.  
 10 MR. MAISEL: I like your starting  
 11 point, that is something that I never really  
 12 thought about. That's absolute.  
 13 MS. CONNELL: Right. Oh, absolutely.  
 14 MR. O'BRIEN: Absolutely referred in  
 15 most enabling legislations, it's the trigger that  
 16 requires a certificate of appropriateness.  
 17 MR. MAISEL: It doesn't mean you have  
 18 to have one if it doesn't if the building  
 19 construction isn't changed, it just means that  
 20 have you to under those circumstances.  
 21 MR. O'BRIEN: Correct.  
 22 MR. MAISEL: Very clear.  
 23 MS. CONNELL: The C of A allows you to  
 24 proceed with the permitting process, once you  
 25 receive that.

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1 MR. VOSS: So that gives us an  
2 advantage because I think that kind of  
3 description put on the website, for example,  
4 would give people a clear view that look, this is  
5 going to require you coming to a meeting in front  
6 of us, you know, a bit a paperwork, 'cause you're  
7 already doing it for the permit.

8 MR. O'BRIEN: And under the criteria  
9 for establishing a historical district or a HARB  
10 under the Pennsylvania Historic and Museum  
11 Commission requirements, we as building  
12 inspectors, for an application that changes the  
13 facade of the building or adds an addition to the  
14 building that is seen from the street or anything  
15 like that, we cannot issue the permit until the  
16 COA is issued.

17 MS. CONNELL: That's correct. That's  
18 the office runs now. That's the way our office  
19 runs now.

20 MR. MAISEL: That's good. So you have  
21 -- and then you just -- and then you just need  
22 this doesn't necessarily mean that you don't need  
23 a -- and then you can drill down from there in  
24 terms of subcategories as to when you would -- I  
25 just see some kind of flow chart, you know.

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1 MS. CONNELL: That's funny.

2 MR. VOSS: 63, okay.

3 MR. KIMMERLY: You already have in your  
4 ordinance a mechanism to do staff approvals, this  
5 is Section 10.10.A.1. So when someone comes in  
6 and applies for a certificate of appropriateness  
7 or a building permit, the code official and the  
8 zoning officer will evaluate the application  
9 using a set of predetermined standards  
10 established by HARB, which are attached hereto.  
11 So I assume there is something attached to this  
12 ordinance. And if the application complies fully  
13 with the predetermined standards, appropriate  
14 zoning and building permit, may be processed and  
15 approved without further action by HARB or the  
16 council. It's already in there.

17 MS. CONNELL: I oversee that also.

18 MR. KIMMERLY: Okay.

19 MR. VOSS: So it sounds like we would  
20 -- to take advantage of that, we would have to --

21 MR. KIMMERLY: You need to --

22 MR. VOSS: -- know what that list is.

23 MR. KIMMERLY: If you find what these  
24 predetermined standards was -- or what it is and  
25 see if it's appropriate to what your discussion

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1 MR. O'BRIEN: Like in other communities  
2 to what was said before, where a siding change  
3 does not require a building permit, I actually  
4 talk to the applicants and I inform them that  
5 they can get free advice and free input from the  
6 building inspector, people on the board, as well  
7 as a registered architect that sits on the board  
8 to be able to improve their project. Even though  
9 it may not be required, I've had real good  
10 success in talking to the applicants and say,  
11 we're here to give you free advice, come and talk  
12 to the board about what you want to do. You want  
13 to change your siding and put on HardiePlank,  
14 that's all well and good, but are you looking for  
15 a vapor barrier running -- there are other issues  
16 that you may not be seeing.

17 MR. VOSS: So I like this, this seems  
18 like -- I mean, we would put together something  
19 that sounds like what we're looking for here. If  
20 you want I could just sort of summarize.

21 Could you send me that -- whatever that  
22 is or do I already have it?

23 MR. O'BRIEN: You should have it. It  
24 is actually in the end of the design guidelines.

25 MR. VOSS: Well, if I already it.

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1 is about, you know, your in-kind replacements and  
2 if it is, or maybe can be tweaked, you can put  
3 that back in and then that would be done by the  
4 code official or the zoning officer as it says in  
5 the ordinance.

6 MR. VOSS: That's true. Specifically  
7 the in-kind thing seems like we could wash those  
8 through much faster with the code -- well,  
9 between one of our official -- what do you call  
10 it staff review.

11 MR. KIMMERLY: I call it a staff  
12 approval.

13 MS. CONNELL: Yeah, I've been  
14 responsible for it for 20 years. A couple years  
15 not, but --

16 MR. KIMMERLY: So some things come in  
17 and you do approve them?

18 MS. CONNELL: Well, no, no. If  
19 something comes in, we determine whether or not  
20 it's HARB. If some guy wants to paint a white  
21 house white, it's not a problem, you know; but as  
22 far as building permits, anything attached to  
23 that, I mean, it's -- it's not that -- it's  
24 pretty clearcut when somebody comes in. Most of  
25 the time, they -- they go to HARB or it could be

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1 an agent, but we don't have a lot of agent work,  
 2 you know, we just have the signage. There's  
 3 sometimes there's shielding of utilities, you  
 4 know, there isn't much, it's just, you know, it's  
 5 pretty cut and clear.  
 6 MR. KIMMERLY: So does that person who  
 7 comes in and wants to paint his white house white  
 8 and you say okay, does he get a permit or  
 9 anything that he puts in his window or displays  
 10 on his property that says --  
 11 MS. CONNELL: No, he's added to an  
 12 Excel spreadsheet and he has to sign a letter  
 13 stating exactly what he's doing and then I keep  
 14 as a -- in my HARB file so that I could say --  
 15 MR. KIMMERLY: So if a neighbor calls  
 16 and says, hey, my neighbor's painting his house  
 17 --  
 18 MS. CONNELL: Pink, yeah, or something.  
 19 MR. KIMMERLY: So then you know whether  
 20 you gave approval for that.  
 21 MS. CONNELL: And that's another thing  
 22 too that's interesting, 'cause if someone wants  
 23 to use a really loud color on the streetscape,  
 24 that's another one that I recommend going before  
 25 the board because you know you want -- you know

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1 there's no paper -- you know, nothing hard. I  
 2 mean, I think, but -- but the idea of sort of,  
 3 you said memorialize it, but I'm looking at it  
 4 like telling the public what they have to work  
 5 with and what they can expect because, you know,  
 6 if they know to call you, you can share that.  
 7 But at the same time, I sort of like the idea of  
 8 having a list and saying, this type of thing is  
 9 going to be easy, she'll -- you know, she'll tell  
 10 you if it's not, but this kind of thing will be  
 11 easy; this kind of thing, you'll be assigned an  
 12 agent; this kind of thing, you're going to be  
 13 going before HARB and it's going to take a bit of  
 14 paperwork.  
 15 There are some other categories that,  
 16 you know, we don't know what it's gonna be, but  
 17 it's -- it's gonna require paperwork, but you  
 18 know, how much -- anyway. I just think it would  
 19 be nice to be able to tell people ahead of time  
 20 what they're looking at. And it does the same  
 21 effect you're saying which also memorializes it  
 22 because now we have a set of rules that we can  
 23 follow in the future.  
 24 MR. MAISEL: And if you guys could work  
 25 towards that, that would be fantastic, to just

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1 someone might not want to be next door to a neon  
 2 orange house, you know, there's a lot of  
 3 variables here, you know.  
 4 MR. MAISEL: I think, JoAnn, over the  
 5 years, you've, you know, fielded all these  
 6 different things. I that what we're looking for  
 7 right now is trying to memorialize it, you know,  
 8 have it be identified by, you know, a constituent  
 9 that what is the appropriate thing. Rather than  
 10 you coming up with everything and making the  
 11 right choice, got to go in front of HARB, it has  
 12 to -- you know, it has to do this, it has to --  
 13 we want to have it be known what to do, if there  
 14 is, you know, some degree 20, 30, 40 percent of  
 15 these things that can just automatically be, you  
 16 know, not have the intrigue that they currently  
 17 -- a lot of people are intimidated by the whole  
 18 process of, you know.  
 19 MR. VOSS: Well, and that's why I was  
 20 thinking if -- if we could put things -- I don't  
 21 know how often people look at that web page, but  
 22 if we had things on the web page that say, look,  
 23 if it's one of these things, all we ask is that  
 24 you, you know, give JoAnn a call and just let her  
 25 know this is coming or this being done, but

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1 not --  
 2 MR. VOSS: It also tells them.  
 3 MR. MAISEL: Don't go at it too  
 4 aggressively and try to make it so comprehensive,  
 5 you can always add something, you know, but what  
 6 comprises of 80 percent of what you see and you  
 7 might be able to categorize. The other 20 is  
 8 going to be a more --  
 9 MR. VOSS: Okay.  
 10 MR. KIMMERLY: I think that you should  
 11 start with the Excel spreadsheet Joanne has and  
 12 analyze that and see what are people coming in  
 13 most looking to do.  
 14 MR. MAISEL: JoAnn's done that, you  
 15 know, and we looked at like the 80 applications  
 16 from last year, it was roughly six or eight a  
 17 month or so and it is the same stuff. I mean, 70  
 18 percent of them are signs. I mean, you know, 20  
 19 percent of them need the full and there's this  
 20 extra 10 or 15 percent for the people that aren't  
 21 even articulating what it is that they are doing  
 22 that we're trying to capture, that's what -- and  
 23 the ease by which they can accomplish what they  
 24 want and get compliance what they're trying to  
 25 do, you know, from a historical standpoint, you

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1 know, and have it. So that's the game -- not the  
 2 game, but, you know, trying is synthesize it for  
 3 the public, you know, what this whole HARB  
 4 process is rather than -- I mean, you guys are  
 5 familiar with it, but most people think it's the  
 6 most intimidating thing, you need 16 copies of  
 7 this, you need all -- you need all the  
 8 renderings, you need -- you know, it becomes, you  
 9 know, I need a lawyer, I need an architect, you  
 10 know, some of these things. So people say,  
 11 listen, I'm just gonna shot and just do it, you  
 12 know, and that's what I guess we're trying to  
 13 streamline a little bit.

14 MS. CONNELL: Well, we do have fines  
 15 that we have on hold right now, you know, and  
 16 people you know will be getting fines, not this  
 17 year, that's still under advisement, but that's  
 18 in the ordinance.

19 MR. MAISEL: Yeah.

20 MS. CONNELL: We don't want to try to  
 21 fine people, we want to educate them but, you  
 22 know, some people deliberately do things, but  
 23 we'll just have to investigate that for a long  
 24 time and see how we're going to appreciate it.

25 MR. MAISEL: We can get something, you

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1 your Excel spreadsheet --

2 MS. CONNELL: Yeah.

3 MR. KESTER: -- or is it something that  
 4 can be sent out like that?

5 MS. CONNELL: Yeah, it's here, yeah.  
 6 Yeah, absolutely.

7 MR. O'BRIEN: Again, every application  
 8 has to be viewed on its own through a scope and  
 9 complexity lens and one sign is not equal to  
 10 another sign.

11 MS. CONNELL: Right.

12 MR. O'BRIEN: So it's a scoping  
 13 complexity issue when it comes in the door and  
 14 you serve as what's referred to as the gate  
 15 keeper for the HARB. Okay? So what we really  
 16 need to do is give you the tools to be able to  
 17 make those decisions.

18 MS. CONNELL: Well, we'll just work on  
 19 this as we go along, you know, and I -- I was --  
 20 been designated as that person that distributed  
 21 for years, for many, many years, 20 years except  
 22 for '17, '18, I was not as involved in HARB as  
 23 much and -- but back in the game again, but, you  
 24 know, we will work it out. I mean, we have -- I  
 25 mean, I've seen a lot and different things still

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1 know, together on that, just you know, something  
 2 simple just make it a work in progress and put it  
 3 on the website and just kind of furnish it, you  
 4 know, over time, you know so --

5 MS. CONNELL: So everybody is gonna  
 6 like create a list of their own, is that --

7 MR. VOSS: I think we should use your  
 8 --

9 MR. KESTER: Yeah, that's what I was  
 10 just gonna say too. I think in-kind is easy,  
 11 in-kind is easy.

12 MS. CONNELL: It's a piece of cake.

13 MR. KESTER: It's all the same -- you  
 14 know, if it's replaced the same, but --

15 MS. CONNELL: And another interesting  
 16 caveat too is, look at this, it's not all signs,  
 17 if you got a lighted sign, think of like  
 18 Odette's, for example, that's got to come before  
 19 the board.

20 MR. KESTER: In-kind is replacing same  
 21 with same.

22 MS. CONNELL: So it's -- there's always  
 23 different layers with each category, it's very  
 24 interesting, but I think --

25 MR. KESTER: Could we get a copy of

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1 go through the door. I think that if we all  
 2 just, you know, discuss and share charts and  
 3 we'll see how it goes. You know.

4 MR. GADA: You know an example of  
 5 signage I think would come before the HARB would  
 6 be something like porches where you built this  
 7 arch, whoever -- there's this arch there, so I  
 8 believe now it's gonna be painted. I think that  
 9 might be --

10 MR. KESTER: I think --

11 MR. GADA: -- but the arch is there  
 12 still, is that eventually going to come to us or  
 13 -- because you talked about fines.

14 MS. CONNELL: Yeah, unfortunately they  
 15 have a couple of days to make their -- to come  
 16 into compliance and that's -- may not be in  
 17 compliance, so that's one of the things that the  
 18 zoning officer who's coming in tomorrow is going  
 19 to be looking at, so --

20 MR. GADA: But that will eventually  
 21 come to us?

22 MR. VOSS: It's a zoning issue.

23 MR. GADA: It's going to zoning --

24 MS. CONNELL: It hasn't come before you  
 25 yet because it still hasn't been in compliance.

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1 They might have to get a variance.  
 2 MR. KESTER: Yeah, if the size is too  
 3 big.  
 4 MS. CONNELL: Plus they may have to  
 5 worry about access, as planning commission knows,  
 6 fire engines can -- they're just gonna bash right  
 7 through that signage, you know, God forbid  
 8 there's a fire back there, so that hasn't --  
 9 that's the reason why it hasn't been before you  
 10 yet.  
 11 MR. GADA: Okay. That's something when  
 12 it does -- as an agent I would not take that on.  
 13 MS. CONNELL: Oh, no, that would be the  
 14 full board. Oh, yeah.  
 15 MR. KESTER: That thing is HARB.  
 16 MS. CONNELL: And that's very good  
 17 example again, you know, everybody knows that  
 18 sign, I think.  
 19 MR. KIMMERLY: What do you do about the  
 20 roof shingles, if somebody wants to change their  
 21 roofing?  
 22 MS. CONNELL: Well, we used to in the  
 23 past allow, you know, as long as we would allow  
 24 the asphalt and even it was a change color just  
 25 slightly, it would be fine. Now, you know, the

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1 automatic agent, would be something like -- I  
 2 don't know a change in color but the same type of  
 3 shingle. And then the question for us might be  
 4 do we want to allow someone to change roof  
 5 material completely and have that only as an  
 6 agent review.  
 7 MS. CONNELL: Well, we could just --  
 8 you don't have to make that decision tonight.  
 9 But like I said, I think we could streamline it a  
 10 little bit, you know, but I think that with the  
 11 slate, like slate to fake slate, you know, maybe  
 12 it needs to come before the board.  
 13 MR. KESTER: I agree.  
 14 MS. CONNELL: You know, especially on  
 15 the type of architecture it might be on. You  
 16 know, I think that could be streamlined a little  
 17 bit, because that's -- the big stuff is coming.  
 18 We have big stuff coming, the Landing is coming.  
 19 There's big projects that are blooming in town  
 20 that are gonna be coming before the board, so  
 21 these little areas could be taken care of on the  
 22 outside and correctly and to prepare you folks  
 23 for the harder proposals that you're gonna being  
 24 reviewing.  
 25 MR. VOSS: So, and again, so my point

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1 board seems to want to see that as a full scope,  
 2 I don't know we'll have to see how we can come to  
 3 conclusions with that one too, 'cause that was a  
 4 no-brainer. But when I have an emergency and  
 5 someone comes in and it's leaking, I can pull  
 6 somebody and make a quick decision because we  
 7 have a liability issue at that point, you know,  
 8 the board will work with me I'm sure on that. We  
 9 haven't had that problem and if we had, it's been  
 10 a replacement in-kind. So it's only been one or  
 11 two.  
 12 MR. VOSS: So, but I think that's the  
 13 kind of thing that we could think about as far as  
 14 those automatic agent if we wanted to. So -- so  
 15 for example, there's -- there's the in-kind,  
 16 which would be asphalt, it's already asphalt and  
 17 it's gonna just change to another asphalt.  
 18 MR. O'BRIEN: Again, under the UCC, a  
 19 change in kind for shingles where the sheathing  
 20 is not addressed, does not need a building  
 21 permit.  
 22 MR. VOSS: So I'm not -- I'm actually  
 23 saying there's in-kind, which would be mean we  
 24 don't need to address it, but then there's also  
 25 we might want to include in our category of

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1 is, let's get this out of way and so I don't want  
 2 to just keep putting it off, putting it off,  
 3 'cause the idea is, I wanna make it easier for  
 4 the public and potential applicants to know what  
 5 they're gonna be facing and so if we can decide  
 6 -- I mean, if you want I'll throw together just  
 7 like a quick what I think I'm hearing as a  
 8 category description for each of those four  
 9 categories so that people can see what it looks  
 10 like. So the public will know what they're gonna  
 11 be facing when they want to make a change in the  
 12 historic district. Or I'm sorry, I shouldn't say  
 13 change, when they want to do an activity in the  
 14 historic district.  
 15 And then if we want to look at what it  
 16 is as a group and sort of approve it, but I think  
 17 you guys, I don't -- I guess I'm saying this  
 18 wrong, but I'm saying there are -- I'm looking at  
 19 four categories, I'm not saying that everything  
 20 that happens in the borough has to be dictated on  
 21 this sheet of paper on this list.  
 22 What I'm saying is, I want three  
 23 categories, which are pretty much brains off,  
 24 meaning for us, it's always gonna do the same  
 25 thing by default, which means the public can look

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1 at it and say, oh, okay, this kind of thing is  
 2 gonna require 16 copies of everything. This kind  
 3 of thing is gonna require the single copy and  
 4 meeting with an agent. This one's gonna require  
 5 a phone call to JoAnn. And then if it's not one  
 6 of those three things, we're not going to list  
 7 this fourth category, but it's everything else --  
 8 everything else could be as simple as JoAnn just  
 9 firing off an e-mail to me saying, we've got one  
 10 of these multicolored things, we're gonna let it  
 11 -- you know, we're gonna push it to the full HARB  
 12 or we have a multicolored thing where they're  
 13 gonna stay with the exact colors everywhere, so  
 14 we're gonna make an agent just because it's  
 15 complicated. Normally, I would just type it into  
 16 excel, but in this one case, because it's so many  
 17 colors, we're gonna have an agent confirm that  
 18 all the colors match; but I'm just saying that's  
 19 -- but that's a discussion for JoAnn and the  
 20 chairman. And we don't appro -- we don't make  
 21 the COA decision, we just decide where the  
 22 decision's going to be made.  
 23 So that's all I'm looking for. I mean,  
 24 it sounds like to me we have a really good, you  
 25 know, case of saying, this one's always gonna

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1 So maybe those four things. Anyway, so that's --  
 2 MR. MAISEL: I think that's good. If  
 3 it falls into those categories, but it's not  
 4 exclusively going to end up there, you think an  
 5 agent might do it, but it might get kicked out of  
 6 an agent.  
 7 MR. VOSS: Well, it always goes to an  
 8 agent, but the agent could approve, kick it up or  
 9 disapprove. I mean mand if you disapprove, I'm  
 10 assuming the person is either going to fix it or  
 11 insist on going for the full HARB, which is now  
 12 their opportunity, so I think that's --  
 13 MR. MAISEL: I think that is a good,  
 14 you know, segmentation, it seems, just -- it's  
 15 just cleaning up and so I welcome that and I  
 16 appreciate you taking this -- it's the board --  
 17 the council is like convinced that this is -- and  
 18 I've been sitting at these meetings for like five  
 19 years already and convinced that this is like,  
 20 make it streamline, it's too difficult, it's --  
 21 you know, you get that sense don't do? I mean,  
 22 they've always wanted to make it more streamlined  
 23 and it's not quite as simple as, but this is an  
 24 approach, an interesting approach to it.  
 25 MS. CONNELL: Well, it'll give it some

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1 HARB. We have a sounds like a pretty good  
 2 consensus of two items, maybe three for the  
 3 always gonna be an agent and again, always an  
 4 agent doesn't mean the agent's gonna approve it,  
 5 it could mean the agent's gonna kick it up and  
 6 say, I can't approve this, it's gonna take more  
 7 effort.  
 8 MS. CONNELL: Why don't you send out  
 9 like something that has that.  
 10 MR. VOSS: Well, that's what I'm  
 11 saying. So I'm just gonna put this list  
 12 together, because if we can get this done it  
 13 gives -- I think we're it sounds like we're in  
 14 agreement. I'm gonna put it together.  
 15 MR. KESTER: If think we're there.  
 16 MR. VOSS: You can look at it.  
 17 MR. GADA: Let's get a draft together  
 18 and we'll move it forward.  
 19 MR. VOSS: And then you guys can -- the  
 20 one place, I'm gonna put in say, four adjectives  
 21 that describe what I think need to be in-kind.  
 22 In other words, what -- these four conditions  
 23 have to be met in order for it to be considered  
 24 in-kind and it might be things like color,  
 25 material, size, style -- did I say that one yet?

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1 detail.  
 2 MR. KESTER: It's a good start.  
 3 MR. VOSS: So we're not making a final  
 4 decision now, but it's going to be one of the new  
 5 businesses if we can find time in a future  
 6 meeting. Hopefully it will only be 20 minutes  
 7 though.  
 8 MR. GADA: Work in process.  
 9 MR. KESTER: Can I say one more thing?  
 10 For next month when we're going to be revisiting  
 11 22 South Main --  
 12 MS. CONNELL: If we are. The applicant  
 13 has to contact me.  
 14 MR. KESTER: Oh, we don't know if we  
 15 are.  
 16 MS. CONNELL: Well, not right now.  
 17 I'll let you know. I'll let you know  
 18 immediately.  
 19 MR. KESTER: All I was gonna say is, if  
 20 -- that's -- it's a pretty complicated review and  
 21 I would like to get some input from -- I'm sorry  
 22 I forget your name.  
 23 MS. CONNELL: Mr. Kimmerly.  
 24 MR. KESTER: Thank you that we could  
 25 get some -- some feedback from you on that. Make

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1 sure that he has all the documentation before  
 2 that.  
 3 MR. VOSS: If there's nothing else, we  
 4 will adjourn the meeting.  
 5 (Meeting concluded at 8:15 p.m.)  
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1  
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 4 CERTIFICATE  
 5  
 6  
 7  
 8 I hereby certify that the proceedings  
 9 and evidence are contained fully and accurately,  
 10 to the best of my ability, in the notes taken by  
 11 me at the meeting in the above matter; and that  
 12 the foregoing is a true and correct transcript of  
 13 the same.  
 14  
 15  
 16  
 17 TARA WILSON, C.R.  
 18  
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